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ALL THE FILM AND SONG SLIDE NEWS

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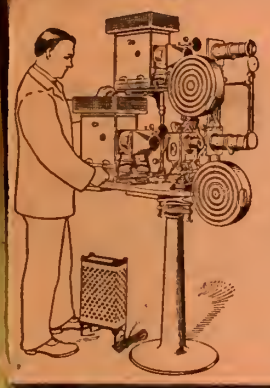

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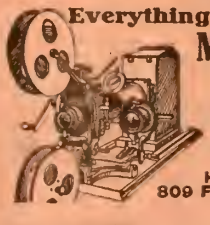

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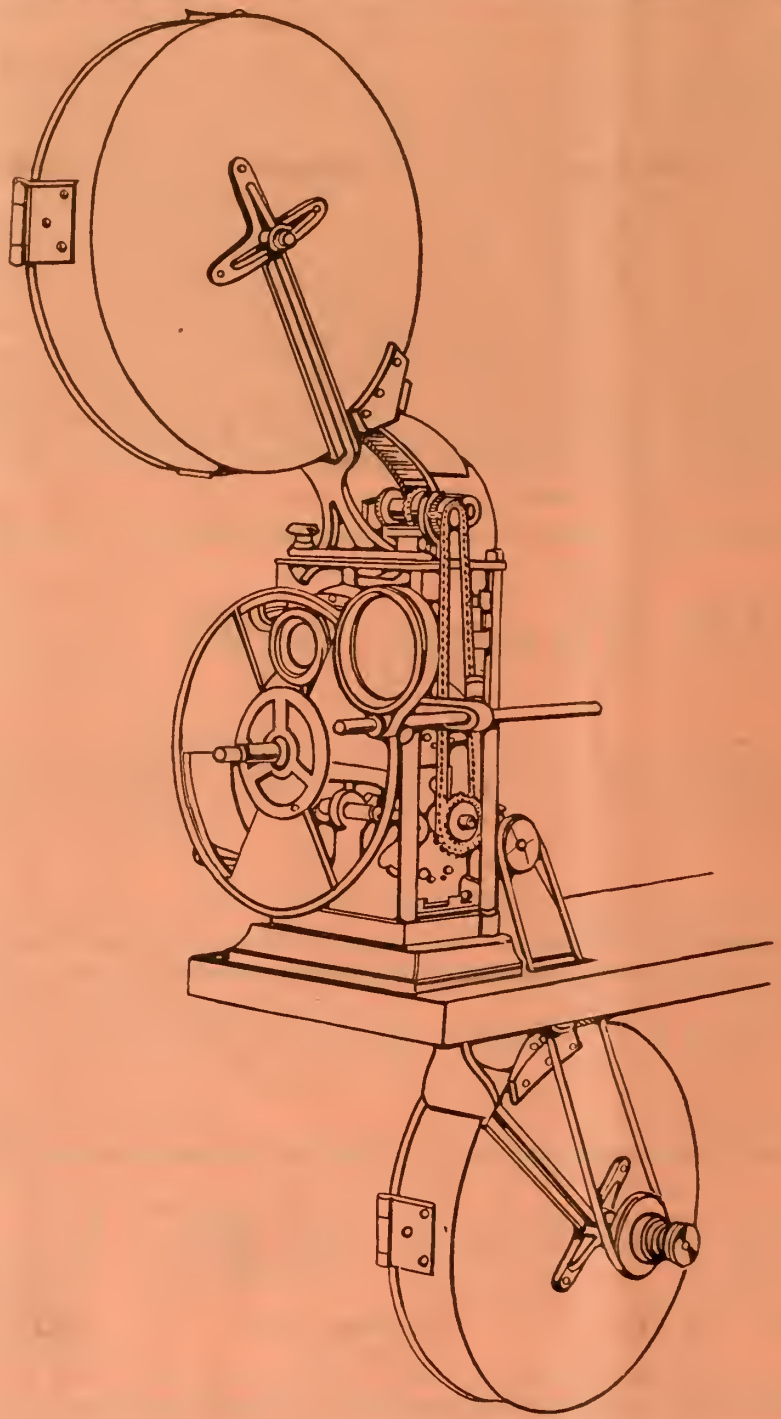

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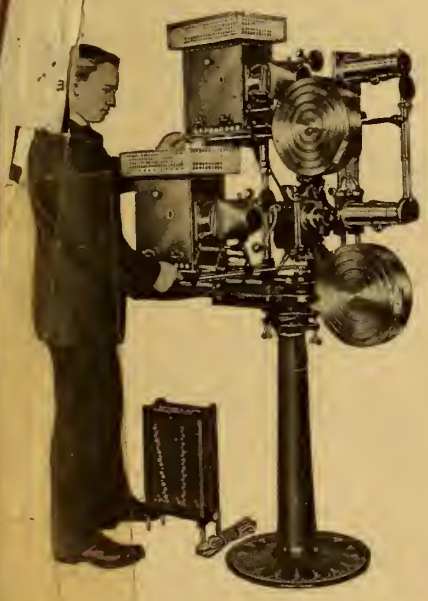

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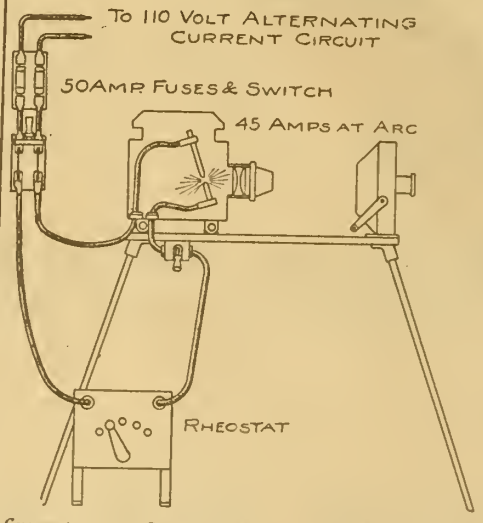

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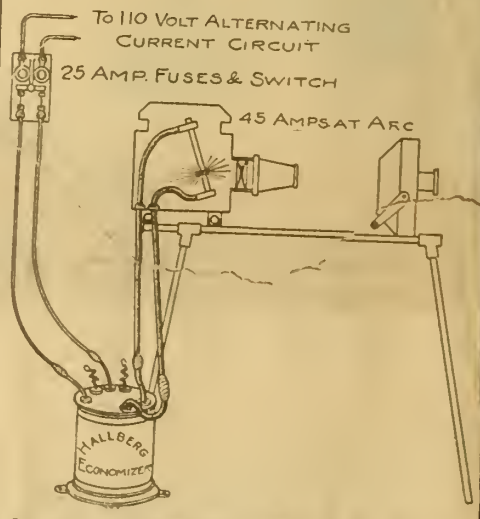

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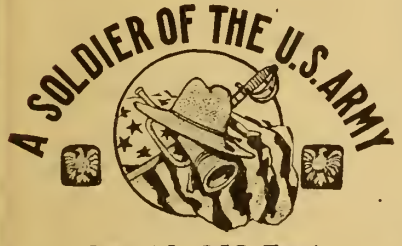

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The Message

How a Baby Saves the Mother from a Perfidious Wretch

A beautiful and touching dramatic subject of the bucolic type, telling the story of how a little baby saves her mother as she is about to drift into the wrong path. The plot unfolds in a succession of the most attractive rustic scenes ever photographed, and the film is in every way up to the Biograph standard of dramatic and photographic excellence.

Length, 944 Feet

Released July 8, 1909

The Country Doctor

Story of the Temporal Deeds that Reap Spiritual Reward

The Country Doctor, a slave of duty, is called from the bedside of his own sick child to give aid to the child of a poor neighbor. He saves the neighbor's child from death, but loses his own child by the noble sacrifice. The subject is one of impressive realism, and sure to strike deep into the hearts of the spectators.

Length, 942 Feet

A Full Description of these Subjects will be Found on Another Page

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THE COIN COLLECTOR

Novelty. Approximate Length, 493 Feet.

Coloring Extra $12.50

RELEASE, TUESDAY, JULY 6, 1909.

This series is a delightfully pleasing combination of magic and picturesque views, beautifully hand-colored.

Seated before his iron chest is the aged coin collector fondling some of his prize specimens. He indulges in a light luncheon and then dozes off to sleep, whereupon his trunk opens and one after another coins of ancient mintage appear and dissolve into a scene illustrating some custom in vogue at that time by the respective nation.

After a number of delightful presentations have been rendered the collector awakens. He fears he has been robbed and upon approaching his treasure box it opens and a group of lovely women, personifying the different pieces, appear, and a golden rain pours over the shoulders of the overjoyed money collector.

Inspiring, Mystifying, Beautiful.

RAISED IN THE COUNTRY

Comedy. Approximate Length, 502 Feet.

RELEASE, TUESDAY, JULY 6, 1909.

Desiring to take a foreign trip Mr. and Mrs. Sapp have their child examined by a physician, who advises sending the mite to the country during their trip abroad. The servant suggests that she be given custody of the little one while visiting her daughter's farm.

Three years later the travelers return and their child is brought back to them, but it has assumed stupendous proportions and entirely beyond their control. The parents have manifold troubles and annoyances. Finally they determine to visit the doctor again and an operation by electro process to remove the excess avoirdupois is undertaken. Excessively strong current being supplied the child is reduced to a rag. An application of counter current results in the child regaining its normal proportions.

A Rollicking, Good and Clean Comedy.

VISIONS OF MOTHER

Drama. Approximate Length, 664 Feet.

RELEASE, SATURDAY, JULY 10, 1909.

A young man cannot overcome the desire to see the world and so leaves his home under cover of darkness. His mother is now left entirely alone, excepting for a servant.

The young fellow meets with success and is having good times. He meets an actress with whom he falls deeply in love. One night he feels remorse at his having left his mother and when he goes to sleep he experiences a vision. His mother appears to him, and all the sorrow of her lonely existence. When he awakens he immediately resolves to leave his associates and return to his mother.

He arrives at his home but finds it locked and learns that his mother died of a broken heart while he was enjoying life in the midst of strangers.

A BAD CASE

Comedy. Approximate Length, 314 Feet.

RELEASE, SATURDAY, JULY 10, 1909.

This subject will give rise to unrestrained laughter and will infect your entire audience with the jovial microbe.

A learned man is seen in his laboratory studying microbes. His friend enters and after exchanging salutations the visitor is proclaimed to be full of microbes.

Through a microscope the victim is permitted to view the many microbes with which he is infected and as each microbe is displayed to the view of the audience its exhibition creates wild applause. The microbes shown are as follows: Political Microbe — Functionary Microbe — Mother-in-Law Microbe—Chauffeur's Microbe. The poor man faints and the doctor of science laughs at his terrified friend.

Bound to make a hit.

URBAN-ECLIPSE FILMS

GEORGE KLEINE

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THE PRETTY FISHER-MAIDEN

Drama. Approximate Length, 589 Feet.

RELEASE, WEDNESDAY, JULY 7, 1909.

A beautiful drama enacted on the sea coast with nature's settings, which lend a grandeur and intense interest to the entire subject.

Fickleness of a man and a woman's jealousy are the principal features that fascinate throughout.

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The attention of your audience will be riveted upon the screen for every inch of this subject.

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Moving Picture World

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Vol. 5 JULY 3, 1909 No. 1

Editorial.

Concerning Producers.

The producer, like the poet, is born, not made; at any rate it is a very difficult thing to make a producer—a producer of the type of Mansfield or Belasco. In these two latter men you have, from the theatrical standpoint, something like the ideal producer of a play. Not a single detail of a production escapes men of this type. The actors and actresses are "letter perfect"; the scenery, costumes, accessories and properties generally of the play are accurate, down to the smallest detail. This sums up in a few words the whole art of "production." The moving picture demands something like the same kind of ability. But how often is it found? Very rarely, as our pages testify week by week. Producers seem a very autocratic class. Some of them are like the Bourbon Kings of France. They have nothing to learn—at least, in their own estimation. The letter of "Wild West," however, which we print in another part of this week's World, shows that it is high time that the producer departed from his erroneous ways and went about his business in the proper fashion. That is, by correctly interpreting his author, instead of misinterpreting him at his own sweet will. "Wild West" is one of many authors who have complained to us that their moving picture plays have been accepted for production, and, when presented to the public, have been deficient or faulty in some respect which has called down adverse criticism in our own pages and others. The faults have been clearly traced to the ignorance or incapacity of the producers. This, we venture to say, is a very unsatisfactory state of affairs.

Now, who suffers by this absurd system of misproducing? First of all the author, who has the mortification of witnessing his careful work incorrectly presented to the public; secondly, the manufacturer, whose prestige is bound to be impaired by continued adverse criticism; thirdly, the moving picture exhibitor, who suffers from the disappointment of the most important factor of all, namely, the public. For the public, as we have pointed out time after time, is getting very critical in these matters and will no longer stand for moving pictures which are false to truth in any vital respect.

Besides endorsing the justice of "Wild West's" complaint, we are enabled to write from experience and observation of the ways in which some producers work. These men, trusted by their employers, don't scruple at times to violate all the unities of a play. They cut, carve, amend and alter at their sweet will, without reference to the proper sequence and development of the story. Moreover, they become indifferent to time, the proper dressing of the characters and the proper action of the piece. Their policy seems to fit a certain amount of action to a certain amount of film, totally regardless of the eternal fitness of a narrative story told on the screen. Hence, as we have just pointed out, dissatisfaction and disappointment all round. It is time that those responsible for the production of moving pictures should give attention to this point. The "perfect producer," no doubt, is hard to find. But there should, at any rate, be no difficulty in drawing upon such talent and ability as will prevent the perpetration of the glaring absurdities which occasionally disfigure American made films. We trust, that in drawing attention to this matter, we shall not be credited with any other intention than that of desiring to see the moving picture lifted above the crudities of productive error which only too frequently disfigure it.

The Musical End.

There are many things that go to the making of a successful moving picture theater. There are, of course, the pictures, the house itself, its arrangement, the way in which it is conducted, and the general administrative details. Each of these plays a large part. Due attention to each of them is necessary if success is sought. You may have a nice house, nicely administrated, but bad pictures, and the result will not be a success; or you may have good pictures badly shown in a comfortless room with unpleasant administrative details. The result will be the same as in the foregoing case. Failure or only partial success.

We have been searching these many months for our ideal moving picture house, and we have not found it yet. We have found good, bad, and indifferent. We have not found one in which to our mind, there is not room for considerable improvement under each of the heads specified in the first paragraph. But that improvement, we believe, will come in time.

At an early date we hope to take many opportunities of personally inspecting the moving picture theaters in other large cities besides New York, which, although it is the metropolis of North America, is woefully behind other cities in respect of its amusement houses. But there is one head under which nearly every moving picture theater in New York City, in our opinion, is lamentably deficient. We mean the music—the music that accompanies, illustrates, or which is supposed to harmonize with the pictures. The piano and some sound effects are usually considered sufficient; and oh, and oh, the piano and the players we sometimes hear and sometimes see! The former is more often than not out of tune, and the latter, though he can strike the keys with something like accuracy and precision, if not violence, cannot play music, or, if he can, he does not. In other words, speaking generally, the musical end of the moving picture house programme is, as a rule, so unsatisfactory that we think it our duty specially in this article to call attention to it.

We all know the old poetical lines, "That music hath charms to soothe the savage breast, etc." Good music in a moving picture house can make up for a lot of deficiency in other respects. The house may be cheerless and the pictures and the manners of showing them indifferent, the song slides bad, the singing discordant, but if there is a constant stream of good music going on, either from a small orchestra or some of the automatic instruments on the market which are especially supplied for amusement places, the audience will forgive a lot. And where all else is good, the house good, the admin-

istration good, why, if there is also agreeable and suitable music, well-played music, which symphonizes, as it were, with the pictures, it bridges the intervals and generally gratifies the ear. Then the show will create an even better and more favorable impression.

Now we ask all those responsible for the conduct of moving picture houses to pay closer attention to the musical end. Half the planists whom we have heard these last six months deserve to lose their jobs, for if they can play, they either won't or don't. The pianos should be either burnt or put into tune or replaced by better ones. But, better still, we think, is our advice, wherever practical, to engage a small orchestra of strings, with the addition of the piano and the sound effects. Of course, this costs money, but we think that the outlay would recoup itself.

Then besides the orchestra there are, in addition to the usual and somewhat tiresome piano, a number of automatic instruments which might be used for the purpose. To these we shall make reference on other occasions. The object of this present article will have been gained if it is the means of drawing the particular attention of moving picture theater exhibitors to the importance of the musical end, which, at present, is not so good as it might be. This, of course, is generalization. We know of moving picture theaters in New York City where it is a pleasure for us to sit and listen to the piano music. We have the Keith & Proctor houses in mind.

Plain Talks to Theatre Managers and Operators.

By F. H. Richardson, Chicago.

CHAPTER IX.

FITTINGS FOR OPERATING ROOM.

Every operating room should have a small, substantial work bench, made from 2-inch lumber and equipped with a small, solid vise with anvil attachment. Repair bills may not be so heavy if you give the operator a fair show to fix things himself. But if you won't even give him a decent work bench and vise (a "work bench" made of 1-inch stuff isn't "decent") he is not very much to be blamed if he takes no great interest in trying to make repairs. Around the wall should be plenty of coat hooks or stout nails on which to hang things, and a substantial shelf should be conveniently located high enough to be out of the way. Always and invariably there must be a metal can in which to throw carbon butts and the operator who puts them anywhere else should be promptly fired, before he fires your house. It is well to locate a small shelf just under the peephole, to be used for announcement slides, oil can, cement, song slides, etc. There must, of course, be an electric fan, but its location will depend on circumstances.

TOOLS.

The best and most satisfactory plan is for the operator to own his own kit of tools. Tools furnished by the house will usually be neither complete or satisfactory. The following list contains nothing superfluous and may be added to at will, but it constitutes a fairly good kit and costs but a few dollars; in buying tools it always pays to get the best quality obtainable: One pair "Button" plyers, 8 or 10-inch; one pair 8 or 10-inch lineman's side cutting plyers (I leave the matter of size open, as some prefer one and some the other; one pair 8 or 10-inch gas plyers; one large and one medium screw driver; one screw driver with good length of carefully tempered blade for small machine screws; one 10 or 12-inch cabinet rasp for sharpening carbons; one small riveting hammer; one claw hammer; one small cold chisel; one medium size punch; one very small punch for star and cam pins; one pair small tinner's snips; one blunt nose film shears (such as clerks use); one small gasoline torch for soldering wire joints. With this kit you will be able to do almost any ordinary job, but you will have use for them all. In addition to the above the house should furnish one 8 and one 10-inch flat file, one ⅝ round file, one 8-inch "rattail" file, a small bench vise with anvil, some soldering flux, solder wire, film cement, slide cover glass, mats and binders.

Tools should be arranged neatly and conveniently on the wall, preferably over the work bench, though plyers and screw drivers should always be hung within reach of the machine. The writer has found the clamps, such as are used to fasten mental conduit to the wall, to be the neatest and best tool holders. They are very cheap and may be had in any size. Get ¾-inch ones for plyers and smaller sizes for other tools. Never, **never** leave tools lying around. When through with a tool put it back in its place instantly. It will take a second or two to do this, but "I had that screw driver a minute ago, now where in thunder is it?" is altogether too common a remark and it spells Sloppy Workman in big letters. Keep your tools in place and don't have to rummage all over the room every time you need something. It is cheaper by far in the long run. It is a shame, but it is a fact, so far as the observation of the writer goes—and he is frequently called to theaters to straighten things out, therefore has seen many operating rooms—that not one operating room in ten is equipped with a half-way complete set of tools and in not one in fifty are even the few tools there hung up in orderly fashion. All this means wasted energy and lessens a man's chances of Heaven (if the showman has any, anyhow) through fracturing the third commandment. I might add that it is a good plan to wrap plyer handles with insulating tape. It will save you many unpleasant shocks.

SWITCHES.

The operating room switches must be installed in compliance with local law, which, in many cities, requires a metal cabinet with a door. All switches should be assembled directly in front of the operator, as he sits in operating position, except that the dissolver switch, if one be used, may be located convenient to that machine. In wiring an operating room **make the electrical connection of each machine entirely independent of every other machine.** A tremendous mistake is frequently made, where two machines are used, of installing a double throw switch attaching one machine to each end. This is very bad if the machines are to be used alternately on steady run, since it is desirable many times to have both lamps burning at once. To explain: You are running one machine, but must switch over to the other when that film runs out. Now with independent wiring your helper can start the lamp of the other machine and start that machine so as to not leave the curtain dark for an instant, but with double throw switches between you must stop your machine, throw the switch, start the lamp (perhaps with new carbons) and start the other machine all while the house is standing dark. It is surprising how many good houses have their machines wired on the foolish double throw switch plan. It is to be condemned from any and every point of view. Have your operating room incandescent lights equipped with snap switch sockets, but also have a snap switch on the wall beside the peephole with which you can put them all out. If one of the auditorium light circuits is handled by the operator, as it should be, have this switch located by the side of the peephole. Keep all switch contacts clean, smoothing them up occasionally, if necessary, with a fine file. Keep the handles and crossbars of switches tight; a loose, wobbly switch is an abomination and none but a lazy, sloppy workman will tolerate it.

Keep your operating room clean. Under no circumstances allow loose papers or trash of any kind to accumulate on the floor. Make it your invariable practice to sweep the room **thoroughly** once each day. The operator who has not enough ambition to keep his operating room at least decently clean had better quit and go into the junk business. He can slop around all he wants to then. If he don't quit I would earnestly recommend that his pay be stopped. Keeping an operating room clean is so small a matter that there is absolutely no excuse on earth for failure to do so. When running it is necessary to have the operating room in darkness if you get the best results. With lights burning in the operating room you cannot nearly so readily distinguish shadows on the picture. It is harder on the eyes, too. The darker the room is the better. In front of the lamp house, especially if the floor be ironclad, should be an insulating mat about 24 x 30 inches in size. This may be rubber, heavy linoleum or asbestos board—not sheet asbestos, but asbestos board. But whatever it is it should be well fastened down, or let into the floor flush with its surface. The writer insists on a comfortable chair with a back. He don't propose to sit bunched up on an uncomfortable stool. He tries to give good service, as every man should, but he demands reasonable comfort in his work as, also, every man should. Of course this item don't make much difference on a short evening run, but for long runs it makes a lot.

The Making of Signs and Posters for Moving Picture Theatres.

By Wm. I. Sackheim.

CHAPTER IV.

If you have noted carefully the instructions in the preceding chapter, you should now have sufficient control over the brush to write any letter in the alphabet, providing you knew their formation or shape. This is naturally the next step.

I have endeavored to impress upon you the fact that a quick, neat and artistic style is more essential than a perfect, precise and accurate one. It will, therefore, be necessary to introduce only such types of alphabets as are simple of construction and adaptable to moving picture work.

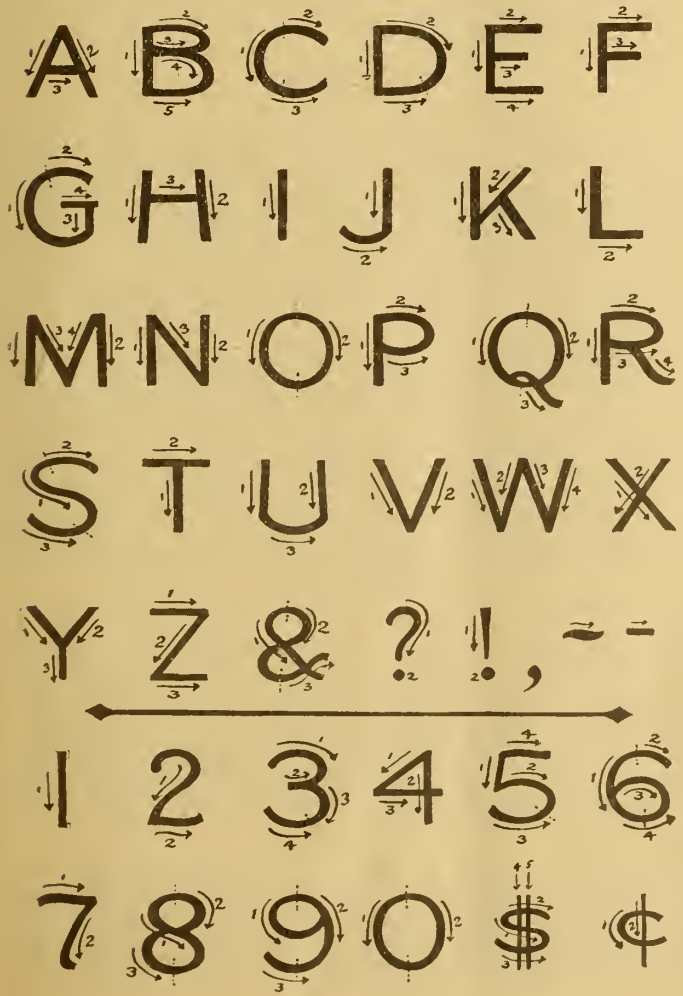
The first and the most desirable, yet simple, alphabet is

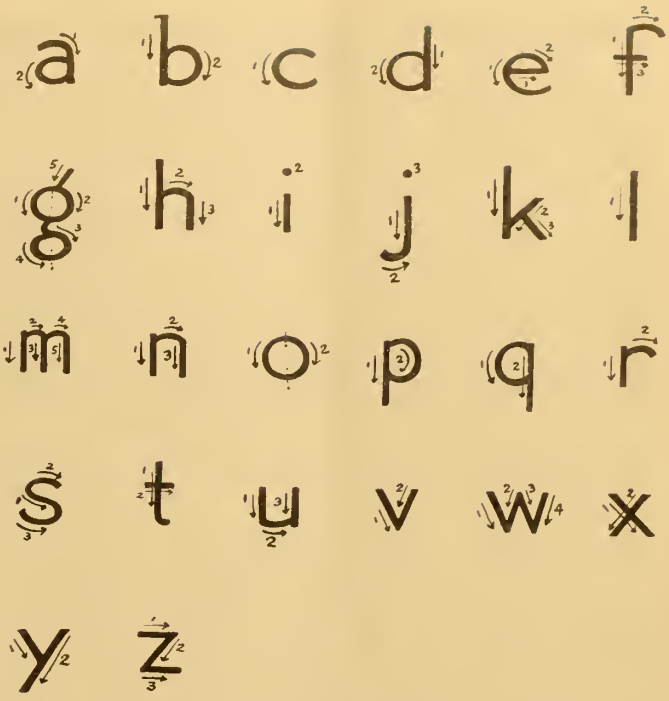
The Single Stroke Egyptian.

Before proceeding with this exercise, I would advise you to purchase several red sable pointed lettering brushes, sizes varying from No. 5 to No. 12, and practice the elementary strokes described in last week's installments with the No. 5, No. 8 and No. 11 brush, always bearing in mind that when using a large size brush always rule your lines farther apart so as to make your strokes larger. Thus in working with a No. 7 brush I advised you to rule your lines 1½ inches apart, but for a No. 11 brush they should be about 3 inches apart, while for a No. 5 brush the lines should be about 1 inch apart. This rule is not imperative, but you will find that by following this method for practice work the height of your strokes will be in proportion to their thickness.

Rule a sheet of paper as described in previous article and with a No. 7 brush copy the single stroke capitals in Fig. 3. The small number at each arrow denotes which strokes are to be made first, second, third, etc., while the arrow shows in which direction the stroke is to be made.

For instance, the left hand stroke or bar of the A is marked No. 1. Start at the top of your ruled pencil guide line and move your brush diagonally down to the left, as arrow 1 points. Next make strokes 2, 3 and 4. Follow this method through the entire alphabet.





Practice each letter until you can execute it well and until its formation is well fixed in your memory, so that you will be able to write the entire alphabet without recourse to the copy.

The Dollar ($) and Cent (c.) marks I have made the same size as the letters and numerals, but in actual sign work these marks should only be about half the size of the numerals.

After using the No. 7 brush try this alphabet with the other brushes. Always hold the brush lightly but firmly and work with the point of the brush and with a uniform pressure. This will ensure an even thickness to all your strokes.

Do not sketch the letters with a lead pencil preparatory to using the brush, or you will have difficulty in memorizing the shapes of the letters. All the work should be done off-hand. The only guide lines to be used are the pencil lines that are ruled across the sheet to determine the height of the letters.

Notes from Corning, N. Y.

Livingston & Clark have purchased Dreamland nickel theater at No. 38 West Market street of Patrick Callahan, and will run it in connection with the Bijou Theater at No. 27 East Market street. The deal was consummated yesterday Joseph Livingston is one of the most original and energetic and the new proprietors took possession to-day.
moving picture theater proprietors in the city. Several weeks ago he secured the Bijou, when it was practically "down and out." By giving the latest and best in moving pictures, securing first-class singers, etc., and introducing many innovations which met the favor of the amusement public, he has built up a splendid patronage.

Mr. Livingston says he will proceed to give Dreamland Theater patrons just as good amusement as at the Bijou, which is "enuf sed."

THE OPERATORS' UNION.

The sympathy of the Moving Picture World goes out to the operators who, to protect their own interests, have to convene at the hour when most people are going to bed and disperse at daybreak. A World representative dropped into their meeting on last Monday night and found some 150 operators in attendance. The union seems to be in a very flourishing condition.

Winnipeg, Canada.—Carl Laemmle has given up his branch film renting exchange here, while the Great Western Film Co., of Windsor, Ont., have commenced business locally, with an office in the Kennedy building.

Lynchburg, Va.—The Gaiety Theater, owned by J. B. Trent (Jas. F. Jackson, manager), opened June 14th to turn-away business, and continues to draw well despite the hot weather. High-class pictures, the latest songs, piano and traps constitute the program.

Observations by Our Man About Town.

"Say!" shouted an East Side friend of mine the other night, "haf you had any of dose flim-flammable flims yet?" I assured him that I had been served with some of the long-looked-for article and then proceeded to set him right on the matter of pronunciation. I finally got him straightened out and he is now able to say "non-inflammable" and "films." He took the corrections in good turn and explained that he got the flim-flammable term from his operator, who is supposed to be a very smart fellow. His confidence in the operator is deep-rooted and unswerving. I give in my own language some of the points he made to justify that confidence. "That operator looks after my interests as well as I look after them. He watches every picture I get and he can pick out repeaters like a crack sport at the race track can pick out winners. He knows a poor subject at sight and if any scratched films come to our place he is on the job in a minute. He is a great operator and will not allow any exchange to impose upon me. In the last four months I have changed my service five times on his recommendation."

* * *

I said nothing to my friend, but have since been thinking over the matter with intense earnestness. In getting my friend to change so frequently from one exchange to another is the operator really prompted by a spirit of good service to his employer, or is he one of the go-betweens of which there is considerable unpleasant comment?

* * *

I heard a film exchange manager say the other day that the exchanges are not getting a fair deal at the hands of some operators who have won the confidence af their employers by their skill as operators and are switching the services from the exchanges to their personal advantage.

Fidelity to a good employer is highly commendable, but if some of the reports I hear are true there is a good deal of sham fidelity and the exhibitors should occasionally exercise their own judgment, and not rely wholly and solely upon the statements and judgment of the operators. It is openly charged that the subsidizing of operators by some competing film exchanges has become so common that it is now looked upon by them as legitimate.

* * *

The licensed manufacturers have the non-inflammable film on the market at last. Although not generally used at present, owing to the supply being somewhat limited, all the subjects will soon be made of that kind of stock. Thus far no adverse criticisms regarding the new stock have been heard, nor can it be said that enthusiasm over its introduction has run to a high pitch. The explanation for this is that both renters and exhibitors are awaiting the results of practical use of the new product. Many are skeptical regarding it, but up to the present time there appears to be no justification for skepticism. The new article is apparently making good.

* * *

It is but fair to say that until the non-inflammable film comes into general use the exhibitors should be watchful and guard against experimental work by their operators. The danger attending this will be better understood when I say that the manufacturers are at present using up the stock on hand of regular film and making some subjects of the non-inflammable film. The boxes containing the latter bear printed labels stating that the subject is on non-inflammable film, but this notice is only given to the film exchanges. The exhibitors, on account of the mixed production, do not know what kind of film they are getting. Now if operators are allowed to demonstrate to their friends the length of time the light can be allowed to remain upon the non-inflammable film without danger of ignition there is a strong possibility that some operators may some time leave the light on the wrong kind of film, so to be on the safe side experiments should be cut out until such time as the new film is generally used. With all the enforced safeguards now in use it is not likely that any very serious result would follow if the regular film should be mistaken for the new kind by an experimenting operator, but as experiments are not required in exhibiting places and in no way (in this particular at least) have a direct bearing upon the show itself they should be tabooed.

* * *

The advent of the non-inflammable film has again stirred up discussion as to what bearing it will have upon the picture machines and their makers. Some time must elapse before there will be any observable bearing. It is quite certain that none of the existing laws requiring flame shields, magazines, automatic shutters, etc., will be rescinded or abridged for some time. I have been informed that the authorities will not entertain any suggestions in that direction until they become thoroughly convinced by practical use that the new film is all that is claimed for it. From another quarter I learn that some authorities will oppose any change in existing conditions regardless of the tests the new film may withstand on the ground that there cannot be too many safeguards in places of amusement. No doubt many of the makers of machines will take the same view and the dream enjoyed by some that they will soon be relieved of the handling of so many safety devices may be a prolonged dream.

* * *

The spell of hot weather that has prevailed recently has played havoc with the receipts of picture places. Exhibitors all over the country report big drops. Even the aircdomes have failed to draw audiences large enough to even meet expenses and many places have suspended for the balance of the Summer season, or until such time as the weather shows a disposition to assume a modcrated condition that will remove from the minds of the patrons the terrors of sweltering. The greatest surprise is that the open air places could not hold the people. This is the first season they have failed to do so, but we have had some awful hot weather, old Sol has been so relentless that you couldn't get an audience into any enclosed place to see a show, even if it were a cold storage plant. Many exhibitors who pounced upon vacant plots and invested a considerable amount of good coin in clinching leases and fitting up the places have lost heavily thus far and the reports from the seaside resorts have been very discouraging. People who still cling to enclosed places in the cities and large towns have adopted radical measures in the curtailment of expenses. Vaudeville acts are cut out and wherever it is possible to do so illustrated song singers and even ushers are being dispensed with. The number of shows are also being reduced to save on film rentals. Many places that were operated every afternoon and evening are now only running two or three nights a week. The proprietors are sailing close, being content to take in enough to pay ordinary expenses of holding their places until after in middle of August. The small capital man has a trying time of it just now, especially the one who depends on the receipts for living expenses. In spite of all this, however, none of the exhibitors are disposed to leave the business. All express the greatest faith in the outcome of the next Fall and Winter season. The pictures will make good after old Sol gets through sizzling.

THE SONGS.

More new songs have been offered the past week than for some time and the quality, as a whole, has been better. Some of the new ones have been better than usual, while others, as might be expected, have fallen below the standard. It must be said, however, in relation to some of the new ones that they have been made by the illustrations.

The illustrations have been of a superior quality. The leading illustrators are doing better work constantly; the quality of the slides turned out now are far ahead of those made six months ago.

The singers seem to be doing better, though of course it is difficult in this respect to make comparisons. In only two of the important theaters of the city have the same singers remained throughout the past six months, but they are doing better than in the Winter. And their work is very satisfactory. As singers of lively and rollicking songs they have always been successful, and they are adding to their reputations daily. Some of the songs sung by them have been encored again and again.

Such songs, such singers and such illustrations add to the strength of the programme and where they are made such important features of the programmes it is well to maintain them at the present high standard.

The Kalem Company have in preparation a thrilling war story, "The Escape from Andersonville." This is a historically accurate rendering of an actual occurrence during the Civil War and should be in great demand. We have seen portions of the film in course of preparation and can commend the photographic quality as well as the well managed and realistic scenes of the tunneling under the prison walls, the escape of the soldiers, and the flight for life on an old-fashioned locomotive.

Beatrice, Neb.—C. C. Farlow and H. A. Miller have purchased the Star Airdome Theater, corner Ninth and Court streets, from L. A. Blonde, and have taken possession.

Philadelphia, Pa.—E. Allen Wilson has prepared plans and specifications for an amusement hall to be built at Forty-ninth street and Woodland avenue for Arthur Blackburn.

ON THE SCREEN.

By Lux Graphicus.

In one of the plays of George Colman, a dramatist who lived and worked two or three hundred years ago, there is the following stage direction: "Lean up against the wall and grow generous." Consider what the actor was required to do. The part he was playing was an unsympathetic one, and it was demanded of him that he should show in his face, without speaking, the transition from a mood of harshness to one of generosity. In other words, he had to entirely revolutionize his feelings and to convey the process of the transition and its achievement to the audience. Rather a difficult thing for an actor to do.

* * *

Anybody who studies the best moving pictures of the time must realize that what the actors and actresses have got to do, if the film is to be a great success, is to work on lines indicated by that exacting author, Colman. In other words, they have to perceptibly think and let the audience see what they are thinking. That speech which the Chinese say is given us to hide our thoughts is denied them. The acting process with them, therefore, is entirely a mental one.

* * *

The other afternoon when I sat in my accustomed seat at the Bijou Dream, on Fourteenth street, and the title of the Biograph subject, "The Way of Man," appeared on the screen, there was a sudden hush in the house and people leaned forward expectantly. A lady immediately in front of me settled herself deliberately in her seat, and a man on my left, who had been interjecting criticisms on the pictures all the afternoon, muttered to himself, "Now we shall see something good." I sat quite near the young lady who was playing the piano, as she always does so very brilliantly, and I looked around at the crowded house and I saw interest and expectancy in every face.

* * *

Well, the picture started. The plot was unfolded and developed. "Why," said the man at my left, "you can see them thinking." This man unconsciously voiced the feeling of the entire house. We saw the three leading characters thinking. We were unconscious of aught else. The photography of the picture, the dressing, the accessories, the other characters, all these were lost to us, for we had before us a very beautiful human spectacle of a conflict between love and duty, in which one man and two girls were playing and thinking their respective parts before us.

* * *

Now this picture held the attention of the audience right up to the very last foot of film, because the Biograph Company have got down to the root idea of a moving picture and are week by week presenting it to the minds of audiences all over the United States, if not the world. Their photographs are not mere snap shots, or rapidly taken groups of small parties of puppets moving about on the stage. No. They are actual photographs of thinking men and women and, therefore, they have a pscyhological as well as a photographic interest. In an ordinary stage play, it is as a rule not so much the dialogue, not so much the main action which lingers in the mind as some critical moment of thought upon which the progress of the play may hinge. Take for example Shakespeare's play of "Macbeth" and the scene where Macbeth learns of his wife's death. You all know the remark, "She should have died hereafter." Just look at the face of the actor, be he an Irving, a Tree, or a Mansfield, who plays the part. Look at his face immediately after he has uttered those momentous words and you will realize the intense sorrow and disappointment and bitterness which has passed through his mind.

* * *

Now, equally tragic are the conflicting emotions shown by the Biograph leading man and the two girls in last Monday's release of "The Way of Man." You see the man thinking to himself: "Shall I throw the disfigured girl over for the pretty cousin? Is it right? Is it loyal? What shall I do?" And then the disfigured girl is thinking: "Will that scar rob me of that man's love? Does he prefer the unscarred girl to me? What will he do?" Finally there is the detrimental cousin. She has the opportunity. All is fair in love and war. Why does she not take advantage of this man's preference for her?

* * *

So, for many minutes this little three-cornered problem works itself out on the screen to the intense interest of an attentive autdience. I think the Biograph producing staff and their players are deserving of the very highest commendation for the absorbing hold which their pictures now have upon the American public. A Biograph comedy is as much an institution as Miss Maude Adams at the Empire, on Broadway. People all over the city are as familiar with the trend of Biograph pictures as they are with that of a Belasco masterpiece. They worship that silent Biograph heroine, and they know that the handsome leading man will always give good acting. For the famous Biograph Stock Company think out their work and don't walk through it.

* * *

Now all this, I think, is indicative of progress in the making of moving pictures in which other manufacturers as well as the Biograph Company prominently shine. It is as clear as day that all the other manufacturers will also have to advance. In other words, "quality" is telling. Pretty scenery, pretty dresses, a good play, perfect photography, all this combined in a short while from now will fail to make the moving picture popular, unless the actors and actresses act. And this is what the Biograph Company does. And then the photographer does his work to perfection. He puts his camera near the subjects and the lens, and you see what is passing in the minds of the actors and actresses. The total combination is that you get as perfect a picture play from the Biograph studio as it is possible in the present stage of moving picture making to get.

* * *

So, ladies and gentlemen of Fourteenth street, your "Lux Graphicus" takes his hat off to you and congratulates you on your excellent work. That work he hears from exhibitors and audiences alike is immensely appreciated; and it deserves to be. It is not slobbed over, it is conscientiously carried out. It is probably no exaggeration to say that if the more wealthy classes of this city were aware of the fine dramatic stuff which the Biograph Company is making, a moving picture theater de luxe, on upper Broadway, between Forty-second and Fifty-ninth streets, would become a permanent feature of the theatrical world.

THE N. I. FILM.

The non-inflammable film stock is now being issued by so many manufacturers that we again call attention to the necessity of exhibitors supplying themselves with N. I. cement. As we pointed out before, this cement will also make joints in the old stock, but no other cement will do for the N. I. stock. The N. I. cement is put up in bottles retailing at 25 cents and can be procured from the exchanges.

SPECIAL FILM DESIRED.

A World reader asks us to put him in communication with anyone who is prepared to make an endless film of any desired width or length. Replies to be addressed to Endless, care of Moving Picture World.

CARL LAEMMLE.

Mr. Laemmle dropped into our offices for a few minutes' chat this week and intimated that in a short time New York City would see what a real film exchange looked like. He has already selected his location, but is not yet ready to make it public. Asked as to how his manufacturing prospects were progressing, he said that everything was going along smoothly. He was getting the best talent that was obtainable and would soon issue films that would command the trade of the world. He said that he was prepared to spend $50,000 to carry out his ideas and would not publish a single film until it was technically and artistically beyond criticism. He said he had carefully figured out his prospects and did not expect to make any profit for six months. By that time, he said, the "Imp" films would have made a name for themselves and he would reap the benefits.

A CENSORSHIP NEEDED IN ENGLAND?

A correspondent writes to "The Kinematograph" (London): I notice you ask showmen to patronise English films. I am perfectly sure we should all be pleased to do so, but look at the trash that is produced, the bad acting, bad staging, and the general self-consciousness of the average person included in the cast. I was in a renter's the other day, and he asked me to look at some new films; there were 6,000 feet, all rubbish of the crudest sort. Now, had all this time and energy been concentrated on one subject, with proper actors and artistic scenery, and an eye to detail, something worthy might have been accomplished. Could you suggest to English makers that drunkenness is not the sole form of mirth.

Comments on the Week's Films.

A WESTERN HERO (Pathe).

If our conjecture is correct, this is the first, or one of the first, Wild West moving picture photographs made by Messrs. Pathe. They have gone right into the current game as it is being played by so many moving picture makers: that is they have chosen a Western subject for camera treatment. To begin with, the picture is beautifully colored, indeed, so far as we may judge, the different colors are so natural and lifelike that even the long threatened photography in natural colors could hardly displace the Pathe method, as it is at present practiced by this eminent firm. The full story of the film, which was given in last week's issue, shows some extremely good acting cast around a series of adventures in which the duplicity and cunning of American aboriginals forms the main theme. Of course, the Indians are defeated in their duplicity and everybody is made happy at the end of the picture. There appears, from inquiries that we have made, to be a very great demand amongst American audiences for Indian subjects, probably, therefore, on that account, this Pathe subject will be popular. It is a radical departure from the usual Pathe picture, and will, no doubt, be well appreciated out West, where fine comedy and tense drama of the European kind is hardly understood or appreciated yet awhile.

THE OYSTERMAN'S GOLD (Lubin).

Mr. Lubin has produced a film which ends in a way totally unanticipated, we venture to think, by 99 per cent. of the audience who witness it. It starts off in a manner somewhat prosaic, although decidedly interesting. It shows in a series of scenes the process of oyster catching. We see the men at work on the boat, and the landing of the molluscs. Incidentally there is a view of an oyster dredging fleet, and finally we reach that point where the catch of oysters is sold to an oyster merchant on the shore. We had just persuaded ourselves that Mr. Lubin had contented himself with the making of an industrial picture of an informative character when the drama started. And a very fine drama it is. The oysterman having disposed of his catch, pockets his gold, but wharf rats are on the watch and they track him home with the view of robbing him. So home he goes, along a very beautiful rocky shore, lashed by the ocean which has given the Lubin operators the opportunity of making some extremely good photographs of seashore scenery. Indeed, in this respect alone, the picture is well worth looking at. Well, the two wharf rats kill their man and one of them is also killed, leaving the sole survivor in possession of his ill-gotten gold. Now comes the tragic part of this very interesting story. The culprit seeks to hide his gold, when the apparition of the murdered oysterman appears to him. So he goes from scene to scene. So long as the cursed gold is on him, so long as he endeavors to hide it, so often does the vision of the murdered oysterman haunt him. This part of the picture is very effectively managed—the printing in of the supplementary image being neatly done. Finally, of course, the owner of the stolen gold commits suicide. The acting in the piece is fairly good, and, as we have said at the outset, it is a curious contrast in utilitarianism and weird tragedy. The audience appeared to receive it with great favor. There is a bad technical defect running throughout the film that should have been remedied by physical treatment, or else that portion of the negative made over again.

THE WAY OF MAN (Biograph).

This is the nearest approach to a problem play which the Biograph dramatic staff have yet taken up. Here is the problem: Given a man in love with a beautiful girl, and the girl loses her beauty through an accident, is that man bound in honor to marry her and remain true to her through life? The Biograph people don't put the problem so tersely as we do, but that is what it means all the same. Life itself is nothing but a series of problems from day to day which we have to solve for ourselves. Well, let us see how the Biograph people work out this very interesting problem. A young fellow in love with a pretty girl goes away to make his fortune. He makes that fortune. If the Biograph Company would allow us to say so, he makes that fortune unusually quickly, for he comes back quite unaltered in appearance, while the pretty girl does not appear a day older, since the fortune making process began. If our friends on Fourteenth street would tell us where fortunes are made with such rapidity, we will quit newspaper work and go and pile up the "dough" to lay at the feet of that pretty Biograph girl. But to be serious; the lover on his return finds that things are not as he left them. The girl has a pretty cousin staying with her, while she herself has been the victim of a lamp accident, which has marred her beauty. For a time she conceals the scar from her lover, and he, poor fellow, wants to be loyal to her, but it is obvious that the unscarred beauty of the cousin is influencing his heart. The man in him asserts itself to the detriment of the lover. Few of us, we imagine, could be loyal to a disfigured idol. In a very tender scene, the disfigured girl, realizing the state of affairs, places the hand of her cousin in that of the man's and goes away presumably to commit suicide. She is followed by the household, who discover her clothes at the top of a steep river bank. But she does not commit suicide, and the lover marries the cousin, and the disfigured girl becomes happy amidst different surroundings. So the pretty little piece ends in a common sense if unromantic way. Of course, there are other ways of treating this problem. One is obvious. The pretty cousin could have been made disloyal and the disfigured girl loyal, and the man's heart given to loyalty rather than to mere superficial beauty. But we were not the authors of this book, the story of which seemed to please the audience. As usual the photography of the subject was excellent, although the lighting was somewhat harsher than is usual with Biograph subjects—too much illumination seeming to come from the roof, and then the particular positive we saw was not so free of light splashes as we are accustomed to see in Biograph films. The famous Biograph heroine suffered patiently under her temporary disfigurement, and the leading man gave us a nice piece of acting as the puzzled lover. Altogether a very excellent Biograph comedy subject which fortunately did not end in tragedy.

NO APPETITE FOR DINNER (Gaumont).

Mr. Kleine is passing from success to success in his Gaumont releases. The theme of this typical bit of French comedy is a very slender one, nevertheless an attractive one. It is characteristic of French comedy on the talking stage that it is slender and graceful in outline rather than cumbrous and massive. The themes as a rule require delicate treatment. They are worked out in a thoroughly French manner; that is, by the pure gesture of acting. For French people act intuitively; that is, without an effort. In this picture a young couple inadvertently invite a soldier to dinner. They ask him to come, out of politeness, because they do not mean him to come, nor does he mean to go, but remembering the appointment he goes, after the couple have dined. So they prepare a second meal. He is hungry and they are not. Thus the picture offers an opportunity for the display of some delightful by-play. Frankly, we fear the story is rather beyond the comprehension of an average American moving picture audience, but it is a very excellent one all the same. All ends happily by mutual confession. In parts of the picture we were immensely pleased with some beautiful photographic effects obtained by using the camera in an ordinary room, taking the view through an open doorway of an adjoining apartment. This gives an opportunity for the production of very fine effects of light and shade; in fact, imparts depth and distance to the picture. Admirers of fine French comedy will find this film very much to their taste. Gaumont subjects, we are pleased to notice in recent months, have departed from the tragic and the morbid. They all end happily. We think Mr. Kleine is to be congratulated upon having command of a line of subjects which, as we have before remarked, keeps him abreast of his competitors in the American moving picture market.

GEORGE WASHINGTON UNDER THE BRITISH FLAG (Vitagraph).

The career of "The Father of His Country" will always be popular reading with patriotic Americans, and if appearances count for anything, those who frequent moving picture theaters (and they are counted by millions) will never tire of studying the life of Washington in graphic form. In this picture the Vitagraph Company with timely enterprise—and we wish to congratulate this company on the appropriateness with which it produces many of its splendid pictures—have chosen that period of Washington's career which was passed in the service of the British Government for illustration. Starting with his surveying work in Virginia, a very pretty piece of picture-making, by the way, Washington's early military experiences are illustrated in a number of disconnected scenes, each, as it were, complete in itself. The movements of the troops and officers employed in these scenes were very well rehearsed and great realism indeed was imparted to an ambuscade of Indians where death was dealt out to the unsuspecting whites. Probably patriotic

Americans will care less for this picture than for that which follows it, wherein Washington is shown serving under the flag of that country which he made free. But, patriotism apart, all unite in appreciating the almost idyllic beauty of the latter part of the film which we are noticing. For it shows Colonel Washington in love. He meets the charming widow who subsequently becomes his wife. We see him as the courtier, the love dalliant, and finally as the proud bridegroom leading his pretty wife to the altar and finally being driven away with her in his carriage to the plaudits and congratulations of the guests. Effective and stirring as were the early parts of this film, these must, we think, yield the palm for tenderness of beauty and sentiment to that which shows the gallant young Colonel in the role of lover and bridegroom. These scenes are very beautifully staged indeed, and well photographed, and we think they would linger in the mind of the average person longer than the impression of military exploits. We think the Vitagraph Company is heartily deserving of praise for the splendid qualities of this picture. It is nicely colored and in parts full of the most exquisite photographic delicacy. As a feature film it will undoubtedly be popular with holiday audiences, for it cost a great amount of time and money to produce and well sustains the Vitagraph reputation for lavishness and splendor of production.

"The Whole World Kin" and **"An Affair of Art,"** two subjects on one reel by the Edison Company, which bring us in a few moments from the sublime to the ridiculous. That "One touch of nature makes the whole world kin," is well exemplified in the very real and well-acted story which constitutes the first half of this reel. It was well received by the spectators and deserves praise and encouragement as being the kind of picture that will raise the picture show in public estimation. But what a jolt is received in the second half of the reel, so different from the character of the productions from the Edison studio that it is evident that a cog must have slipped somewhere. It should have been named "A Travesty in the Name of Art," or, better still, it should have been shelved. Even the idea, which is a very weak attempt at comedy, is not original. The passing out of such a film confirms our remarks elsewhere that a man is needed on the Censorship Board who is qualified to pass on the technical and the artistic qualities of the films in the interest of the manufacturers.

"The Peach-Basket Hat" and **"The Mexican Sweethearts"** is a double subject Biograph reel that calls for almost the same criticism as the Edison reel above referred to. While there is nothing new in the main feature of the plot of the first subject, the presentation is so cleverly managed and everything appears so real that it proved to be comedy of the kind that wins applause even on a hot evening. As it is next to impossible for the crop of new plots and ideas to keep up with the demand, and the future of the business is threatened by this drought, it is very encouraging indeed to see a company of such prominence as the Biograph pick up the thread of an old idea and weave out of it a clever story with all the ginger, snap and attractiveness of any of their best original sketches. It pleased the audience on this sultry evening, but "The Mexican Sweethearts" did not. The highly select American audience at Keith's did not seem to take the least interest or pleasure in witnessing the amorous actions of the Mexican couple, while they very generally expressed their disapproval of the evident slur to the bravery of an American soldier.

"Mrs. Simpson's Attractiveness."—An Eclipse film which may possess some point for foreign audiences, but is scarcely the right thing to show here. It borders upon the suggestive, not to say the coarse, and is hardly suitable for a program made up for the promiscuous audiences which visit the American motion picture theater. There are plenty of amusing subjects without resorting to anything as suggestive as this.

"The Grandfather."—The Pathes have issued several films based upon episodes in the Franco-Prussian war which have charged the Prussian soldier with being unnecessarily brutal and have represented the French as long-suffering. This one is another in which the Prussian soldier is more than ordinarily brutal, but in this instance the prowess of the French is represented as more than a match for the platoon of soldiers who amuse themselves by murdering a boy and brutally treating his aged grandfather. Perhaps the worst, at least the most disagreeable, feature about the picture is the number of deaths, which seem out of all proportion to the necessities of the story. Even though this film is made with all the niceties of quality for which the Pathe product are justly famous, the lesson taught is insufficient to warrant so much death and gloom. Surely French history includes enough interesting and more elevating episodes so that anything like this is not required.

"The Sentimental Burglar."—A Pathe film which illustrates with a good deal of plainness the methods used by burglars to enter houses and open receptacles for valuables. In this instance a little child, something like one the burglar has at home, enters and actually prevents a crime because it arouses a sentiment in the mind of the would-be robber that deters him from committing the deed. This is a dramatic touch which is not new, but is always interesting. In fact, it may be said that almost without exception any film which illustrates what a child does is instantly popular. This one, even though the subject is gloomy and arouses unpleasant suggestions, is no exception. The interest is intensified as soon as the child appears and is maintained to the end, when the attempted burglar seizes his own baby from the crib and kisses her over and over again.

"Famine in the Forest."—A Kalem picture which uses the dramatic possibilities of a famine among the Indians to good advantage and produces a picture which holds close attention from the opening to the close. The dramatic thrills begin with the capture of the trapper and the illustration of Indian cruelty which stakes him out helpless, with his lips almost touching the water in the river, where, if left to his fate, he will die of thirst. . . It is a subject that appeals to both young and old and is both interesting and educating. The few minor defects are only noticeable to the critical eye. If the famine had occurred in the dead of Winter instead of when everything was in bloom it would have seemed more natural. From the makeup of the Indian it would seem that the events occurred when they were in the most savage state, wearing only the breech-clout, but at that time wild animals were plentiful in the forest and the Indian was then more capable of caring for himself than the white man was for him. It is true, he had only one intsrument, the bow and arrow, but with that and his natural skill, every day was Christmas to him. It is unnatural that they would have hung around the tepee and starved. They were too good hunters for that. They would have died hunting and not sat waiting for their enemies to bring them food. They do that at this day and time because they are compelled to stay on the reservations. There were a few things in the makeup which showed that the property man was not well versed in Indian lore, otherwise the picture was good and a great credit to the Kalem Company. Just a little more accuracy needed, that's all, to make it perfect.

"Never Again."—A Kalem comedy which illustrates how one masher met his match, and the woman got her heavy suit case carried. His reward at the end, a nickel, prompted him to make the vow which forms the title of the film. It is a short, clever bit of satire that unfailingly brings a hearty laugh.

"An Assortment of Aeroplanes."—A Pathe picture which illustrates very graphically the different types of aeroplanes with which different makers have experimented. These are shown at rest and in operation and the technical quality of the films makes the appearance of the machines very plain and undoubtedly gives the audience which sees them a good understanding of how they look and operate. An educative film like this does a great deal of good and is to be commended. It gives a better appreciation than an engraving because the machines are seen in motion, and no flight of imagination can conceive how these machines look moving unless they have either been seen or have been reproduced like this before one. This film is entitled to consideration by everyone who wants to know more about the present status of flying.

"A Country Girl's Peril."—A picture from the Selig studio which contains a moral lesson, along with some good dramatic development and good acting. It is a re-statement of the same old story of a country girl's infatuation for a city man and the arrival at the verge of destruction before she is made aware, or believes in her danger. This story has been told many times before, but it is perennial and is always interesting, though perhaps life must be put into it to retain the interest at the full strength. The most that can be said in favor of this is that it undoubtedly illustrates a phase of life which is much too accurate to be comfortable and which leaves in the mind of those who see it a lingering doubt as to the standards of morality which seem to be now in control. In the main the story is well told, and the dramatic climax, when the girl realizes how she has been deceived and her former lover appears and tumbles the villain onto the floor of the car and orders the frightened chauffeur to drive the other way, is thrilling enough to satisfy the most enthusiastic lover of melodrama. Technically the film is good and the general presentation of the picture is quite pleasing.

"Joan of Arc."—A Pathe film d'art which has most of the well known characteristics of the Pathe product of this type, yet seems to lack in some particulars the usual convincing qualities which generally form a conspicuous feature of these ambitious pictures. The acting of the principal character, Joan of Arc, is not as strong as it ought to be in places, though perhaps this would not appeal to everyone in the same way. She is good where she hears the supernatural voice and sees the vision which calls her to the defense of her country, but in her action as commander of the army and when leading her men forward she lacks the convincing dash which should go with that place. Possibly this is because she is a woman, yet one would rather expect that a woman thought capable of commanding an army would be possessed of enough of the commanding spirit to insure the commanding attitude. The staging seems to be reasonably good, yet in places the canvas is crowded far more than Pathe is wont to crowd his canvases of this type. Perhaps the subject requires it, yet the same house has presented similar scenes with a broader canvas and in a more convincing way. The marching men seem to be supernumeraries rather than actual soldiers, and only in the battle scene does this collection of soldiers rise to the occasion and appear as though actually fighting. The capture of Joan seems rather poorly managed. It looks as though she rode deliberately down to the enemy and invited them to capture her and the fact that no effort was made to effect her release seems to give color to this supposition. The closing scenes, Joan in prison condemned to the stake and the funeral pyre, with the flames and smoke curling about her are good and seem to be more in accord with what would naturally be expected than any one of the others.

"The Old Organ."—A drama from the Vitagraph studio which possesses a strong heart interest and develops some features of strength as it goes along, yet has the disadvantage of opening with a death. The gloom which characterizes the film at the opening never leaves it. When John leaves the homestead and seeks the gold fields there is the sorrow of parting. Then comes the explosion which destroys his sight and leaves him a blind wanderer, begging his bread from sympathetic passers. Finally he hears the strains of the old organ and is welcomed home hopelessly blind. As has been pointed out many times before, such scenes are far too common. Yet, when preparing something which is supposed to be for amusement, why is it necessary to reproduce these atmospheres of gloom and sorrow? Isn't it worth while to try, at least, to create an impression of hopefulness, if not of joy, and surely that can't be done with such gloomy pictures as this. No fault can be found with the acting. It is good enough for the subject. The staging seems to be adequate. The technical quality of the film is satisfactory, with a few exceptions.

"Stung By a Bee."—A Gaumont representing the imaginary condition of a gentleman stung by a bee upon the nose, which swelled to such a tremendous size that it caused him much difficulty. The curing of the trouble by exploding a dynamite cartridge in it is a unique conception which is, perhaps, the most interesting feature of the film.
where the lighting is too harsh.

"Troubles of an Amateur Detective."—A Vitagraph comedy which illustrates in an exaggerated form the difficulties which might beset a tin badge detective who attempts to do work of that character. The one here represented probably made no more mistakes than any similar one would if put in the same positions. The exaggeration is what makes the fun and the picture has a good deal of fun in it. The audience thoroughly enjoys the discomfiture of the detective each time his mistakes are disclosed.

"Winning a Princess."—An Eclipse film which tells a pretty story that while it has its disagreeable portions ends well, which perhaps is sufficient compensation for the temporary diversion which seems to have befallen the hero. The opportunity for acting in a film of this type is not of sufficient importance to justify its existence from the dramatic standpoint. But the story is one of the hero tales with which all literature abounds, and this is enough to give interest to the film. It is a cold-blooded person, indeed, who takes no interest in these hero tales, and when the hero is deprived of his rights, whatever they may be, by some usurper, then the story acquires added interest. And eventually when he is reinstated in his own the pleasure of the audience is often boundless. The scenic portion of this film could scarcely be improved. The quality is beyond criticism, and when the picture requires mountainous scenery the selections have been made with care.

"A Paying Business."—A Gaumont comedy in which the value of tickling the vanity of the people is illustrated. An attractive scheme for coaxing money from the pockets of passers is shown. Perhaps unsuccessful beggars in this country might take heed and do likewise.

Notable Film of the Week.

THE MAN WITHOUT A COUNTRY (Edison).

When writing on former occasions of the Edison films we have pointedly avowed that our qualified appreciation of the work that comes out of the famous Bronx Park studio was, to our mind, only symtomatic of what was to come; in other words, good as that work had been, we expected better. It pleases us to say that we have not been disappointed. Our expectations have met an early realization. "The Man Without a Country" is, without doubt or cavil, the finest Edison picture sent out for months past and deserves to take rank on its own merit as the notable film of the present week. Its reception by the audience, of whom we formed one on Tuesday last, was favorable in the extreme. We congratulate the Edison Company's staff on having achieved a splendid success.

Doctor Edward Everett Hale, who died the other day was a prolific writer, but never wrote a more truly pathetic story that "The Man Without a Country" upon which this Edison film is avowedly based. For in that story the hero, if we may so call him, like Dreyfus, the French military officer, unjustly loses everything in the world except life, and after all conquers and triumphs. The adaptation of popular novels to moving picture purposes is, as we have remarked before, a very difficult thing to carry out. For to be successful both the atmosphere and the sentiment of the novel must be preserved. You must make your audience feel as they look at the pictures, just as they would feel when quietly reading the book. You must, in fine, involve them in the same imaginary environment. It seems to us that the Edison producers have come splendidly out of a very trying ordeal, for they have preserved the main thread of this absorbing story; they tell it clearly and distinctly and they lead up to its tragic denouement with a fine eye to fitness of effect. For what better death could a man have than that with his country's flag in his hand?

Surely no more effective story was ever told than this. Falsely accused of having disclosed his country's naval secrets, a young officer is unjustly condemned by court marshal to deprivation of home, country and flag. He is personally degraded by his superiors, then turned adrift. In scene after scene he is spurned and scorned as a traitor, and even when he saves an American sailor from assassination and puts to sea on a ship to fight the enemy he is mercilessly turned down by those who discover his identity. But he triumphs in the very hour of death. The flag has been carried away by a shot from the masthead. Up goes our unfortunate hero with a new flag, triumphantly places it in position, and as he sees its folds proudly unfurled a bullet finds its billet and he falls dead to the deck, where his body is reverently covered up. His country has unjustly ruined him and he has a magnificent revenge, for he dies in defense of that country.

The Edison Company tell this story in a series of highly dramatic scenes full of action and decision of movement. There is not a pause throughout the entire picture. From the very moment when a spy and a traitor steal the naval plans in the absence of the young officer, upon whom suspicion is thus cast, every moment in the piece is finely dramatic. At the court martial his rage at the injustice of his service finds vent in an attack on the flag itself. In subsequent scenes, where his former superior officers discover his identity and publicly denounce him as a traitor, degrading him in the eyes of men, women and children, there are some fine moments of acting. The piece is exceedingly well acted throughout. Indeed, in this respect the acting strikes us as being quite natural and well restrained. Under this head, that of the acting side, the Edison Company have sent out a conspicuously fine picture, the finest, indeed, that they have produced this year. In fact, it is a tremendous advance on their work of two or three months ago. So great, in fact, that if this standard of quality is kept up, then the contest for pride of place amongst American film manufacturers must become exceedingly exciting.

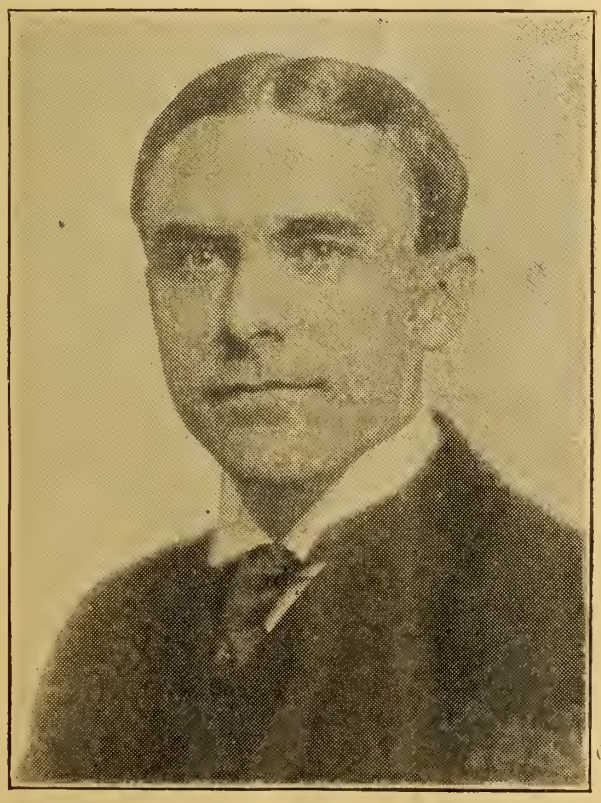
The photography of this fine picture—which shows, by the way, with great vividness the carnage of a naval battle—has been carried out with great skill and attention to the finer details of positive making. The negative has been well exposed, the positive made from it carefully printed, developed and tinted. In this latter respect the improvement is very marked indeed. Certainly the prize amongst the past week's releases belongs to the Edison Company for "The Man Without a Country." It deeply moved the audience who saw it when we did, and we have no doubt it will always be as well received.

Forrest, Ill.—John Drennan, of Fairmont, is planning to open a new moving picture theater here, in the Ulbright Building.

THE THEATRE FILM SERVICE.

Among successful film renters, Fred Aiken, of Chicago, takes a place of exceptional prominence. The career of the Theater Film Service and Amusement Supply House is unique in the history of motion pictures. Six years ago, in October, 1903, was the birthday of the Amusement Supply house in a little room on the seventh floor of the Chemical Bank Building—the same building where the Theater Film Service and the Amusement Supply House now occupy a magnificent suite of offices on the first floor. At this early date the idea of the 5-cent theater wasn't even born and the motion pictures were a night-stand attraction for the opera houses throughout the country. The exhibitor bought his film outright and paid a good price for it, too. When worn, the castoff films were greedily accepted by the fair and carnival fakirs for half price or less, depending upon condition. It was a good, live business then and many an enterprising exhibitor and now prominent dealer made their little pile.

The Amusement Supply House was a success from the very start. Fred Aiken and his co-operators saw the possibilities in systematic davertising and from now on we have seen the familiar, weird-looking projecting machine of that early date and a few lines about the gold mine in motion pictures in hundreds of magazines over and over again. Thousands and thousands of dollars of judicious advertising bringing hundreds of thousands of dollars in return. The Amusement Supply House was a mail order house of first rank and from the small Chicago office hundreds of Optigraphs, Motiographs and other "'graphs" were sent from coast to coast, and there is hardly a spot on the map of the old U. S. A. with which this enterprising firm hasn't been in more or less lively correspondence. The writer of this little article knows from experience what it means to be a "victim" on the mailing list of the Amusement Supply House. Some years ago, even before the Moving Picture World was born, just out of curiosity we dropped a line to the Amusement Supply House to get wise to this new game of money making. The gentle inquiry of the writer was promptly responded to and for the coming two years, if not every week at least every month, there were circulars and circular letters and personal letters and all kinds of letters emphasizing in the most decisive manner what tremendous opportunities were lost every day by not taking advantage of the dollars to pick up in the exhibition of motion pictures. That the writer finally succumbed and fell a victim to the lure of the silent stage and at last became a fiend of the motion pictures, is largely due to the Amusement Supply House, for which we feel happy and grateful ever since. But that is another story. In 1905 the business grew too large for the little office on the seventh floor and there were considerable changes made oll over including a large, comfortable suite of offices on the fourth floor of the same building. A new feature was introduced in the business with the development of the 5-cent theater—the renting of motion picture films. The possibilities of the film renting were early recognized by Mr. Aiken and it had been a long time a pet idea of his, though if he wasn't exactly the first man to rent films in Chicago, he certainly was one of the pioneers, and one that maybe made bigger success of this complicated and hard-handled proposition than any other man in the field. Mr. Aiken is a film renter first and last and his pet ambition was the ideal, systematically conducted film exchange. With the growth of the 5-cent theater came the necessity of specializing and, on the 24th of January, 1907, the Theater Film Service was incorporated for the renting of films for exhibition of motion pictures. We know the career of the Theater Film Service and how it has grown and grows every day under the ample management of Mr. Fred Aiken. The success of the Theater Film Service is largely due to a most exact and wonderful system in every little branch and detail of its large business transactions.



Fred C. Aiken, of Theater Film Service.

We are specialists, says Mr. Aiken, in a circular to the exhibitors, having no other interests, and devoting our entire time and attention to the furnishing of a high class film and song slide service to best meet the requirements of any theater or locality, no matter how large or small. We employ experts and high class managers for each department, who surround themselves with competent assistants. It is our belief that we have the most perfect system for the successful handling of this class of business of any exchange in Chicago, and we extend to you an invitation to visit us and make our office your headquarters when in Chicago and will take pleasure in explaining our system in every department.

The Film Inspection Department, as you realize, is a very important one, and in which we employ expert men operators (not girls), who carefully inspect every inch of film before it is shipped to each theater, and who know the condition it must be in to run smoothly through a machine with best results, thus doing away with the necessity of a loss of your operator's time in the inspecting of the film before you start your show.

Our Record Department is very complete and accurate; records are kept of all film subjects which have been exhibited by each of our customers and their competitors, also records of subjects desired, by which system our customers are enabled to get what they want and doing away with repeaters.

The above gives a little peep in the working methods of the Theater Film Service and the spirit of the management. The space here is too limited to go into details, and besides Fred Aiken might not be over anxious to teach other less successful people how to make things go in this dull, hot, Summertime.

Of course an enterprising, successful young man like Fred Aiken couldn't help being recognized in legislation and association of trade matters. Fred Aiken was, in 1908, appointed vice-president of the old F. S. A. To be able to devote his entire time to the film renting problem, and realizing that the business of the two sister concerns had grown into too big a proposition for one man to successfully handle, Mr. Aiken has now transferred his interests in the Amusement Supply House and assumed all the controlling interests in the Theater Film Service.

Outside a unique business ability, Fred Aiken possesses a most winning personality and all of us in the trade think he is a jolly good fellow.

G. P. VON HARLEMAN.

THE LECTURES.

Both long and short lectures have been heard at different theaters during the week just closed. One long lecture on Boston, divided into six parts, was particularly good and well illustrated. The slides used in most of these lectures are much better than formerly, showing that slide makers are improving their work and turning out a better product.

The lecture which tells an interesting story about some familiar subject is perhaps the best, while the long lecture on a city is perhaps a little less satisfactory because each part is not complete in itself and few can attend to hear the whole lecture. The main qualities required are good pictures, something novel about the subject and a live delivery. Given these the lecture is certain to be interesting and will please even a critical audience.

St. Louis, Mo.—The Royal Motion Picture Theater Company has been incorporated with a capital stock of $15,000. The incorporators are Frank L. Newman and Joseph Blawitz, of Joplin, Mo., and others.

Making Lantern Slides.

The development of a lantern slide is conducted in the same way as the development of a plate, except that the method of time development is seldom used for the purpose, the extent of development being judged by looking through the slide at the light. More amateur slide makers go astray in judging density than in any other direction; and it is, unfortunately, a matter on which any advice that can be given in words is not of much service.

The trial exposure will help to show how far to carry development. It is always well to keep the dish covered with a card, except when it is necessary to examine the progress of development. The most exposed part of the plate will probably soon go black all over; the least exposed end will always have a good deal which, looked at as it lies in the dish, remains white. Between these two will lie the correctly exposed strip, and we want to find out which this is. When development has gone on for a little time—say a minute and a half, but this varies greatly with different developers, and according to the temperature—it will be found that one or more of the strips bears a fairly vigorous image. If the plate is a backed one, it may be held under water for a moment at this stage, and the backing rubbed off with the fingers or with a sponge; it is then put back into the developer to finish.

Now it may be taken as a fixed rule in lantern slide work that in a properly exposed, properly developed slide the highest lights of all must be almost, but not quite, clear glass. This is quite different from a negative, where even the highest lights must have a distinct deposit on them, or the plate is under-exposed. If when the density begins to look about right, therefore, we note the strip on which, looking on the surface, the very highest lights of all are just a little darker in color than they were before development began, we shall be able to identify the part which had the correct exposure. These highest lights must only be the merest spots—the brightest parts of the brightest parts, to put it another way. Any appreciable area of the plate must have a distinct deposit on it, or the slide will be under-exposed and hard. It is not difficult, even for one who is quite unaccustomed to the process, to decide which is the correctly exposed strip, working on these lines, although it is not easy to put the case in words.

The plate should be rinsed after development and then fixed. If amidol is used as the developer, plain hypo is preferable; any other developer may be followed by an acid hypo bath such as is recommended for bromide or gaslight prints. Hydrokinone is a favorite developer for lantern slide work, and is very suitable. If it is used, the slide should be washed, preferably in running water, for at least a minute between development and fixing. If this is omitted, there is a risk of a yellow stain forming while it is in the fixing bath, and this stain cannot be removed.

After fixing, the slide is washed, just as a negative is washed, and is allowed to dry. When the washing is finished, it should be held under the tap for a moment, while its surface is gently rubbed with a tuft of cotton-wool, to remove any deposit due to the washing water, and it can then be put to dry where there is no chance of dust getting to it. When dry, it may be laid down on a piece of printed paper and its density compared.

Short of actual trial in the lantern, this is the best way to judge the contrast in a black tone slide, but when development has been modified to give a warm color this test is no longer of any use. In any case, the test should only be regarded as a temporary one, and the slide should be tried to a lantern at the first opportunity. In the meanwhile, having ascertained by it the correct exposure for the particular negative employed, we may proceed to give it and to make a slide on the lines suggested.

When the photographer can make black tone slides by contact successfully, he may then be disposed to try his hand at getting warmer colors by development. This is beyond the scope of a beginner's article. The details of the method will be found in the makers' instructions. It consists of greatly increasing the exposure and using a highly restrained developer, often one containing ammonium carbonate. The plates used for this are usually a slower brand than those employed for black-tone slides, but these slow plates can also be used for black tones if preferred. In the same way, after mastering the process of making slides by contact, the amateur may proceed to the making of them in the camera. Some workers do this, even when their negatives are the right size for contact work, holding that they get a better result by the use of the camera. But these are not beginners' matters.

The slide when dry is not finished. It still has to be mounted. The first proceeding is to mask it. Masks are supplied all ready for use, but it is much better for the slide maker to mask his slide with binding strips, as each mask may in that way be arranged to suit the subject. Round, oval, dome-shaped, and round-cornered masks should be left alone; they are rarely suitable to the pictures, and attract attention too strongly to themselves. Putting the slide down, film side upwards, on a clean piece of white paper, a binding strip 3¼ inches long may be moistened and laid down upon it so as to mask all that is not wanted below the picture. If the strip is too wide it may be allowed to overlap the slide for the time being. The slide is then turned round and another strip applied to the top, in the same way, taking great pains to keep the edges of the two strips parallel. The slides are masked by a repetition of the process, and the slide is put aside for the strips to dry. When dry, it is placed film downwards on a piece of card, and any of the strips which project beyond the glass are trimmed off with a sharp knife.

Cover glasses can be bought, but it will be a very clever slide maker who needs to purchase them. As a rule, the spoiled slides will be quite numerous enough to provide covers for the good ones; six good slides out of twelve lantern plates is an excellent average. The plates may be left overnight in some washing soda and water, and the next day, after putting them into hot water for a few minutes, they may be cleaned with soap and a nail brush, well rinsed, and dried.

The glass is attached to the slide by four of the binding strips. Two pieces, each 3¼ inches long, are cut, moistened, and laid face upwards on the table. The slide, with the cover glass placed on it, is then brought down with one edge pressed firmly on the center of one of the strips. The strip is then picked up in this way, and is then smoothed down with the fingers. The two opposite edges of the slide should first be bound, and the strips allowed to dry before the other two are bound.

Before the slide is quite finished it has to be "spotted." Spotting is employed to indicate to the lanternist at a glance how the slide is to be inserted into the lantern. For this purpose, two little spots of white paper are attached to two corners of the slide (or white paint can be used). The proper corners are the two top ones on the side facing the worker, when the slide is so held that he sees the picture on it the right way round. This will be the cover glass side; and it is a good plan to put the spots on the mask before applying the cover glass.—From Photography and Focus.

COLORING OR PAINTING LANTERN SLIDES.

By A. M., in The Practical Photographer.

Many people of cultured taste revolt against the colored lantern slide. Probably this is largely due to the crude colors and careless or ignorant manipulation in most cases. The remedies are obvious. In all cases only transparent colors are of use. It is better to under rather than over-emphasize any color. Suggestion rather than representation is what is required.

Water Color Method.

Pigments useful—**Yellows:** Aureolin, gamboge, brown-pink. **Greens:** Viridian, verdigris. **Blues:** Prussian, Antwerp, ultra-marine, indigo. **Reds:** Crimson and madder lakes, rose madder. **Purple:** Purple madder. **Browns:** Burnt umber, asphaltum, burnt sienna, madder brown. **Black:** Blue black, ivory black, lamp black. **Brushes:** Two or three round sables and one large sable mop. **Medium:** Gum arabic 1 part, water 10 parts. The plate may be painted in its dry condition, or soaked in water and then all surface water removed by dabbing with clean muslin.

Oil Color Method.

This is the more usual plan. For list of transparent colors see the water color method above mentioned. Media used are turpentine, copal or mastic varnish, gold size or Roberson's medium. Skies and flat tints are put in by dabbing with the finger end, previously rubbed smooth on a bit of pumice stone, or the finger end may be covered by a bit of quite clean kid. Use a large in preference to a small brush, and one stroke rather than two. The less the color is "messed about" on the slide the better it will show on the screen.

The Japanese Method.

The Japanese are facile princeps in this matter. The following is said to be their method, or to give equally good results: Dissolve gum arabic 1 part in water 4 parts. Tie a bit of muslin over the mouth of a small jar so that the muslin just dips into the surface of the water in it, and place the gum on the muslin. Strain through two thicknesses of fine muslin; add 1 part glycerin to 50 parts gum solution, and add

a drop or two of carbolic acid. This medium is used with the following colors. Brilliant yellow S, carbazol yellow, yellow wood extract, bright olive, dark olive and light green SF, platin scarlet, sorbin red, naphthol red, orange II, vesuvian brown, leather brown, methyl blue BG, indigotine IN, methyl violet B, nigrosin WL.

The effect should be judged by applying a drop of the gum color to a bit of clear glass. The slide should be worked when in a horizontal position. One color may be laid over another if the first is allowed to dry thoroughly before the second is applied.

Tinting, i. e., staining the gelatine of a slide any desired color is done by placing the slide in a suitable dye, such as Congo red, Manchester yellow, Malachite green, Hoffman's Blue, Methyl violet, Bismarck brown, dissolved in water or alcohol. If too dark, the excess may be removed by soaking in the uncolored solvent, as the case may be.

Ordinary colored glasses are generally too crude in color for pictorial effect. But an unexposed plate fixed, washed, and then tinted, may be used as a cover glass. Tinting is very effective in certain cases provided the color is merely suggested. The spectator should be hardly conscious of color, but rather of general effect. For instance, the interior of a building, with windows, may be slightly tinted to suggest a pale yellow light outside. Snow scenes may have a suspicion of blue, etc.

MORE ABOUT CURRENT SAVERS.

In further confirmation of our editorial of last week on the efficiency of current saving devices and in plain denial of the statement in a contemporary that current savers do not steady the light even if they do afford a check on the current, we give the following experience of one of our subscribers:

Gordon Bros. Amusement Company, of Worcester, Mass., who are using the "Hallberg" Alternating Current Economizer exclusively in their theaters throughout New England, have just opened a moving picture theater in the park at Savin Rock, West Haven, Conn. As is generally the case in parks, only 500 volt trolley current is available. The cost for moving picture lamp current with rheostat on 500 volts was over 90 cents per hour. A 500 volt "Hallberg" Economizer has been put in, and the saving guaranteed on the bill is 85 per cent., or about 76½ cents per hour. Another advantage is the absence of heat from the large 500 volt rheostat, and the impossibility of the operator getting a shock, which would injure him on 500 volts. The Economizer is, furthermore, furnished with a light controller, which keeps the light constant when the voltage jumps up and down.

NEW EXCHANGE BRANCH.

The Globe Film Service Co., of Chicago announce that the new office they are opening in Louisville Ky., will, beginning next week, be in shape to handle in the most satisfactory manner the business of managers in the territory adjacent to Louisville and who desire a service of high quality. At present they have under consideration several locations, but the address will not be definitely announced until next week.

This office will be under the management of John H. Zimmerman, who has had vast experience both as an exhibitor and in the exchange business, and all exhibitors securing their service from Mr. Zimmerman may rest assured of a "square" deal and courteous and intelligent treatment at all times.

The management of the Globe announce that within the next ninety days they will open branches from coast to coast and from the Gulf to Canada, thereby localizing their business, and be in a position to give their patrons quick service. At the present time they are operating three offices which are all doing a large business.

Edmonton, Canada.—The Nickelodeum (pictures) has closed its doors owing to poor patronage. The Empire (vaudeville and pictures) will shut down July 3d for a Summer vacation. The Orpheum (vaudeville and pictures), with which the sheriff had recent dealings, has been leased by out-of-town parties and reopened with Chronophone talking pictures. At the Orpheum the opening price was 25 cents, but has been reduced to 15 cents. Fair houses have greeted the novelty in Edmonton. The Grand (moving pictures) ran Burns-Johnson fight during fair week, but not to as much business as was expected. The other moving picture house, the Bijou, reports satisfaction with the Summer business, and have just renewed their lease of building for an even longer period. Every house here complains of the class of films rented out by the branches in Western Canada.

NOTES OF THE TRADE.

Florence, Col.—G. Juston has sold the Crystal Theater to Cates & Clare.

Brenham, Tex.—Simon & Jenison have opened a new airdome theater here.

Negaunee, Mich.—C. A. Crinnian has sold the Bijou Theater to Charles B. Clifford.

Dixon, Ill.—Paul Baxter is planning to erect an airdome theater here.

Manistee, Mich.—George Fletcher has opened a new picture show here.

Panora, Iowa.—Carpenter & Doyel have opened a new moving picture theater here.

Trenton, Mo.—The Wilbur-Kingsley Company has opened a new airdome theater here.

New Lexington, Ohio.—Arthur Gruber is preparing to open a moving picture theater here.

Okmulgee, Okla.—T. C. Harris & Co. are planning to erect a theater here to cost about $6,000.

Chisholm, Minn.—O. J. Tucker, of Hibbing, is figuring on erecting a vaudeville theater here.

La Harpe, Ill.—S. O. Lancaster has disposed of his moving picture business to W. C. Gardner.

Strathcona, Canada.—The moving picture house here has closed for good; lack of patronage.

Geneva, Ill.—Joseph Perkins, of DeKalb, is planning to reopen his moving picture theater here.

Bellaire, Ohio.—J. R. Wyatt, of South Bellaire, will open a moving picture show at Epworth Park.

Attleboro, Mass.—Charles R. Bates has decided to establish a new moving picture theater here.

Meridian, Ida.—W. O. Baldwin has opened a moving picture show in the Odd Fellows' building.

Holgate, Ohio.—James C. Fast is making preparations to open a new motion picture theater here.

Conway, Ark.—Charles Jones is making arrangements to erect a new moving picture theater here.

Leroy, Ill.—Mrs. Ella Hardy has purchased the Crescent Nickelodeon and has taken possession.

St. Joseph, Mo.—Frank L. Newman, of St. Louis, is planning to erect a moving picture theater here.

Traleigh, Va.—Mr. Sneed, of Atlanta, has decided to erect a combined vaudeville and picture theater here.

Hope, Ark.—The building occupied by Jean's Moving Picture Theater was completely destroyed by fire.

Cameron, W. Va.—S. C. Sybert has sold the New Cameron Nickelodeon to M. Quirk and Geo. B. Bossler.

Sheridan, Wyo.—W. L. James has opened a new picture theater in the Perkins building on Main street.

Winona, Minn.—Dexter Bros., of Marshfield, Wis., have decided to open a moving picture theater here.

Portage, Wis.—Frank J. O'Brien, of Kenosha, has leased the Empire Theater here, and has taken possession.

Keokuk, Iowa.—W. A. Gardner and Lee Studer are preparing to open a new moving picture theater here.

Reno, Nev.—Henry Anderson is making preparations to erect a new vaudeville and motion picture theater here.

New York, N. Y.—A. W. Rasmussen will erect an airdome theater at the corner of Fifth avenue and 125th strtet.

New York, N. Y.—A. S. Underwood will erect an airdome theater at the corner of Fifth avtnue and 116th street.

Williamston, Mich.—T. H. Stetler is making preparations to open a new picture theater in the Beardsley building.

Oquawka, Ill.—Arthur Stripe, John Peterson and Happy Anderson are preparing to erect an airdome theater here.

Kearney, Neb.—Moran Bros. are making arrangements to open a new moving picture theater on Twenty-first street.

Clinton, Ill.—John Huggins has sold the White Palace Moving Picture Theater to Douglas and George Dickerson.

Dayton, Wash.—D. E. Kenworthy, of Walla Walla, has purchased the Lyric Theater here and has taken possession.

Springfield, Mo.—Colonel Darr has opened a new picture on Commercial street. It will be known as the Erie Theater.

Maitland, Mo.—Marion Hughes is making arrangements to open a new moving picture theater in the McIntyre building.

Conway, Ark.—Charley Jones has been awarded the contract to erect a new theater for the Lyric Amusement Company.

Crawfordsville, Ind.—William Lee Gilkey has sold the airdome on Main street to the United States Amusement Company.

Marshall, Mo.—G. S. Condray, of Manhattan, Kan., is erecting an airdome theater at the corner of Lafayette and Marion streets.

Aurora, Ill.—Horace Mulvey, owner of the Dreamland Moving Picture Theater here, has decided to go out of business.

Tecumseh, Neb.—J. B. Douglas has bought the Lyric Moving Picture Theater here from C. T. Palen, and has taken possession.

Buffalo, N. Y.—The Francis J. Handle Estate has decided to remodel the building at 525 Main street into a motion picture theater.

Ligonier, Ind.—A. J. Inks, of Toledo, has purchased the Crystal Theater here from Baum & Regula, and has taken possession.

Calgary, Canada.—The Cameraphone at the Arcade Theater continues as the leading attraction of the various picture show houses.

De Pere, Wis.—John A. Speaker, of Appleton, has purchased the Vaudette Theater here and is making extensive improvements.

Clinton, Iowa.—Angell Bros. are making preparations to open a moving picture theater in the Dreesen building, at 404 Main street.

Green Bay, Wis.—R. Weyenberg has sold the Vaudette Theater building on North Broadway to John A. Speaker, of Appleton, Wis.

Atchison, Kan.—Charles Kean, Jr., has leased the motion picture theater in Forest Park and is making arrangements to open it for business.

Two Harbors, Minn.—E. W. Fierke and W. L. Murphy, of St. Paul, have leased the Star Theater here from Mr. Miller and are now in charge.

Philadelphia, Pa.—Architect Charles E. Oelschlager has completed plans for a big moving picture theater to be located on Broad street.

Columbus, Ohio.—Fred W. Elliott, architect, has completed the plans for the erection of a new theater in Portsmouth for Murray & Son, of Springfield.

Philadelphia, Pa.—James G. Doak was granted a permit for the erection of a vaudeville and moving picture theater at 917 Market street for George H. Earle.

Cincinnati, Ohio.—Architects Rapp, Zettel & Rapp have completed plans for a moving picture theater to be built at 947 Monmouth street, Newport, for I. Frankel.

Baltimore, Md.—Nicholi Vito has commissioned C. M. Anderson, architect, to make plans for a moving picture theater to be erected at 626 North Chester street.

Chicago, Ill.—The Apollo Theater Company has been incorporated with a capital stock of $10,000. The incorporators are Wilhartz, Ringer & Lover, 905 Dearborn building.

SITUATIONS WANTED.

At liberty, moving picture operator, refined entertainer, musician, piano and tenor soloist, Punch and Judy performer. B. E. Beal, 1104 Dean street, Brooklyn, N. Y.

Forest C. Miller, P. O. Box 624, Paulding, Ohio. Experienced operator. Desires good position.

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Operators' Column

A FEW WORDS TO OPERATORS.

By F. H. Richardson.

I note that Prof. Kelley asks a "few words from F. H. Richardson" regarding the matter of operators, their wages, incompetency or competency etc. I hardly know what I can say that I have not already said. One thing occurs to me, however, at this time, and that is, that more than ever it behooves operators to perfect themselves in knowledge and reflect their learning in excellence of results. There has in the past been one check on the hiring of incompetent men, viz.: fear of fire. That check is now about to be removed through the use of non-inflammable film, and just what the ultimate effect will be remains to be seen. That it most decidedly will not act to the benefit of operators seems certain, since the manager who is a pinhead—who cares only for the money which comes in to-day and "trusts in the Lord" for to-morrow—will feel free to hire any chump who knows enough to get the film through the machine somehow—anyhow. Operators (?) have worked for ten dollars a week, but with non-inflammable film it is quite possible they will work for a good deal less than even that. Frankly, the writer fears the result of non-inflammable film in so far as it affects the operator. The only salvation is real excellence of work. This may and will save the man who is able to supply it, but the "dub" is going to have a hard row of stumps to hoe, believe me! I do not know of the conditions to which the worthy Professor refers in New York City, but this I do know: If the writer came to that city and was refused a permit to follow his calling he would file a damage suit against that village so quick it would make your head whirl. No city, state or government has the right or power to refuse a citizen to earn his daily bread, provided he can prove his competency, in any lawful manner he may desire. It is none of the New York officials' business whether there be one idle operator in that city or a million. Incompetency is absolutely the only grounds upon which they can refuse a permit legally. Any operator who is competent, and can prove it in court, can collect damages if debarred from the right to earn his living at his calling. That is common sense and it will be found to be law, too. Personally, the writer does not favor trade schools except for the benefit of those already engaged in our line of work. If the average operator could be induced to attend some such school as I take it Prof. Kelley is connected with, I most heartily indorse the proposition—most heartily indeed. The articles the writer puts forth are not designed to initiate the novice into operating—far from it. They are designed to help the men already operating, and hundreds of letters are proof positive that they are accomplishing that very purpose. The basic trouble with the trade school as applied to turning out operators from raw material is just this: The graduate may be ever so capable, yet he lacks actual experience. He has paid for a course and proposes to utilize the knowledge he has gained. He is perhaps much more competent than the average non-graduate man the day he leaves the school. He finds, however, that getting a position is quite another matter, and the usual upshot is that he takes one at very much reduced wages with view to get some practical experience. He may advance to higher wages soon, but meanwhile he has entered an already overcrowded market and by accepting the low wage helped to yet further demoralize things. Freely I grant that in the end his school teaching may—will—be of immense value to him and will aid him greatly in reaching the summit of excellence in his trade. The school as applied to four men out of five now claiming to be operators is splendid, and if it be liberally patronized by them, great good will be accomplished, assuming, of course, that the instruction given is practical and complete. The whole trouble as affecting operators lies in the fact that the motion picture business sprang up so rapidly that it is not systematized. Thousands of theaters and dozens of film exchanges are in the hands of absolutely incompetent men. Thousands of nickel show owners and managers there are who know about as much about the show business as does the proverbial hog about heaven. Take the big shows which are managed by real **managers** (showmen, I mean), and there you will find a good operator almost without exception.

But really I am taking too much space. I could expend pages of words on this subject which the Professor has asked me to handle in a "few words." My closing word to operators is just this: Non-inflammable film is likely to hit you a severe bump and you had best get real busy real soon, giving the best service there is in you. Learn all you can and then apply the knowledge, else you may find your place filled by a twelve-year-old-$7-a-week-kid sure enough!

WATCHING THE CARBONS.

Franklin, La., June 15, 1909.

Editor Moving Picture World:

Dear Sir—Wish to thank Mr. F. W. Sweet through the Moving Picture World for his point on "Watching the Carbons." Intended sending in that write-up for your paper, but seeing that another has done so, I relinquish the field to that gentleman, though my idea was a little different from Mr. Sweet's. I have been running a machine, and mostly an Edison, for about three years. At present I have an Underwriters' Model. So take an Edison mount and that is supposed to be stationary when you set the cone, and nine times out of ten you will have to cover up your ventilating holes on account of racking condensors. Another time (it is according how your booth is ventilated) you will have to expose the holes. So if one can't get a ray of light through an Edison mount, try my way of getting it, which is by punching a hole about the size of a pinhead in the opposite side of the lamp house, measuring about two inches back from the front of the lamp house, and then get the center of your condensors; that is the place to get your hole, and as the result you will see on the opposite wall of your booth two carbon points clearly outlined. No more eyes being blurred after this, please. Thanking Mr. Sweet once again,

Yours respectfully,

HOWARD I. HEID.

A PLEA FOR THE EXPERIENCED OPERATOR.

Kansas City, Mo., June 12, 1909.

Editor Moving Picture World:

In your most valuable publication of June 5th is a letter from an operator in Lawrence, Mass., in reference to would-be operators.

He seems to have a good view of the present situation, and I think that "all" fair-minded people will heartily concur with him in his views. At the present time this country is the best in the world for the entire motion picture business, but what will happen to the business if the mechanical end of the industry is not taken better care of? As far as the films are concerned, we all know that they are better than ever and will continue to grow in favor, but how about the way they are projected on the curtain?

There are more **"Punks,"** as we call them, in the booths than there are good men, for the simple reason that they learn to thread a machine and make a patch and then they underbid the man that is trying to make a living for his family with the trade he has learned by hard knocks and years of experience.

Your suggestions under his letter is very appropriate and I think should meet with the approval of every experienced operator in the United States.

Let us hope that some time in the near future we will see nothing to prevent the consummation of our present wishes, and help us in our fight against inexperienced men and boys that are taking the bread and butter out of the mouths of our wives and babies who are looking to us for their support.

It would be a very good thing for the Motion Picture Patents Co. to help the operators out by having the legislatures in the different States pass a law to license all moving picture operators, and make it a penal offense for any man to touch a projecting machine unless he can pass a stiff examination before the Board of Fire Underwriters and the State authorities. Then, and then only, will we get our rights, and men that know how to put a picture on the curtain will be the only ones in the operator's booth.

Hoping that you will find room in your most valuable of publications for this poor attempt, I remain,

Very truly yours,

ONE OF THE EXPERIENCED OPERATORS.

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lies in the fact that we give our patrons the best rental service. Don't let another day go by without proving our claims for the superiority of our service. Its money lost to you every day you let pass.

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WHAT THE LION DID TO THE PHONOGRAPH.

The roar of a real African lion has been introduced upon the stage with great success in London, and doubtless will be heard very shortly in this country.

It has long been felt that the modern drama needed something to put new life and vigor into it, and at last it seems the needed something has been found.

The play which has been enlivened by the lion's roar is called "The Cuckoo," a lively farce adapted from the French and produced in England by Charles Hawtrey, who plays the principal part. In one scene the roaring of the lion is heard outside the door of the house, and the hero is supposed to go out and cow him.

How was the lion to be represented on the stage in a manner befitting a Hawtrey production? The idea of having a leather-lunged actor or stage carpenter stand without the door and bellow lustily in imitation of the king of beasts was dismissed as unworthy of the highest standard of dramatic art. The suggestion was submitted to Mr. Hawtrey that a lion should be procured from a circus, taken on the stage and poked and annoyed so that he would roar vigorously. After anxious consideration this suggestion was abandoned, owing to the objection of most of the company.

It was then pointed out that a new gramophone could be obtained which would reproduce the roaring of a lion so perfectly that his own wife would be deceived by the sound and start to roar twice as hard in reply. There was a time when the gramophone would have reduced the roaring of a lion to a squeak, but now the machine has been improved so that it will reproduce any vocal expression from the trumpeting of an elephant to the most powerful notes of a Caruso with lifelike fidelity. The suggestion of using this machine was accepted joyfully by the distinguished dramatic manager.

A machine of the newest type, belonging to the London Gramophone Company, was taken to the London Zoological Gardens, and installed in the cage occupied by a splendid specimen of the lion family and his two wives. At first it was hoped that the lion would roar into the gramophone of his own accord. It is the habit of the noble beast to roar at times simply for the exercise of his lungs, just as the cat yowls and the dog barks, merely for pleasure and to satisfy a physical craving.

When the machine was placed in the lion's cage he eyed it suspiciously, walking about it and lashing his tail as if in irritation. He did not like the machine, evidently. He suspected a trap, but he was not to be caught in it. He heard the light clicking noise of the machinery in the interior of the apparatus. That scemed to irritate him very much. He lashed his tail some more and his whiskers stuck out angrily. He gave vent to an omnious growl. Everybody was hoping that he would let off a terrific roar in front of the machine, and then it could be hurriedly snatched away from him, heavily charged with noise.

But the lion disappointed them. He came closer to the machine and looked carefully all over it. He peered down the trumpet, which happened to be made of pasteboard. He saw that it was empty. Then he smelt it carefully. The smell seemed to please him. Suddenly he took an enormous bite at the trumpet and then he sat down and calmly ate it. The theatrical men hastily snatched away what was left of their machine, without any roar in it.

They decided that it was not worth while leaving an expensive talking machine in His Majesty's cage. They would have to adopt more artful and ingenious means of accomplishing their purpose.

The machine was then placed about two feet in front of the bars of the lion's cage. A fine, tempting piece of steak, weighing about fifteen pounds, was held on a pitchfork between the mouth of the receiving trumpet and the bars. The lion naturally put his paw between the bars and reached out for the meat. As he did so, the meat was drawn away from him toward the trumpet, till it was just out of his reach.

This naturally angered him terribly, and he gave vent to a roar that made the machine shake and filled it with sound. "Gr-r-r-r-r-rah-h-h-h" roared the lion.

Again and again the trick was tried, and the lion uttered every expression of rage known to his family. He gave loud and deep roars, short and long ones. He leaped about his cage and hissed terribly. He made the kind of noise which would shake the forest and make all the other inhabitants tremble for their lives. Only when he is terribly insulted does the king of beasts make such a tempest of sound. The worst insult you can offer to a lion is to place a fine piece of meat before him and then take it away. The sounds he was caught making at the London Zoo were the same that you would hear in the jungle if some other lion or some

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Laemmle Awards the $25.00 Prize!

I herewith award the $25 prize to Mr. Chas. M. Mapes, 148th Street and Third Avenue, New York, N. Y. He has given me just the sort of name I wanted for my new film manufacturing company. But in addition to that, he also sent a rough sketch, suggesting a design for a trade mark to appear on every film. I had his sketch drawn over by my artist and have reproduced it above. Take a good look at it. You'll see it thousands of times hereafter. The full name of the company is:

"INDEPENDENT MOVING PICTURES CO. OF AMERICA,"

but by taking the initial letters of the first three words, we obtain the trade name,

"IMP"

and this is the name I will popularize. It is short and easy to remember. And it is only a question of weeks when "IMP FILMS" will be in everybody's mouth and everybody's theater. I intend to make them the world's highest standard in photography, conception and execution. During the recent contest thousands upon thousands of names were suggested. Hundreds of them were good, dozens were excellent, but "IMP" stood highest in my esteem. One other gentleman, Mr. Jas. W. Bradlet, 159 W. 36th Street, New York, N. Y., also sent in the name "IMP." I have awarded him an extra prize, but the first prize goes to Mr. Mapes because his suggestion was more complete and included a design for a trade mark. I appreciate the flood of good wishes which poured in upon me, and will try to live up to the high mark set for me by my well wishers. In the meantime keep your eye peeled for "IMP" ANNOUNCEMENTS LATER!

Cordially yours,

Carl Laemmle

All communications concerning my new manufacturing venture should be addressed "Carl Laemmle (personal), 196 Lake Street, Chicago, Ill."

very rash animal had attempted to take a nice young deer away from him.

At last the theatrical men, excited by their success, moved the apparatus too near the lion's cage. Out shot the huge yellow paw of the infuriated beast, and quick as lightning it crashed through the trumpet.

The same experiment was tried again, with a little more caution, and finally the tormentors were able to carry away the only perfect records of a lion's roaring ever secured.

When the machine was set to work in the play, and the public heard the roaring of an angry lion just as it sounds as he is about to leap at his victim, the effect was electrical, and everybody was held spellbound with interest and excitement. Everybody recognized the evidence of realism in the sounds. Few of the audience, however, knew what interesting scenes had been enacted when the records of the lion's voice had been secured, scenes that were fully as interesting as any in the play.

While the lion's voice was being recorded a series of moving pictures of his actions was taken. These are reproduced so that yau con see just how he sniffed at the gramophone, chewed up one trumpet, grabbed at the meat and finally how he smashed another trumpet.

This experiment suggests a series of entertainments which might be arranged with the assistance of any large public menagerie. All the noises made by the various animals might be recorded. Take the howling of the leopard, the trumpeting of the elephant, the snorting of the rhinoceros, the grunting of the bear, the squealing of the pig, the singing of the bird, and so on, and record them on the talking machine. Have the same animals photographed by a moving picture machine, and let these pictures be shown while the animals are uttering their characteristic noises. Thus the life of the jungle might be brought before the inhabitants of the city in a very realistic, but perfectly safe manner.

European experts are now planning a combined moving picture and phonographic apparatus, which will give the world an altogether new knowledge of natural history. It can be left in the wildest part of the jungles so that a perfect record may be obtained of the sights and sounds that occur there when no human eye is present. Then we shall see, perhaps, the sort of animal assemblies and hear the debates that were described by Rudyard Kipling so ably in his "Jungle Tales."

The places where the jungle people can hold their meetings undisturbed and really behave as they please are now very rare, even in the heart of Africa or Asia, and soon they will disappear altogether. One of the Indian princes has found it necessary to establish an enormous preserve for tigers in order that that interesting family may not be wiped out. But even then his tigers are half civilized. It would, therefore, be a great service to knowledge if science could secure for us some accurate and interesting pictures of the wildest forms of jungle life before civilization ended that life forever.—The American Examiner.

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OTHER NEW SUBJECTS

Released July 6, 1909

UP THE LADDER WITH TOM BOWLINE

An interesting story of the United States Navy showing how men are received after enlistment and every stage of the process until they become finished sailors. This film is made with the approval of the United States Government, and every facility of the Government Navy Yards and vessels was afforded our company in making the original pictures.

No. 6480 Code, VERMILY App. Length, 1,000 feet

Released July 9, 1909

A SQUEEDUNK SHERLOCK HOLMES

A laughable film, showing how a country constable, with the instinct of a true Sherlock Holmes, followed up an imaginary crime. A realistic travesty on the ambitions of the typical country constable.

No. 6481 Code. VERMINACAO App. Length, 500 feet

AN ABSENT-MINDED CUPID

A comedy subject. Harold borrows an overcoat to take his lady friend out to dine. The borrowed garment was put on by an absent-minded old gentleman, causing Harold much distress when he discovereq the fact. The absent-minded old gentleman, however, discovered his mistake and assuaged Harold's feelings in a most satisfactory manner.

No. 6482 Code, VERMINAMUS App. Length, 500 feet

NEXT WEEK'S SUBJECTS

Released July 13, 1909

THE SECRET OF THE LOCKET—Dramatic

No. 6483 Code, VERMINARIA App. Length, 915 feet

Released July 16, 1909

CAUGHT BY THE COUPON CRAZE—A Merry Farce

No. 6484 Code, VERMINATE App. Length, 475 feet

THE EGYPTIAN MYSTERY—A Comedy of Tricks

Np. 6485 Code, VERMINDERN App. Length, 525 Feet

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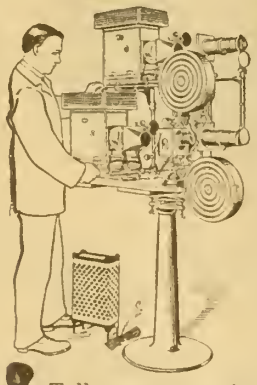

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MONDAY, JULY 5.

BIOGRAPH—The Message (Dramatic).
LUBIN—A Great Wrong Righted (Dramatic).
PATHE—A Child's Love (Dramatic).
PATHE—Spanish Army (Educational).

TUESDAY, JULY 6.

EDISON—Up the Ladder with Tom Bowline.
GAUMONT—The Coin Collector (Magic).
GAUMONT—Raised in the Country (Comedy).
VITAGRAPH—Led Astray (Dramatic).
VITAGRAPH—The Dramatist's Dream (Comedy).

WEDNESDAY, JULY 7.

ESSANAY—The Black Sheep (Dramatic).
PATHE—A Tragic Ending of Shrove Tuesday (Dr.).
PATHE—Turkish Industries (Edu.).
URBAN-ECLIPSE—The Pretty Fishermaiden (Dr.).
URBAN-ECLIPSE—Exciting Steeplechase (Sport).

THURSDAY, JULY 8.

BIOGRAPH—The Country Doctor (Dramatic).
LUBIN—Room Mates (Comedy).
SELIG—The Lion Tamer (Melodrama).

FRIDAY, JULY 9.

EDISON—A Squeedunk Sherlock Holmes (Comedy).
EDISON—An Absent-Minded Cupid (Comedy).
KALEM—A Soldier of the U. S. Army (Dramatic).
PATHE—The Little Detective (Dramatic).
PATHE—The Fan (Scenic).

SATURDAY, JULY 10.

GAUMONT—Visions of Mother (Dramatic).
GAUMONT—A Bad Case (Comedy).
PATHE—The Witch's Donkey (Comedy).
PATHE—Trained Falcon (Scenic).
VITAGRAPH—Mine at Last (Dramatic).
VITAGRAPH—Wearyhones Seeks a Rest and Gets It.

Stories of the Films.

BIOGRAPH COMPANY.

THE MESSAGE.—How a Baby Saves a Mother from a Perfidious Wretch. One of the most truthful maxims is, "When flatterers meet, the devil goes to dinner," and well he might, for the flatterer can work more deeds of villainy than any other criminal, for, as Shakespeare says, "No rigor doth become black villainy, so well as soft and tender flattery." Hence, the smooth, persuasive reasoning of the city chap made a deep impression on the simple farmer's wife. Effie Harris had two apparently ardent suitors, David Williams, an honest, big-hearted farmer, and Harold Woodson, a Summer boarder from the city. Effie wisely chose Dave, and we see the happy couple returning from their wedding and starting in on a happy, simple life. Dave and Effie romp about the fields, among the cows and sheep, like a couple of wild children. Dave is comfortably situated and is able to provide his wife a pleasant though modest home. For five years they are happy indeed, a little child coming in the meantime to shed an extra ray of sunshine, but, alas! the tempter appears in the person of Woodson, who returns, and with honeyed, flattering tongue poisons the mind of Effie and makes the grind of simple life decidedly irksome. Repeated entreaties on his part make the poor woman drift into the wrong path so far as to listen to his persuasion. At length she almost decides to go away with him, but later she struggles against the inclination until a note telling her he will be at the old bridge to take her with him decides her. Leaving a note of farewell for her husband on the table, she goes to the place of meeting. She has hardly left when baby, finding the letter and innocently taking it up, follows on, guided as if by the hand of Providence. Baby arrives on the scene and hands the letter to mamma just as Woodson drives up in an auto. What a powerful lesson this is to the poor woman. Who can resist the hand of the baby? For ever since the beginning we have harkened to the injunction, "And a little child shall lead them." It is needless to add that the woman sees clearly the error of her way and recoils before it is too late, leaving Woodson standing in the road, perturbed and chagrined. This subject is in every way up to the Biograph standard of dramatic and photographic excellence, while the scenes, which are of decided bucolic nature, are the most beautiful ever portrayed. Length, 944 feet.

THE COUNTRY DOCTOR.—A Story of Temporal Deeds that Reap Spiritual Reward. In the peaceful valley of Stillwater there is sunshine. All nature smiles as we make our way up the lane, lined on each side with blossoming trees and fragrant flowers, until we come upon Doctor Harcourt, one of God's noblemen, seated on the veranda of his house with his wife and little daughter Edith. All are carefree and happy as we stroll with them through the barley fields, lanes and daisy beds. It is indeed a beautiful sight, a trinity of souls, each living in the other's being. But the fates are jealous, and there are gathering clouds to shut out the radiance of their happy existence. Little Edith is taken very ill, and the doctor is at first inclined to think his wife is unduly alarmed, but upon examining the child he realizes the illness to be serious indeed—so much so that it would probably be fatal for him to leave its side until the crisis is past. While so engaged, a poor woman of the village hurries to

his home to enlist his services for her little girl, who she fears is at the point of death. Oh, God! what a situation. His own child needing his undivided attention most urgently, on the one hand, and duty on the other. Duty, that relentless deity of the honorable which so often compels self-sacrifice, beckons him on. Irresolute for a moment, he at length goes, assuring his wife that he will be but a few minutes away. Arriving at the humble cabin of the woman, he finds her child very ill indeed, requiring speedy and unerring attention to save her. Meanwhile, Edith, his own child, has grown worse, and the mother has despatched the maid to hurry him back home. When the maid arrives and tells him the conditions, he for a moment wavers, but then his duty seems clear to him. If he leaves the poor woman's child, death is inevitable, so he dismisses the maid with the word that it will be only a few minutes longer and then he will return. Little Edith sinks rapidly, so the maid is again sent. This time he is about to leave, as the child is out of danger and will recover. So he leaves the poor family, happy and relieved, to rush madly to his own home. What a contrast! There across the lifeless form of his dear child lies his moaning, horror-stricken wife. A slave of duty, he yields the life of his own dear child to save the life of another's. The valley of Stillwater is shrouded in darkness. Such are the temporal deeds that will find reward eternal. Length, 942 feet.

EDISON MANUFACTURING CO.

UP THE LADDER WITH TOM BOWLINE.—When Tom Bowline went into the navy he was resolved to mount to the very top of the ladder, and Tom was the sort of a boy to crystalize his dreams into actualities. He worked hard, studied much, went up through the various ratings in the enlisted stage until at last he attained his ambition—a commission and an honored place on the quarter deck. Incidentally, he also secured a dainty maid for a wife, but—ahem—that's anticipating the story.

The project to present Tom Bowline and his endeavors for a commission on the screen met with the warm approval of the United States Government and authority was given not only to use Government navy yards and vessels, but officers and enlisted men wherever their services were necessary or desirable. It is a most unusual thing for such permission to be granted, but this is a story of the navy, by the navy, and its scenes are correct in every detail. It was produced under the sanction of the Navy Department, and in some of the incidents in the story several hundred men and officers are shown in naval tactics of all sorts.

The film begins with Tom's application for enlistment, and every stage of the process from this time on until he is a finished sailor is accurately depicted. He is shown with his mates practising wigwagging, on the bridge, handling the great guns, at hammock exercise, going down in diver's armor and various other naval matters that have never hitherto been shown to the public.

In the course of his work he meets a pretty girl under romantic circumstances, saves her from drowning, and when the commission he wins through earnest work at last comes to him, he weds the girl and his happiness is complete. Approximate length, 995 feet.

A SQUEEDUNK SHERLOCK HOLMES.—Brilliant with sunshine, glad with the whispering wind coquetting with the leaves, yet it was only a scene of horror to H. Septimus Hunks, constable of Squeedunk township, b'gosh. On jutting rocks were drops of human blood, the grass was trampled and over there the mark of a woman's heel. With a mind trained to acute criminal observation through long experience in chasing delinquent debtors and arresting over-happy farmers who had supped too long of the cider when it was hard, he reconstructed at a glance the whole awful tragedy.

Love and hatred, there was the cause. He could even hear the frenzied woman's scream still lingering amid the sighing trees. Iron though he was, he shuddered at the horrible tragedy these mute rocks had gazed upon, and was off like a shot to arouse the countryside. His duty was plain. He would track down the perpetrators of this fearful deed and catch them ere the body of their victim was cold. He would prove to a palpitating world that the brains of Squeedunk were equal to any emergency.

Rallying his posse, he soon found, with the help of Mehitable Higgins, more evidence. A blood-stained woman's handkerchief bearing the initial "H." Valiantly the band of heroes bore forth on the trail. It led through divers and devious ways, but they hung to it, even though the river itself sought to hide the criminal's tracks. Again and again they lost it, only to re-discover it each time. At last a great light dawned on the constable's brain—Squire Halpin. The "H" on the handkerchief. He had not held court that morning. The evidence was plain.

Torn though his soul was by this awful fact, yet he would not swerve. With his men and women of determination he invaded the squire's office just as the latter was uniting in marriage a young couple. He produced his evidence; the squire must go with him. With a laugh the girl wife sprang forward. The handkerchief was hers. Her newly made husband had fallen on the rocks that morning and cut his hand—but here, when the rubeus understood how their constable had been led astray, let us draw the veil. Approximate length, 500 feet.

AN ABSENT-MINDED CUPID.—Poor Harold! Love was a canker in his heart because his limited means would not permit him to dress in swell clothes, while his rival for Florabel's affections, the head clerk of the very office in which he worked, dressed in such elegant attire. It galled his clerkly soul to be thus contrasted in the fair one's eyes, but he persisted in his wooing despite the condition of his suit. Did he but have money how quickly he would administer a metaphorical slap on the head clerk's love wrist.

One portentious evening Harold determined his lady love should have a treat. He would dine her at a restaurant, but, alas! there was an overcoat needed. He bridged his trouble by borrowing one of Percy, a fellow clerk, and hied himself forth with Florabel to sup. Here his troubles began. An elderly gentleman, afflicted with absent-mindedness, appropriated the overcoat as he went out, and with it went all of Harold's small stock of money.

When he had finished dining, what a situation Harold found himself in. No money to pay the bill. He was panic-stricken and Florabel was indignant. She was more, she was angered, and when the head clerk, who chanced to be in the restaurant, came forward, she accepted both his financial assistance and his arm and Harold was left to think it over on the corner.

The elderly gentleman soon discovered his mistake, however, and returning forthwith, was not long in finding Harold. Harold's story was soon told, and the elderly gentleman was touched. He would do something, and he did. Although Harold knew it not, he slipped a substantial sum in the overcoat pocket with a note signed "An Absent-minded Cupid," and Harold was placed on his financial feet and in a position to ask Florabel to wed. She accepted him, and in the morning what a dash he was able to cut in the office, oh! what a dash indeed. Approximate length, 500 feet.

ESSANAY MFG. CO.

THE BLACK SHEEP.—The story of the prodigal son is applicable to every age and day and one never tires of hearing it told. It preaches as fine a sermon and tells as sweet a story of the lost son and his return as has ever been pictured. This latest Essanay release, "The Black Sheep," is a picture of a great, soul-stirring story.

Daniel Roberts is the father of two youngsters of about the same age, yet vastly different in their moral make-up. Frank is the model "good child" of the village, loved by his father and mother for his good behavior, while John is just the opposite, being unruly to his elders, always into mischief, and bringing mortification to his despairing parents.

Ten years elapse, and we find John sowing his wild oats, while Frank obtains employment in a broker's office. While he stays late at the office nights, John entertains chorus girls at midnight suppers. John's conduct finally exasperates his father, and one night when he comes home intoxicated he is ordered from the house and told never to return until he has proven himself a man.

During the twenty years that follow, Frank accumulates a vast fortune, but his extreme selfishness and miserliness causes him to neglect his parents, who are now growing old. Unable to pay the mortgage on their little home, the father and mother call at their son's Wall street office with the hope of securing aid from him. They find the broker very busy, at first declining to give them audience and finally insulting the old gentleman by sarcastically handing him a small coin when the father tells him of their need. Cursing his son for his base ingratitude, the father takes the mother away. Nothing is left for them but the poorhouse. They are taken there and given shelter, while their son, who had been such a model youth, lives in luxury, laughing at the scoring the newspapers give him for the ill-treatment of his aged parents.

But away out West, John Roberts, now a millionaire mine owner, reads the news of his parents' plight; his big heart melts and he makes all haste to return East. Going to the poorhouse, he makes himself known to his father and mother and takes them away, promising them a home with him.

When he hears the story of his brother's conduct he resolves to punish him. Knowing the man's greed for money and power, at an opportune moment he steps into the wheat pit and arrays himself against the erstwhile Wheat King. This scene, "Brother Against Brother," is one of intense interest and excitement. Surrounded by money-mad brokers and speculators, the two brothers fight it out, John staking his rich mine against the vast wealth of his brother. At the stroke of the closing gong, Frank Roberts is no longer the King of Wall Street, but a penniless beggar.

The happy reunion of father, mother and their long-lost son makes a pretty sequel to this most interesting picture. This is a story which will please every one in your audience. The photograph is excellent, while it is splendidly interpreted by actors of exceptional talent.

GAUMONT.

(George Kleine)

THE COIN COLLECTOR.—This series is a delightfully pleasing combination of magic and picturesque views, beautifully hand-colored.

Seated before his iron chest is the aged coin collector fondling some of his prize specimens. He indulges in a light luncheon and then dozes off to sleep, whereupon his trunk opens and one after another coins of ancient mintage appear and dissolve in turn into a scene illustrating some custom in vogue at that time by the respective nation.

After a number of delightful presentations have been rendered, the collector awakens. He fears he has been robbed and upon approaching his treasure box it opens and a group of lovely women, personifying the different pieces, appear, and a golden rain pours over the shoulders of the overjoyed money collector. Approximate length, 493 feet.

RAISED IN THE COUNTRY.—Desiring to take a foreign trip, Mr. and Mrs. Sapp have their child examined by a physician, who advises sending the mite to the country during their trip abroad. The servant suggests that she be given custody of the little one while visiting her daughter's farm.

Three years later the travelers return and their child is brought back to them, but it has assumed stupendous proportions and is entirely beyond their control. The parents have manifold troubles and annoyances. Finally they determine to visit the doctor again, and an operation by electro process to remove the excess avoirdupois is undertaken. Excessively strong current being applied, the child is reduced to a rag. An application of counter current results in the child regaining its normal proportions. Approximate length, 502 feet.

VISIONS OF MOTHER.—Taking a walk with his mother, the young man asks permission to go out and get acquainted with the world. As he is her only son she will not hear of him leaving her.

The young man cannot overcome the desire to see the world and so leaves his home under cover of darkness. The old lady is now left entirely alone, excepting for a servant.

The young fellow meets with success and is having good times. He meets an actress with whom he falls deeply in love. One night he feels remorse at his having left his mother, and when he goes to sleep he experiences a vision. His mother appears to him, and all the sorrow of her lonely existence. When he awakens he immediately resolves to leave his associates and return to his mother.

He arrives at his home, but finds it locked, and learns that his mother died of a broken heart while he was enjoying life in the midst of strangers. Approximate length, 664 feet.

A BAD CASE.—This subject will give rise to unrestrained laughter and will infect your entire audience with the jovial microbe.

A learned man is seen in his laboratory studying microbes. His friend enters and after exchanging salutations the visitor is proclaimed to be full of microbes.

Through a microscope the victim is permitted to view the many microbes with which he is infected and as each microbe is displayed to the view of the audience its exhibition creates wild applause. The microbes shown are as follows: Political Microbe — Functionary Microbe — Mother-in-Law Microbe — Chauffeur's Microbe. The poor man faints and the doctor of science laughs at his terrified friend. Approximate length, 314 feet.

URBAN-ECLIPSE.

(George Kleine.)

THE PRETTY FISHERMAIDEN.—A beautiful drama enacted on the sea coast with nature's settings, which lend a grandeur and intense interest to the entire subject.

Fickleness of man and a woman's jealousy are the principal features that fascinate throughout.

The tourist, attracted by the beauty of an innocent fishermaiden, is seen to hold the hand a trifle longer than the paying for a purchase would call for ordinarily and the glow of the eyes gives the observing wife occasion to pursue the husband. Her judgment does not fail her, for she traces the man to the home of the maiden, where both get an upbraiding. Not content with this, she conspires with a sailor to dispose of her rival and for a fee the latter promises to do the deed. However, he only put her in a boat and casts her adrift. She is later observed fling a distress signal and rescued, thus foiling the plot of a jealous woman. Approximate length, 589 feet.

EXCITING STEEPLECHASE.—An intensely interesting and exciting series of views, depicting in a very vivid manner all the thrills and delights of a steeplechase.

The attention of your audience will be riveted upon the screen for every inch of this subject.

Many accidents occur to riders and horses and all details are faithfully reproduced. Excellent quality and perspective. Approximate length, 364 feet.

KALEM MFG. CO.

A SOLDIER OF THE UNITED STATES ARMY.—This picture portrays the life of a United States soldier of to-day. We will see how a young man enlists, his physical examination, his drills as a raw recruit and some of his experiences in garrison. Then we will see him depart with his regiment for the Philippines and finally we will have a series of realistic scenes showing a skirmish with a band of rebels.

Scene I. The Lure of the Uniform.—Here we are in front of a U. S. recruiting office. Its appearance is familiar to us all. A fine young soldier, one of the regular detail in charge, patrols up and down—and now we see our hero, a fine country lad, strolling up. The young soldier points out the advantages of the life and argues his case so thoroughly that our friend decides to go in and enlist.

Scene II. Sworn In!—Inside the recruiting office we find an officer of the regular army in charge and in his orderly we see the fine soldierly type of boy which make up the rank and file of the army.

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"The Flag that's Yours and Mine"
"My Wifes Gone to the Country." Hurrah! Hurrah!
"When the Woodland Flowers Bloom in the Spring"
"Isn't that Enough for You?"
"Drifting"
"Redhead"
"I Love My Wife, But Oh You Kid"

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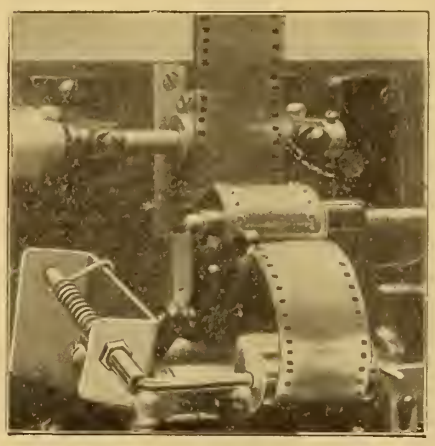

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Now our friend comes in, stripped to the waist for his physical examination. First the officer examines his teeth, then takes his height and weight. He is satisfactory and is asked to sign the papers signifying his desire to join the army. He signs and is at once sworn in with the solemn oath of allegiance. Now he is a full fledged soldier and the orderly conducts him from the room. He will have a day or two to arrange his affairs and then his career will be started.

Scene III. **Leaving Home and Mother.**—The time has come for the parting with the white haired old mother and with the final kiss the dear old lady nearly breaks down. But she bravely stifles her tears and says farewell as her only son goes away to join the army.

Scene IV. **The Awkward Squad.**—Now we are in a U. S. army post, standing in front of a row of barracks and we see a young drill sergeant with a squad of recruits—among them our young friend. They form what is known as "the awkward squad," and they are to be instructed in the first rudiments of soldiering. Of course they are very raw and the trained soldiers jeer at them from the barrack's windows as they clumsily march up and down; no two seem to be doing the same thing, and little wonder the sergeant is exasperated. Contrast the recruits with this stalwart young non-com. who swaggers by.

Scene V. **A Blanket Court Martial—Pals.**—Two or three months have now passed and our recruit has become quite a soldier. As we see him in his uniform he hardly looks like the country boy of our first scene. But what is this? He is rudely seized from behind. A squad of men rush up with a blanket and in a trice our friend is being tossed into the air. He is bruised and sore when they finally let him go. As he ruefully rubs his elbow one young lad comes up and offers his sympathy. This is the beginning of a long and lasting friendship. Every soldier has a pal and these two boys will be pals from now on.

Scene VI. **Making a Soldier of Him.**—Here we see what is called "setting up exercises"—or Butt's calisthenics. This is usually done to music and is one of the prettiest and most effective exercises in a soldier's life. We can clearly recognize our friend in the near foreground.

Now we see the company afield—a practice march is on and the recruits are having a drill with the shelter tents.

And in the morning when the bugler is routed out for reveille, we see the sleepy boys crawling out of their tents and lining up for morning inspection and roll call.

Now we have some of the cavalry exercises for which the U. S. Army is famous. The horses are being trained to jump hurdles and some of the lads are practicing Grecian riding stunts and other novelties for special exhibition purposes. The horses are magnificent animals. Nowhere in the world will you find such fine horses as in the U. S. Army.

Scene VII. **Off for the Front.**

Scene VIII. **A Skirmish in the Philippines.**

Scene IX. **After the Fight.**—And by moonlight come the litter bearers and the surgeons searching for the dead and wounded. They find our friend and his pal. A mumbled "good-bye, old man, send word to my mother," is all that is said and the brave soldier boy is carried away to his long rest.

Scene X. **The Waiting Mother and the Lonely Grave.**—Back in the hills of Vermont the old mother waits the return of her boy. As she reads her Bible her thoughts wander far away and she sees as in a vision, a lonely spot where the soldier boy's pal lays his last tribute on the solitary grave.

LUBIN MFG. CO.

A GREAT WRONG RIGHTED.—To a Summer resort comes a city chap to spend his vacation. He flirts with the fisherman's daughter and soon entices her to run away with him. They live together happily for many months until the mother of the young man arranges his marriage with a rich heiress. Unfortunately the fisherman's daughter reads the letter of his mother, and with endearing words she begs him not to leave her. Tempted by the gold of his fiance, he throws aside the woman he loves to marry the rich heiress. But she is not to be cast away so easily. She stands before the church door and denounces her betrayer upon arrival with his intended. The young lady refuses to be married to him. The shame drives him from home and soon he sinks lower and lower.

The fisherman's daughter with her young child in her arms returns to her father, who takes her back. Five years have passed. The little girl sells flowers to help support her mother. In a beer-garden she notices a man acting very queer. She sees him writing a note and drawing a revolver to end his earthly troubles. She prevents him from killing himself and is surprised to find that she saved her father's life. It is through her that her parents are reconciled, and that the great wrong which has been committed on her mother is righted. Length, 810 feet.

THE SIDE-BOARD FOLDING-BED.—When leaving their home for their Summer vacation the Professor forgets to lock the window. A tramp enters and is soon fast asleep in the new side-board folding-bed. In the meantime the Professor remembered his carelessness and sends his wife home to close the window. She, seeing the tramp's clothes and thinking the Professor forgot them, carries them away. She then closes the folding-bed and exits. The tramp, finding the clothes gone, dons a suit of the Professor's wife.

He is seen leaving the house by the window and is chased by a policeman and a big crowd of spectators. Some novel chases continue the picture. Seeing no escape, the tramp remembers the folding-bed, runs to the house and locks himself up in the bed. He is pulled out, however, and caught in his own trap. Length, 505 feet.

ROOM-MATES.—Ted and Fred are room-mates and always ready to play tricks on one another. Fred lays a trap for his friend, but gets caught himself. Now Ted tries to come back. Meeting Fred's girl he invites her to supper. Fred tells her to accept and whispers in her ear a plan how to get even with Ted. When at the supper table, he changes places with his girl, put on her hat and cape, and surprises Ted when lifting his veil.

A drugged cigar plays a part in the next trick. Now Ted gets an idea. He buys a giant firecracker to frighten his friend when he is asleep. The surprise is mutual, however, as Fred had the same idea and the firecrackers go off at the same time. Length, 335 feet.

PATHE FRERES.

A CHILD'S LOVE.—A man who is infatuated with a pretty actress spends most of his time in her company, thus depriving his own wife and child of his society under the pretext of being out of town on business. We see the feather-brained lover at the theater dancing attendance upon the vivacious Miss, while his unhappy family are alone, longing for him to come to them that they might share a part of his love. After sitting up half the night waiting for her husband's return the good wife becomes suspicious that there is some one else who has a greater hold upon his affections, so after putting the child to bed she gives vent to her wounded feelings.

The next night after dinner, when the man leaves the house, his little daughter follows him to see where he goes. He makes straight for a florist's, where he purchases a large bouquet, which he orders to be delivered to the home of his lady love. His little child waits for the delivery girl to start out with the flowers and then she follows her direct to the home of the actress. Going up to the flower girl the child offers to carry the bundle up to their owner, and thus she gains access to the apartment of the woman who is making her mother's life so unhappy. When the youngster is presented to the Miss, she defiantly throws the flowers on the floor and reveals her identity. The woman is horrified to learn that her admirer is a married man, and, feeling a sense of duty, she writes a note telling him that she will see no more of him, and leaves it with the little girl to hand to her father. Soon the man puts in his appearance and is astonished to find his little girl facing him. The child hands him the note and after reading it he realizes his great mistake and returns home with her, where he vows to turn over a new leaf and in the future live to love his wife and child alone. Length, 524 feet.

SPANISH ARMY.—This picture is extremely interesting and educational, for it shows us at close range many incidents connected with the life of a Spanish soldier. In the first picture we get an excellent view of the Plaza in Madrid, where in the foreground is a magnificent altar upon which Mass is being celebrated in the presence of the devout multitude. We see the recruits taking the oath before the altar, after which each one passes under the flag, which he kisses with deep veneration. Then we get an excellent view of the army on parade, marching down the main street and presenting a most inspiring picture.

In the next picture we see the army in camp, where they are shown on dress parade and being put through their many war manoeuvres, which appear extremely realistic. Length, 442 feet.

THE TRAGIC ENDING OF SHOVE TUESDAY.—Shrove Tuesday (the day before Ash Wednesday) is celebrated in a most befitting manner in foreign countries where the people hold large carnivals and enjoy high festivities before entering upon the tranquil season of Lent. This picture reveals a story of a man who, not contented with the love of his good wife, is lured by the splendor of the carnival, from her side to enter into the celebration and go about care-free, carrying on a flirtation with every pretty girl he meets. The good wife, who becomes lonesome at home, makes up her mind to enjoy a share of the gaiety, so after concealing her countenance behind a mask she starts out and joins the revelers. Realizing that her husband is unfaithful to her, she keeps a close watch on his every action, and to her horror sees him stroll away to a remote part of the park with a pretty woman, where, seated on a bench, he makes ardent love to her. The wife, who has followed him, witnesses the whole procedure from her hiding place behind a hedge. In the course of the conversation between the lovers, the man takes a picture of his wife from his pocket, and after gazing at it, the young woman in a jealous rage tears it up. The faithful wife, whose feelings are wounded beyond measure, vows vengeance, so hastening off to a costumer, she disguises herself in man's attire, and hurries back to the merry throng. This time she finds her rival seated alone under the tree, so advancing in a friendly manner she strikes up an acquaintance with the coquette, the latter thinking that it is a young man who is addressing her. Soon the unfaithful husband returns to his place and to his horror finds his lady in the company of another man, and, becoming infuriated, he challenges his rival to settle their claim upon the affections of the young woman by the code of honor. The masquerader accepts the challenge, so after securing seconds the rivals retire to a secluded spot where they face one another in a pistol duel. The handsome youth falls a victim to the first shot, and upon removing the mask the victorious combatant is horrified to find that it is his own wife whom he was mortally wounded. The good woman in her last words forgives the unfaithful husband for the insults which he heaped upon her and passes away in his arms. Length, 459 feet.

TUNISIAN INDUSTRIES.—Pictures of travel in foreign countries are always sure to please, for so many American pictures continually show us scenes that are in close contact with our every-day life, and therefore we like a change in scenery and customs. In this interesting picture we see the natives of Tunis in their different enterprises, and it gives us an idea of the manners and customs of a race so far apart from the Anglo-Saxon. First we see the old wood carver at his work, making all sorts of beautiful objects. Then the scissors grinders, men weaving beautiful rugs, making rope, bamboo baskets, sieve making, and many more enterprises too numerous to mention. The last pic-

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ture shows an old copper pounder, and his work is extremely artistic, as we see it at close range, and note with amazement the wonderful carving on the copper plate. Length, 426 feet.

THE LITTLE DETECTIVE.—After bidding his good wife and little girl an affectionate good-bye, a kind-hearted, honest man, who has charge of a concern where there is a lot of money intrusted to his care, leaves his home and goes to his place of business. Upon arriving at the office he begins his daily duties, but is unaware that a burglar is hiding in a box in the same room. The man busies himself around the office, and soon he unlocks the safe which contains the money. Having occasion to step from the room for a few minutes, he gives the thief an opportunity to come from his hiding place and, after taking the money out of the safe, the latter makes his escape. As the robber is leaving the building he accidentally bumps into the little daughter of the man whom he has just robbed, but the child in her haste manages to get a good look at the suspicious-looking character. The little one enters the office and hands her daddy a package, which he accidentally forgot, after which she hurries away to school. Soon the man has occasion to go to the safe and, to his horror, discovers that the money is missing. He calls his employer and states the facts of the case, but can throw no light upon the affair, for he is positive that the money was in its proper place only a few moments before. His explanation has little weight upon the suspicious employer, and immediately he accuses the innocent man of taking the money and discharges him on the spot.

The crestfallen man returns to his home, where he is relating the incident to his family when the police officers enter and place him under arrest, taking him to the station house, where he is put through a seathing examination, after which he is locked up, charged with the theft.

One day as the little girl is on her way to the store she happens to meet the same fellow who bumped into her as she was entering her father's office, and feeling certain that he is the culprit, the little one does some detective work on her own responsibility. She follows the man and sees him enter his lodgings, after which she hurries to the police station, where she states her case, and soon the detectives are put on the trail of the suspected fellow. They come to the place and catching him unawares as he is counting the stolen money, place him under arrest and hurry him to the jail, where he is confronted with his little accuser. The child manages to retain her equilibrium and defiantly faces the culprit, making him admit his guilt. He is then thrown into a cell and the innocent man is liberated and once more joins his happy family. Length, 774 feet.

THE FAN.—In this artistically colored film, which is another masterpiece of trick photography, the public will enjoy a picture of rare beauty. In the first scene we are presented with an old wizard who, in his efforts to entertain a charming lady, has a large fan carried in and placed in the center of the stage. Upon this fan appear various types of beautiful girls in numerous classic poses, and each transformation reveals a graceful and artistic tableau. Length, 213 feet.

THE WITCH'S DONKEY.—Four bold brigands going through the forest meet an old witch leading a donkey, and ever ready to perpetrate a theft, the dishonest quartette attack the old woman and, after tying her to a tree, they take the donkey and hasten away to their cave in the mountain. Soon the old witch liberates herself and heaping curses upon her assailants, she finds her way to her lonely hut.

The robbers tie the donkey in the stable and as one of the band is removing the blanket from the animal he discovers a note in the folds, and upon investigating reads that in one of the donkey's hind hoofs there is a key to a box containing a large fortune. The fellows try to secure the key, but the donkey, who is under the spell of the witch, kicks and squirms in such a manner that they finally give up the task and liberate the animal. The intelligent old donkey makes a bolt for liberty and finds his way back to the home of the old witch, who gives him a hearty welcome. Length, 445 feet.

TRAINED FALCON.—In this extraordinary picture we are shown how a trained falcon is effectively utilized in hunting wild rabbits, thus eliminating the use of rifles in bringing down the game. In the first picture we see the party, starting for the hunting ground, and arrived there they put a ferret into the hole to chase the rabbits out. A man holds the falcon and as soon as the animal makes a dash for liberty the falcon springs upon him, holding him fast in its clutches until the hunter liberates the victim from the throes of the ferocious captor. Length, 403 feet.

SELIG POLYSCOPE CO.

THE LION TAMER.—The world's greatest thinkers have from the dawn of time considered love the strongest force in human nature; love brings out all that is best within us, and often jealousy born of the same impulses leads us to commit acts that no other force would develop. Our story deals with love and jealousy, the opening scene, "Supper Time at the Hampton Farm," reveals to the auditor that Tom Weston and Frank Fairley, two farm hands, are both in love with Farmer Hampton's pretty daughter, Mary. She shows us that her favor is apt to be given to Frank, and Weston's clouded face betrays plainer than words the gnawing jealousy that tugs at his heart strings.

"Four Weeks Later" we witness a meeting at the old school house lane between Frank and Mary. Tom also happens upon the scene and overhears Mary promise to become Frank's wife; he, however, determines to know from the girl herself if this promise is final, and seizing the first opportunity, demands an interview alone. High words follow and Frank's advent leads to a quarrel in which Farmer Hampton takes a hand. Tom's violent temper causes him to threaten both the girl and the man she prefers. Farmer Hampton discharges Tom and he leaves vowing vengeance, and his strange method of fulfilling that vow is a trick fate holds in reserve for all concerned in this little domestic story.

Six months have passed and things have not prospered with Weston; idleness, brooding, and strong drink have done their work and we find him travelling the dusty highway a tramp and an outcast. His wanderings lead him to stop with others of a gaping crowd, who are watching the workmen of a country circus pitch their tents, and prepare to amuse the populace. A quarrel occurs between two of the laborers, and the owner of the show discharges the instigator. Tom applies for the vacancy, secures the job and joins the show. "Six Years Later" the man's violent temper and daring disposition have at last found a fitting occupation. Tom Weston, "The Lion Tamer," the bills read. We see the former farmhand rehearsing his animals for the act he intends to use the coming tenting season. Our family group we met in the first scene are clambering into the old farm wagon, Mary and Frank with their little boy, Farmer Hampton and his sturdy wife, all bound for the circus, little dreaming of the tragedy the day will see enacted. The old-fashioned one-ring circus of twenty years ago has passed away forever, and our picture from now to its startling conclusion illustrates faithfully scenes in and around a show of this kind.

"Old Enemies Meet." Frank, with his wife Mary, who leads their little boy by the hand (his big blue eyes dancing with delight at the unwonted sights the circus holds), are passing the lion's den in the menagerie top, when a voice they both remember greets them, and Tom Weston, Mary's discarded lover, stands there, garbed in the tawdry dress of a "Lion Tamer." "Don't you remember old friends? won't you shake hands? What a handsome boy—so like his father." Frank's surprise gives way to anger as he listens to the sneering words of his former rival, and quickly passing his wife and child on to her father, who is just ahead, he turns on Weston with outspoken manliness: "You are a poor excuse of a man, Weston, even if you do make a living cowing the poor brutes behind those bars. You threatened vengeance against a woman, a brave act truly. We have no desire to renew our acquaintance with a man like you, and don't you dare to speak to a member of our family again." And Frank rejoins the others.

Smarting under the deserved rebuke, Tom's anger grows. Suddenly a diabolical means of vengeance flashes across his brain: "I'll throw their brat into that cage." To think with this violent man is to act, and the startling events leading up to our final scene, tell so plainly in the picture that we prefer to leave the surprise this issue holds unheralded. Length, 975 feet.

VITAGRAPH COMPANY.

LED ASTRAY.—An adaptation of the widely known and universally popular melodrama, "East Lynne." The opening scene shows Carlisle entering with his bride, Isabel. The servants welcome them. Carlisle introduces his wife to Barbara, who is insanely jealous of her. Tea is served, and, at her husband's request, Isabel sits at the piano and sings. Five years pass by and the home is blessed with two children. The mother and father are observed in a pretty domestic scene as Barbara enters and speaks to Carlisle, who departs with her, leaving Isabel jealous and suspicious. Levison, who is in love with Isabel, enters and tells of his love. He is sternly repulsed, crosses to the window and, looking out, sees Carlisle and Barbara in the garden. The latter is weeping and Carlisle is endeavoring to comfort her. Levison calls Isabel to the window and, looking out, misconstrues her husband's actions, and, when Levison again urges his suit, she consents to elope with him. Leaving the villain for a moment, Isabel goes to the nursery, softly kisses her sleeping children good-bye, offers up a prayer to heaven, then joins her companion below. After writing a note to Carlisle telling that she has gone forever, she leaves with Levison. Carlisle, returning shortly after, seeks his wife, and in doing so finds the note. He falls in a chair grief-stricken. The contents of the note are made known to all, and every one save Barbara is horrified. She is triumphantly happy. Some time later, in reading the paper, Carlisle sees his wife's name among those killed in a railway accident, and, believing himself free, he marries Barbara. Isabel, however, was not killed, and we find her with Levison, but very unhappy. Cruelty and neglect has been her lot. She picks up a paper, reads of her husband's marriage to Barbara and also sees his advertisement for a governess. She is heart-broken, but resolves to apply for the position. She disguises herself cleverly, applies and is engaged as governess. The sight of another woman occupying her place is more than she can endure. Her one consolation is in being once more with her children. The little boy is taken ill and no hope for his recovery is held out by the doctor. The mother-nurse attends to her child devotedly, but sees the little one slowly fading away. Unable to longer conceal her identity, she removes the disguise, the little boy joyfully recognizes her, throws his arms around her neck in one last effort, then falls back dead. The mother is wild with grief, and, while mourning her loss, the other members of the family enter. She is heart-broken over the loss of her child and falls sick herself. She realizes that her end is near, and calls for her little girl and husband. The erring woman kisses her child and asks forgiveness of Carlisle, which he grants. She tells of her unjust suspicions and a pathetic reconciliation ensues, after which Isabel passes away. Length, 565 feet.

THE DRAMATIST'S DREAM.—A. Shakespeare Jay, a young dramatic author, writes a play entitled "The Hour of Detention" and invites his friends to a private reading of the same. They come and he reads to them for two hours. Some fall asleep, some are interested, while others pretend interest. At the end all congratulate him effusively and drink to his health. He sends the play to a manager and awaits a decision with impatience. One morning, after receiving a batch of letters but not the one he desires, he falls asleep while smoking and begins day dreaming on his sofa. He imagines that he receives a letter from the manager accepting his play and promising $200 a week royalty. His friends meet him on the street and congratulate him. The first night audience cheer and throw flowers at him, the manager presents him with a watch as a token of his esteem, the leading lady crowns him with a laurel wreath, and afterward he entertains them all at supper, is toasted and responds with emotion. At this moment he is awakened by a knock at the door. The postman brings his manuscript and a letter from the manager declining it. Disgusted with life, he tears up the letter and throws the manuscript into the fire. Length, 390 feet.

MINE AT LAST.—Helen and Jim Grant, her sweetheart, are enjoying a pretty love scene when George Flint, a friend of both, comes down the road. He is also in love with Helen, but it is evident that Jim is the one preferred. The two men, who are about to leave for war, bid Helen good-bye and go off together. We see the soldiers on their way to battle passing Helen's house. She throws a rose to Jim, waves a parting farewell, then breaks down and weeps.

In the camp George attends to the mail and succeeds in intercepting all the letters between Jim and Helen, causing each one to believe that they are neglected and forgotten. Flint, while in camp, has a very serious attack of heart trouble and, upon the doctor's recommendation, is granted a three months' furlough. He returns home, where the folks are surprised to see him. He visits Helen, tells of his illness and of his leave of absence. She offers her sympathy and asks for Jim. George then tells her that her letters were received, but Jim ridiculed them and told his comrades that he didn't care for her. Hearing this, Helen is furious and, when George tells of his love and asks her to be his wife, she accepts on the impulse of the moment. In due time the wedding takes place, but Helen shows plainly that she is not happy. George, elated over his success in winning Helen, mails a paper with notice of his wedding to Jim. The latter receives it, and, when he sees the notice, breaks down completely. At the close of the war we find the folks at home preparing a royal welcome to the returning soldiers. They arrive, and, when Jim sees Helen, he goes to her and asks why she never wrote him. She declares that she did, but that he never answered her letters. Then Jim realizes that Flint was the cause of their estrangement. He denounces Flint publicly. Helen is also of the same mind, and Flint, in passion, is about to strike her when Jim appears and prevents it. Another attack of heart failure shortly after kills Flint. Six months later Jim calls upon Helen, asks her to be his wife, and, when she accepts him, he fondly embraces her, saying "Mine at last." Length, 610 feet.

WEARYBONES SEEKS A REST AND GETS IT.—This clever comedy pictures the trying experiences of Wearybones, who is afflicted with a chronic desire to sleep. While reposing peacefully on a park bench he is rudely awakened by a passing policeman and told to move on. The hobo wanders away and finds a cosy nest beside a fence. The cops, in pursuing a burglar, jump on him and pound him with their clubs until they discover he is not the man they want, then allow him to go. Weary comes to a field, spies a stack of straw, curls in out of sight and tries once more to sleep. Some boys, who have noticed the tramp, wait a few moments, set fire to the straw, and Weary barely escapes with his life. He next takes refuge in a box alongside the road. Two lovers stroll along, sit down and disturb his slumber. In trying to escape Weary upsets the box and again gets the worst of it. He passes a yard, finds a carpet nicely arranged for a nap, crawls beneath it, and is just dozing off when the women come out and beat the carpet. Again he is disturbed, walks down the street, stops at a back door of a house and asks for food. While the woman is getting it, the tramp falls asleep and refuses to be aroused, whereupon she dumps a pan of hot ashes over him, which brings Weary to his feet. He goes on his way and passes a spot where some men are preparing a blast. They yell at him, but the tramp thinks it a joke and laughs back at them. The blast goes off, Weary goes up out of sight into the clouds and, coming down, falls through the skylight and on

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a bed where a man is sleeping. The man jumps up, runs for a policeman, but Weary stays on the bed, falls asleep and is only awakened when the policeman comes in and takes him off to jail. He is pushed into a cell and falls on the cot, where he finds rest at last. Length, 305 feet.

INDEPENDENT FILMS.

GREAT NORTHERN FILM CO.

THE PRINCE AND THE ACTOR.—Henry B. is an idolized Pierrot-impersonator at a large theater. He shares the triumphs with his beloved, the beautiful Jeannette, who is prima-donna at the same theater. The two are very happy together, until Jeannette one day yields to the temptations of another man's riches and elopes with him. The poor B. is very grieved, but as he is appointed director for a princely court theater, he has so much work to do that he almost forgets his misfortune.

Two years have passed, and we find B., as theater director, at his office. He expects some actors and actresses, who are to be engaged. They arrive, and one of them is Jeannette. All the memories of old and happy days come back to him. His old love for Jeannette awakes and becomes stronger every day. He does not know that the prince also loves Jeannette, and that she on her part prefers the love of a prince to that of an artist.

One evening he goes to see her in her elegantly furnished apartments. She receives him very coldly and asks him to leave, as she expects the prince. He gets wild with rage, and seeing a full-sized picture of the prince hanging on the wall, he spits on it. As he turns round the prince is standing right in front of him. B. is now sentenced to imprisonment with hard labor for life for lese-majesty.

Twenty years later the old prince, who is still stately and buoyant, visits the prison. The face of an old, white-haired prisoner recalls an old, forgotten memory to his mind. He asks the manager about this man, and his supposition is confirmed. It is B., who has now passed twenty years in prison for the sake of his love. He is now immediately released and allowed an annuity, which enables him to spend the rest of his life without financial worry. Shortly afterwards we see the old man, broken in body and mind, sitting in his chair in a plain little room. He knows that he is dying, and has sent for a minister to administer the Sacrament to him. The minister enters, accompanied by a deaconess. It is Jeannette. When he sees her a happy smile brightens his face, before his eyes are closed. Still in death, he holds his hands on the head of Jeannette, who kneels down by him, weeping mournfully.

CENTAUR FILM COMPANY.

A TALE OF TEXAS.—Tom Barry is the right-hand man to Frank Hadley, owner of the Half Moon Ranch in New Mexico.

A bad Mexican, Valdez, has been cheating the other cowboys at poker by using six ace cards when the laws of the game allow only four. Tom catches Valdez at his trick, and he exposes Valdez, then kicks the Mexican out of sight. Valdez determines to kill Tom, and he conceals himself in the ranch house, awaiting a favorable opportunity to plunge his dagger into Tom's back.

Tom enters with the Boss and a cattle buyer, who pays the Boss two thousand dollars for a lot of cattle. The Boss puts the money into his wallet, and places the wallet into a cupboard drawer. Valdez, who has hidden behind a sofa, sees this, and when the three men leave the room the Mexican steals the wallet and escapes unobserved through a window. At a quiet spot in the woods Valdez counts out a hundred dollars to "blow in" on a good time, and he conceals the remainder of the money in the wallet in his clothing. He hears someone approach, and runs off, leaving some of the money on the ground. Tom has ridden up, and, finding the money, he pockets it. Valdez, running along the river bank, misses his footing, falls into the river, and is drowned. Tom, riding along, is met by the ranch mail carrier, who gives Tom a letter. It is from Tom's wife, telling him that on her way to him she had been compelled by illness to remain at the station forty miles distant. The letter was completed by the keeper of the hotel at which the wife stopped, and he informs Tom that his wife gave birth to a boy baby, and that she calls continually for him.

Tom spurs on his horse, determined to go at once to his wife and child.

Meanwhile the Boss has discovered the loss of the money. Accompanied by some of his cowboys, he overtakes Tom, searches him, and finds the money that Valdez had dropped; and, placing a pistol at Tom's head, he threatens to shoot Tom unless he tells where the remainder of the money is. Tom protests his innocence, and the cowboys stand by Tom. The Sheriff comes on the scene, and when Tom acknowledges that he alone knew where the money was placed, the Sheriff arrests Tom and they ride off.

Poor Tom, crazed by thoughts of his wife alone at such a time, shows the letter to the Sheriff and begs to be allowed to see his wife and babe. The good-hearted Sheriff agrees to let Tom visit his wife for one hour before going to jail.

But the river gives up the dead Valdez, and a ranchman, finding the wallet, returns it to the owner, whose name is lettered in it. The Boss immediately dashes off to secure the release of Tom, whose innocence is now established.

Tom is with his wife and babe, his happiness clouded by the thought that another's crime will tear him from his loved ones.

The Sheriff is pacing the floor of the hotel sitting-room. He looks at his watch. The hour is up. But the Sheriff can hardly bring himself to perform his hard duty. While he hesittes, the Boss enters, to get a drink after his hard ride. He explains to the Sheriff that Tom is innocent.

Poor Tom is kissing his son for the last time when he hears footsteps on the stairs. In despair he goes slowly toward the door. He cannot bring himself to open it. But it is the friendly hand of the Boss that opens the door and grasps Tom's hand as he says: "Forgive me, Tom. Come back to your job."

And Tom is the happiest man in New Mexico as he kisses his wife and then dances about with joy.

PHOENIX FILM CO.

THE SPANISH GIRL.—A story of a Spanish girl's cunning pitted against two bad men, in which the humorous side predominates.

One of these bad men, Bud, has won the love and confidence of Carmecia, a Spanish girl, whom he later robs of her jewels and then skips out, leaving a note which reads: "Good-bye, Birdie; we are off for the Far-away.—Bud."

The girl vows vengeance, and the manner in which she is able to turn the tables is most gratifying to her.

Two years later Bud and his pal return to the neighborhood. They immediately proceed to get drunk and shoot up the town, for which they are taken into custody and thrown into jail. Imagine their surprise to discover that Carmecia, now the sheriff's wife, is their jailer.

Bud begs for their release and vows that he still loves her, but she only laughs at him.

Finally he tells her that if she will let them out they will break into the county treasurer's office and steal $6,000 which they know to be on deposit there and divide it with her. She finally consents to this plan, but to insure their return she takes their clothes and makes them put on female attire.

They divide half of their spoils with her and she makes them re-enter the jail to get their clothes, and as they do so she hangs the heavy iron door after them and again gives them the laugh.

Later telling them a mob is coming, she gets them to pass out their half of the stolen money to her. After the mob disperses, they wish their money back and she willingly passes the bags and packages back to them. She then places a chisel and sledge within their reach and instructs them to break their way out through the window.

Soon they are miles away, and as they greedily sit down to divide the spoil, imagine their discomfiture and anger when they discover that their bags of gold are only iron washers and that their bank-notes are only bundles of paper.

To add to their injured feelings, they discover a note from the girl which reads: "The boys are after you, so stay in the Far-away.—Birdie." Approximate length, 825 feet.

LOVE PLOTTERS.—The strength of this comedy lies in the acting of the young lady, the daughter of a grumpy old man.

The old man unfortunately catches the daughter and her young man spooning, and as he has other plans for his daughter, he has the imprudent young man ejected from the premises.

A series of very funny scenes follow, in which the young man resorts to many disguises in order to be near his sweetheart, but always, through some unforeseen accident, he is discovered by the old man and in each instance is bodily thrown out.

He finally becomes desperate and decides to elope with the girl, and writes her to be prepared to take advantage of the first opportunity, which comes much sooner than expected.

The old man is about to take his daughter and Lord Needthedough, whom he has chosen for his daughter's future life companion, out for a ride in his auto, but he has not reckoned on the young man, who is Johnny-on-the-spot.

Just as they are about to drive off, an explosion takes place under the car, previously arranged for by the young man, and as the old man and the lord jump out to locate the trouble, the young man jumps in from the opposite side, opens the throttle, and away they go. They are married before the old man and his companion arrive on the scene.

The usual anger and afterward relenting is indulged in and then our young folks return home happy. Approximate length, 900 feet.

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Pity and Love (Comerio)	640 ft.
The Dog and the Bone (Hepworth)	275 ft.
The Snow Man (R. & R.)	505 ft.
A Pair of Truants (Hepworth)	400 ft.
Infernal Salamandre (Italia)	643 ft.
A Joke on Teddy (Paul)	255 ft.
Bink's Toreador (Aquila)	420 ft.
Bee's Eviction (Warwick)	515 ft.
Ski Jumping (Warwick)	205 ft.
Lighthouse (C. & M.)	345 ft.
The Egg Race (Paul)	342 ft.
American Squadron in France (Lux)	544 ft.
Fancy Dress Ball (Hepworth)	350 ft.
Lord of Montmorency (Italia)	479 ft.
Modern Cinderella (Clarendon)	380 ft.
True Indian's Heart (Bison)	950 ft.
The Crystal Ball (Centaur)	935 ft.
Prince and the Actor (Great Northern)	780 ft.
A Woman of the People (Great Northern)	1098 ft.
The Mouse (Great Northern)	292 ft.
A Mother's Grief (Great Northern)	312 ft.
Policeman's Rest (Great Northern)	280 ft.

OTHER LATE RELEASES.

Heroine of the Balkans (Aquila)	873 ft.
The Wrong Coat (Hepworth)	575 ft.
Dollar in Each Egg (Stella)	344 ft.
Lover's Mistake (Lux)	387 ft.
The Buffoon (Eclair)	929 ft.
Winter Horseplay (Wrench)	245 ft.
Fratricide (Lux)	607 ft.
Polly's Excursion (Cricks & Martin)	370 ft.
The Shepherd's Dog (Hepworth)	375 ft.
The Mother-in-law Phantasm (Pineschi)	344 ft.
Aboard the German Navy (Deutsche Bioscope)	459 ft.
Maddened Players (Lux)	410 ft.
Misadventures of a Bench (Lux)	341 ft.
Uncle's Rejected Present (Warwick)	500 ft.
Lesson in Cycling (Great Northern)	270 ft.
Crossing Siam on the River Menam (Gr. N.)	332 ft.
Art of Fencing (Great Northern)	258 ft.
Wages of Sin (Great Northern)	870 ft.
Love Wins (Centaur)	931 ft.
Brave Girl on the 15th Floor (Phoenix)	917 ft.
Percy Wanted a Moustache (Phil. Projec.)	440 ft.
The Poisoned Flower (Eclair)	709 ft.
Moonlight on the Thames (Hepworth)	175 ft.
Sunshine After Storm (Williamson)	890 ft.
Louis the XI. (Ambrosio)	939 ft.
Chimney Sweep's Debut (Lux)	502 ft.
To the Custody of the Father (Hepworth)	350 ft.

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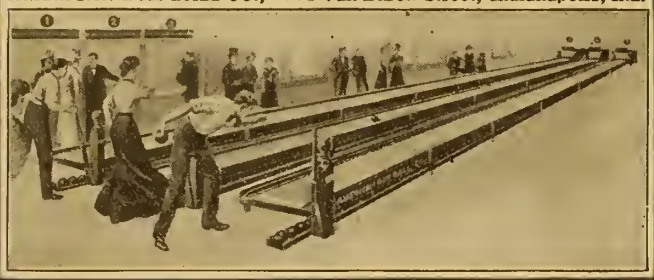

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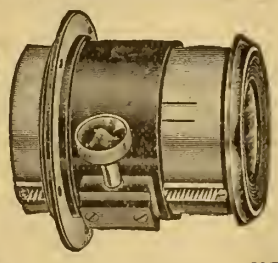

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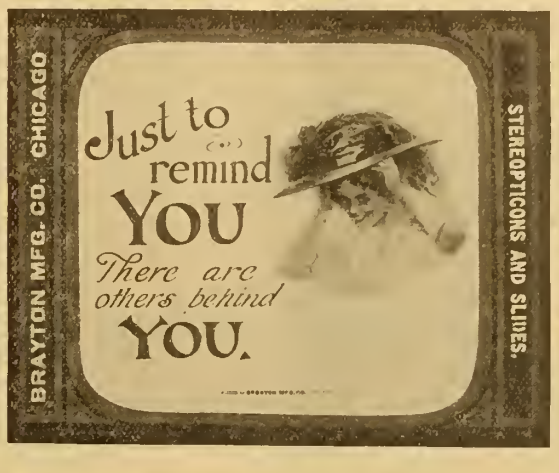

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May 10—The French Duel (Dramatic).....407 ft.
May 10—Jones and the Lady Book Agent (Comedy).589 ft.
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May 20—Resurrection (Dramatic) .....999 ft.
May 24—Eloping With Aunty (Comedy).....614 ft.
May 24—Two Memories (Dramatic).....318 ft.
May 27—The Cricket on the Hearth (Dramatic)....985 ft.
May 31—What Drink Did (Dramatic).....913 ft.
June 3—Eradicating Aunty (Comedy).....545 ft.
June 3—His Duty (Dramatic).....429 ft.
June 7—The Violin Maker of Cremona (Dramatic)..963 ft.
June 10—The Lonely Villa (Dramatic).....750 ft.
June 10—A New Trick (Comedy).....223 ft.
June 14—The Son's Return (Dramatic).....993 ft.
June 17—Her First Biscuits (Comedy).....514 ft.
June 17—The Faded Lilies (Dramatic).....481 ft.
June 21—Was Justice Served? (Dramatic) .....962 ft.
June 24—The Peachbasket Hat (Comedy) .....666 ft.
June 24—The Mexican Sweethearts (Dramatic).....309 ft.
June 28—The Way of Man (Dramatic).....986 ft.
July 1—The Necklace (Dramatic).....969 ft.
July 5—The Message (Dramatic).....944 ft.
July 8—The Country Doctor (Dramatic).....942 ft.

EDISON MANUFACTURING COMPANY.

May 18—The Sandman (Comedy).....685 ft.
May 21—Little Miss Moffit and Simian Stone (Com.).315 ft.
May 25—Brothers in Arms (Drsmatic).....975 ft.
May 28—The Child's Prayer (Dramatic).....660 ft.
May 28—Professor Fix Fixed (Comedy).....335 ft.
June 1—The Curfew Bell (Dramatic.....960 ft.
June 4—A Wife's Ordeal (Dramatic).....840 ft.
June 4—The Hold-Up Help Up (Comedy).....160 ft.
June 8—The Legend of Sterling Keep (Dramatic)..1000 ft.
June 11—Buying Manbattan (Historical).....400 ft.
June 11—The Boots He Couldn't Lose (Com.).....600 ft.
June 15—A Rural Tragedy (Dramatic).....1000 ft.
June 18—How the Tramp Got Even (Comedy).....160 ft.
June 18—Closed on Sunday (Comedy).....840 ft.
June 22—The Lost Invitation (Comedy).....905 ft.
June 25—The Whole World Kin (Dramatic).....520 ft.
June 25—An Affair of Art (Comedy).....480 ft.
June 29—The Man Without a Country (Dramatic)...1000 ft.
July 2—Parted on Their Honeymoon (Comedy)...690 ft.
July 2—He Wouldn't Go Under a Ladder (Com.)...305 ft.
July 6—Up the Ladder With Tom Boline.....995 ft.
July 9—A Squeedunk Sherlock Holmes.....500 ft.
July 9—An Absent Minded Cupid.....500 ft.

ESSANAY FILM MANUFACTURING COMPANY.

May 19—The Indian Trailer (Dramatic) .....1000 ft.
June 2—The Sleeping Tonic (Comedy).....623 ft.
June 2—The Dog and the Sausage (Comedy).....350 ft.
June 9—Ten Nights in a Bar-room (Dramatic)....992 ft.
June 16—A Hustling Advertiser.....550 ft.
June 16—The Little Peacemaker.....450 ft.
June 23—The Curse of Cocaine (Dram.).....988 ft.
June 30—The Tramp Story (Dramatic).....750 ft.
June 30—A Case of Seltzer (Comedy).....250 ft.
July 7—The Black Sheep.....1000 ft.

GAUMONT.
(George Kleine.)

May 22—Justice or Mercy (Dramatic).....400 ft.
May 22—A Guest's Predicament (Comedy).....471 ft.
May 25—The Blind Man of Jerusalem.....648 ft.
May 25—The Glories of Sunset.....285 ft.
May 29—The Accusing Double (Drama).....891 ft.
June 1—The Cripple's Marriage (Comedy).....522 ft.
June 1—The Good Omen (Comedy).....413 ft.
June 5—Saved From Conviction (Dramatic).....812 ft.
June 8—A Mother's Choice (Dramatic).....806 ft.
June 12—A Strong Diet (Comedy).....598 ft.
June 12—Historical Fan (Scenic).....278 ft.
June 15—Hunted to the End (Dramatic).....717 ft.
June 15—A Paying Business (Comedy).....285 ft.
June 19—The Cry from the Well (Dramatic).....812 ft.
June 22—A Good-Hearted Policeman (Dramatic).....572 ft.
June 22—The Troublesome Lamppost (Comedy).....357 ft.
June 26—The Wrong Medicine (Dramatic).....502 ft.
June 26—Stung by a Bee (Comedy).....377 ft.
June 29—Saved from the Flames (Dramatic).....453 ft.
June 29—No Appetite for Dinner (Comedy).....430 ft.
July 3—The Hand Bell (Comedy) .....420 ft.
July 3—The Sunny South of France (Scenic).....535 ft.
July 6—The Coin Collector (Magic).....493 ft.
July 6—Raised in the Country (Comedy).....502 ft.
July 10—Visions of Mother (Dramatic).....664 ft.
July 10—A Bad Case (Comedy).....314 ft.

URBAN-ECLIPSE.
(George Kleine.)

May 19—Objections Overcome (Drama).....430 ft.
May 26—How Jones Paid His Debts.....604 ft.
May 26—Panther Hunting on the Island of Java....357 ft.
June 2—Tender Cords (Dramatic).....628 ft.
June 2—Magic Carpet (Magic).....357 ft.
June 9—Two Heroes (Dramatic).....564 ft.
June 9—The Race Course (Sporting).....436 ft.
June 16—The New Footman (Comedy).....569 ft.
June 16—Modern Algeria (Scenic).....396 ft.
June 23—Winning a Princess (Dramatic).....636 ft.
June 23—Mrs. Simpson's Attractiveness (Comedy)...272 ft.
June 30—The Phantom Sirens (Dramatic).....727 ft.
June 30—Rulers of the World (Historical).....265 ft.
July 7—The Pretty Fishermaiden (Dramatic).....589 ft.
July 7—Exciting Steeplechase (Sporting).....364 ft.

KALEM COMPANY.

May 28—A Pig in a Poke (Comedy).....150 ft.
June 4—A Child of the Sea (Romantic).....455 ft.
June 4—The Omnibus Taxicab (Trick).....250 ft.
June 4—$5,000 Reward (Comedy).....170 ft.
June 11—The Little Angel of Roaring Springs .....970 ft.
June 18—A Priest of the Wilderness (Hist.).....735 ft.
June 18—Mardi Gras in Havana (Scenic).....
June 25—Famine in the Forest (Dramatic).....745 ft.
June 25—Never Again (Comedy).....135 ft.
July 9—A Soldier of the U. S. Army.....

LUBIN MANUFACTURING COMPANY.

June 14—Through Shadow to Sunshine (Dramatic)..885 ft.
June 17—Curing a Jealous Husband (Comedy).....605 ft.
June 17—Flossie's New Peach Basket Hat (Comedy).275 ft.
June 21—The Story of Two Lives.....775 ft.
June 24—Saved by His Sweetheart.....440 ft.
June 24—The Hypnotic Cure.....385 ft.
June 28—The Oysterman's Gold (Dramatic).....715 ft.
June 28—Mary Jane Visits Her Country Cousin (C.).200 ft.
July 1—The Old Army Chest (Dramatic).....930 ft.
July 5—A Great Wrong Righted (Dramatic).....810 ft.
July 8—The Sideboard Folding Bed (Comedy).....505 ft.
July 8—Room Mates (Comedy).....335 ft.

PATHE FRERES.

May 26—Profitable Marriage (Dramatic).....502 ft.
May 26—An Obliging Friend (Comedy).....489 ft.
May 28—Miss Faust (Scenic).....623 ft.
May 28—Alphonse Gets in Wrong (Comedy).....341 ft.
May 29—A Visit to the London Zoological Gardens584 ft.
May 29—Bottled Up (Comedy).....371 ft.
May 31—An Uninvited Guest (Dramatic).....417 ft.
May 31—Advantages of Aviation (Comedy).....522 ft.
June 2—Saved by a Waif (Dramatic).....712 ft.
June 2—Making Tambourines (Industrial).....266 ft.
June 4—A Bruised Heart (Dramatic).....492 ft.
June 4—Carnival at Nice, 1909 (Scenic).....499 ft.
June 5—Protector of Animals (Comedy).....236 ft.
June 5—Solider's Heart (Dramatic).....489 ft.
June 5—Gambler's Honor (Serio-Dramatic).....259 ft.
June 7—The Blue Legend (Dramatic).....410 ft.
June 7—The Pulverizer (Trick).....531 ft.
June 9—La Tosca (Dramatic).....1075 ft.
June 11—A Woman's Intrigue (Dramatic).....476 ft.
June 11—Snake Skin Industry (Industrial).....492 ft.
June 12—Skylight Theater Seat (Comedy).....289 ft.
June 12—Rapids and Falls of Tannfossen and Rista (Educational) .....390 ft.
June 12—His Lucky Day (Comedy).....295 ft.
June 14—The Dog Detective (Dramatic).....659 ft.
June 14—Cupid's Four Darts (Comedy).....262 ft.
June 16—The Reckoning (Dramatic).....666 ft.
June 16—Strenuous Sneezer .....269 ft.
June 18—Mixed in His Dinner Dates (Comedy).....623 ft.
June 18—Looking for His Umbrella (Comedy).....361 ft.
June 19—Poor Little Kiddies (Comedy).....443 ft.
June 19—Good Birthday Present (Comedy).....338 ft.
June 19—Making Lace (Industrial).....197 ft.
June 21—For His Daughter's Sake.....836 ft.
June 23—The Grandfather.....1062 ft.
June 25—An Affair of Honor.....440 ft.
June 25—An Assortment of Aeroplanes.....456 ft.
June 26—Joan of Arc.....853 ft.
June 28—A Western Hero (Dramatic).....410 ft.
June 28—Broke Again (Comedy).....535 ft.
June 30—Psyche (Scenic) .....934 ft.
July 2—The Bogey Woman (Comedy) .....394 ft.
July 2—Fun with a Manikin (Comedy).....587 ft.
July 3—Book-Taught Hypnotism (Comedy) .....315 ft.
July 3—An Inspiring Sunset (Scenic) .....289 ft.
July 3—Determined Wooer (Comedy) .....390 ft.
July 5—A Child's Love (Dramatic).....524 ft.
July 5—Spanish Army (Educational).....442 ft.
July 7—A Tragic Ending of Shrove Tuesday .....459 ft.
July 7—Tunisian Industries (Scenic).....426 ft.
July 9—A Little Detective (Dramatic).....774 ft.
July 9—The Fan (Scenic).....213 ft.
July 10—The Witch's Donkey (Comedy).....445 ft.
July 10—Trained Falcon (Scenic).....403 ft.

SELIG POLYSCOPE COMPANY.

May 6—Chinatown Slavery (Dramatic).....795 ft.
May 6—Adventures of a Keg (Comedy).....200 ft.
May 13—The Bad Lands (Dramatic).....1000 ft.
May 20—Hunting Big Game in Africa (Scenic).....950 ft.
May 27—A Wartime Sweetheart (Dramatic).....1000 ft.
June 3—Figbting Bob (Dramatic).....995 ft.
June 17—In the Sultan's Power.....1.000 ft.
June 24—A Country Girl's Peril (Dramatic).....1000 ft.
July 1—Ben's Kid (Dramatic).....1000 ft.
July 8—The Lion Tamer (Dramatic).....975 ft.

VITAGRAPH COMPANY.

May 29—The Empty Sleeve (Dramatic).....590 ft.
May 29—He Couldn't Dance, But He Learned.....400 ft.
June 1—Oliver Twist (Dramatic).....995 ft.
June 5—The Truer Lover (Dramatic).....575 ft.
June 5—The Oriental Mystic (Comedy).....395 ft.
June 8—A Friend in Need is a Friend Indeed.....552 ft.
June 8—Mr. Physical Culture's Surprise Party.....417 ft.
June 12—A Romance of Old Mexico.....530 ft.
June 12—Caught at Last.....440 ft.
June 15—The Foundling .....1000 ft.
June 19—The Plot that Failed.....485 ft.
June 19—A Maker of Diamonds.....490 ft.
June 22—The Duke's Jester (Dramatic).....945 ft.
June 26—The Troubles of an Amateur Detective .420 ft.
June 26—The Old Organ (Dramatic).....527 ft.
June 29—Washington Under the British Flag (Hist.)990 ft.
June 3—Washington Under the American Flag (H.)995 ft.
July 6—Led Astray (Dramatic).....565 ft.
July 6—The Dramatist's Dream (Dramatic).....390 ft.
July 10—Mine at Last (Dramatic).....610 ft.
July 10—Wearybones Seeks Rest and Gets It (C.)..305 ft.

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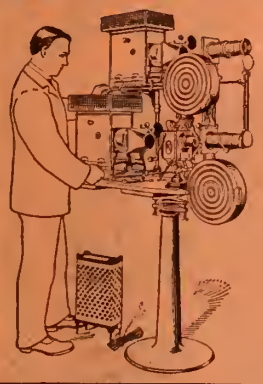
Published Weekly by THE WORLD PHOTOGRAPHIC PUBLISHING CO., 125 E. 23d ST., NEW YORK



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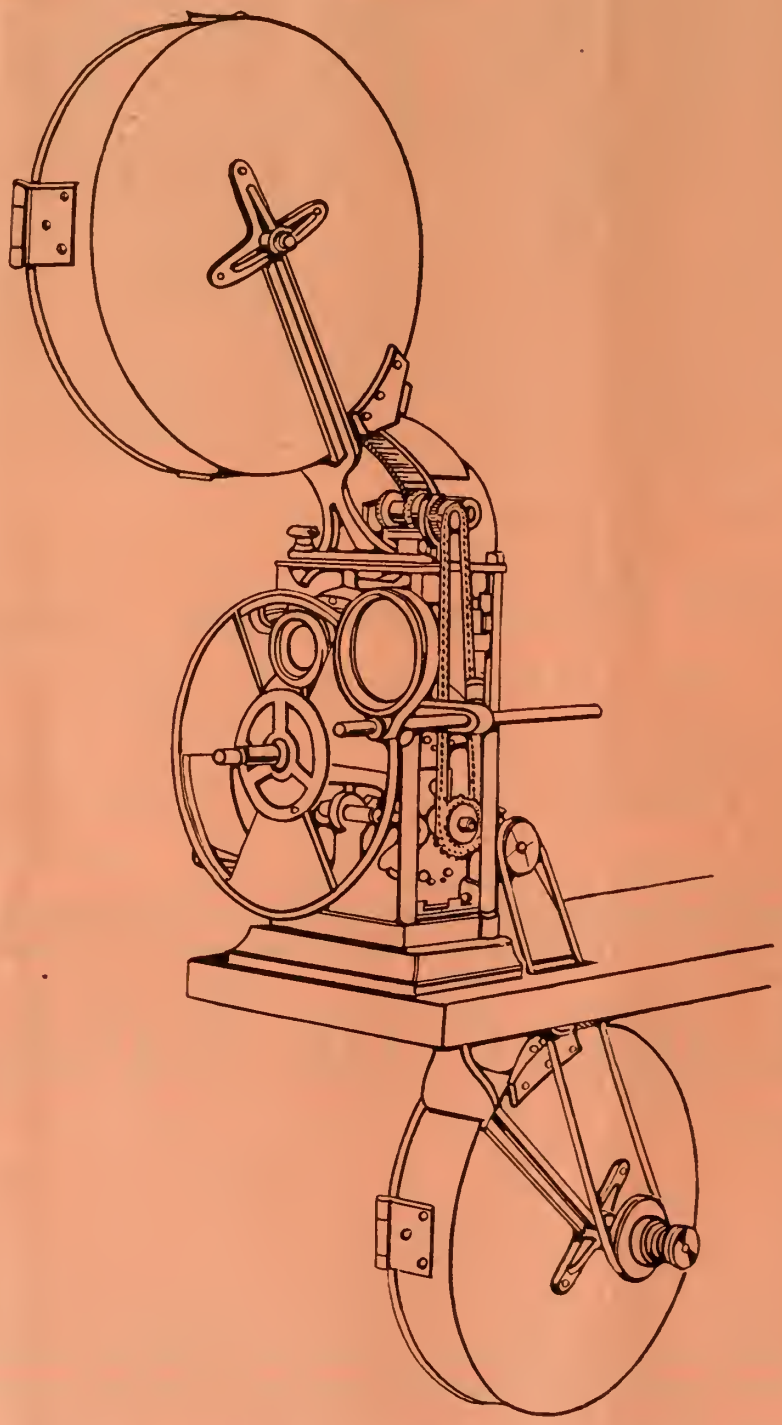

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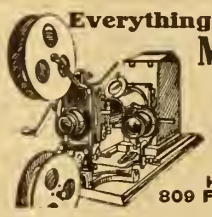

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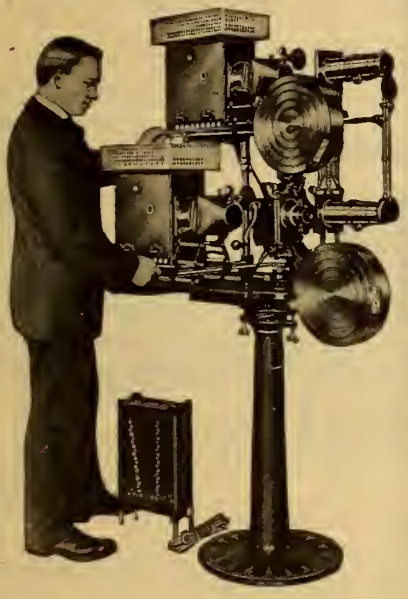

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Both are raised by their uncle. Ruth is the favorite one. Celeste tries to get possession of the will and with the aid of the great hypnotist, Prof. De Monti, she puts Ruth under a hypnotic spell and thus makes her the unwilling slave of her plans. De Monti is exposed; he accuses Celeste, who, seeing the game is up, takes poison.

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Install one of these money-making games in connection with your theatre. Rent the room above or get the store next door. Put in two or more alleys and you will be simply amazed at the wonderful profits.

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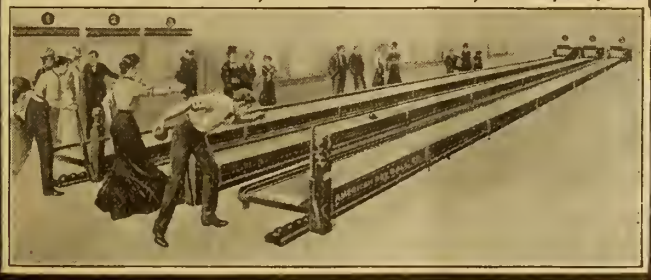

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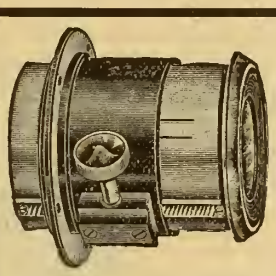

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Magic. Approximate Length, 470 Feet.

RELEASE, TUESDAY, JULY 13, 1909.

In this exceedingly mystifying series of views one magical incident follows another and the attention of your audience is retained throughout the entertainment.

The story is that of an eccentric pauper inflicting innumerable and aggravating difficulties upon Sir Huntel, a retired merchant, who refuses to contribute to the support of the former. As a final the merchant awakens from his slumber and becomes aware that all was only a dream.

The photographic quality and the acting are unexcelled, making this subject very desirable for any occasion.

A SURE CURE

Comedy. Approximate Length, 490 Feet.

RELEASE, TUESDAY, JULY 13, 1909.

ONE CONTINUOUS ROUND OF LAUGHTER AND APPLAUSE.

At the conclusion of dinner the host experiences a violent attack of hiccoughs. His compassionate wife advises a number of remedies, each proving unsuccessful. Other remedies, some of them strong enough to scare him out of a year's growth, are enforced upon him, the police interfere and other escapades, too numerous to mention, are indulged in, but all to no avail.

As a last resource his mother-in-law is brought in to him and the sight of that dignitary effects immediate relief.

Excellent quality and detail throughout.

IN THE HANDS OF THE ENEMY

Drama. Approximate Length, 734 Feet.

RELEASE, SATURDAY, JULY 17, 1909.

A TOUCHING INCIDENT OF THE FRANCO-PRUSSIAN WAR. Reproduced with all the realism of the original event. The photographic quality is unexcelled and the acting natural.

THE LOST TIE

Comedy. Approximate Length, 227 Feet.

RELEASE, SATURDAY, JULY 17, 1909.

A comedy of unusual merit. Ordinarily it is the collar button that gets lost, but in this instance a gentleman becomes so flustrated about a pretty servant that he leaves his tie dangling from its support at the back of his neck and later upsets the entire room in his efforts to locate it. His wife finally comes to his aid and serenity is restored.

Excellent action and well rendered.

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GEORGE KLEINE

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CONCHITA, THE SPANISH BELLE

Drama. Approximate Length, 550 Feet.

RELEASE, WEDNESDAY, JULY 14, 1909.

This is an exceptionally high grade dramatic production and meets with approval of eminent critics.

THE DRAMATIZATION IS NATURAL AND THE PHOTOGRAPHIC QUALITY GOOD, SO THAT THE SUBJECT CAN BE CLASSED WITH ANY OF THE ART SERIES.

The entire story is most beautifully rendered, retaining interest throughout and will meet with the approval of the most fastidious critics.

THE WIZARD'S WALKING STICK

Magic. Approximate Length, 424 Feet.

RELEASE, WEDNESDAY, JULY 14, 1909.

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Telephone call, 1344 Gramercy.

Editors: J. P. CHALMERS, THOMAS BEDDING, F.R.P.S.

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Editorial.

The Comfort of the Public.

The other day when we entered a moving picture theater a courteous usher took us in charge and said: "I will place you near a fan." And so he did. And we were grateful to him for this comfort, as the temperature of the house was fairly high. Moreover, while we sat watching the pictures, another attendant came around with glasses of iced water for the audience. We carefully noted these little indications of a desire, on the part of the manager, to minister to the comfort of his patrons, and we think they are worthy of mention here as showing that such little courtesies are never wasted. We ourselves, remember them, and we have no doubt that the scores of other people in the theater also remember them and are correspondingly grateful, notwithstanding the fact that the position near the fan and the iced water were inexpensive concessions.

It is surprising, indeed, how easily comfort can be handed out to the public at a comparatively small expense. The moving picture theater manager who makes a point of giving attention to these and other details which show the frequenters of those theaters that their personal comfort receives particular attention is sure to reap a rich reward. The large hearted public never forgets. We were talking recently to the proprietor of a moving picture theater up town and he interested us by saying that his house, which is a prosperous one, is practically a family resort for the neighborhood. There are literally dozens of families who patronize his house almost every night in the week during the season. If the entire family is not present, at least some members of it put in an appearance. He attributed the success that he has in running his theater to the fact that wherever practicable he was personally present to look after the comfort of his patrons. By that means he has succeeded in building up a very valuable personal connection.

We state these two facts by way of example to other moving picture theater managers. Little personal comforts, attention, civility and the like, are good investments. Moreover, the cleanliness of the theater, its good ventilation, and its neat and orderly appearance are all factors which contribute to the comfort of an audience. They fall in the category of the little things which count. Particularly at this time of the year, when the outdoor life offers so many counter attractions, is it incumbent upon the manager of a moving picture theater to have his house as attractive as possible, and he can do this not only by showing good pictures, giving good music and the like, but also by ministering in many points to the comfort of his patrons.

The Board of Censorship.

The question of a National Censorship Board, which has been discussed in our editorial and correspondence columns during the past few weeks, has brought forth a mass of correspondence on the subject that would more than fill a whole number of The Moving Picture World if we were to print it all. Some of the communications depart so far from the main points at issue that they may be passed over; but the gist of the opinions of disinterested parties, and whose opinion is most to be considered, is that there should be a National Board, that it should be located in New York City and that it should consist of men of experience. It should be composed of cool, sober, broad-minded men. They should be drawn from various walks of life and be of as widely different temperaments as possible. They should be able to reason and think and give a logical reason for the rejection or acceptance of any picture or scene. Instead of being solely composed of representatives from civic bodies there should be a representative for the manufacturers, some one who is conversant with the details of moving picture making. It is absurd to condemn a film simply because it may contain a murder or a robbery. If such scenes are not shown with a morbid desire or to create sensational thrills, they are permissible, and if the producer is alive to his duties they can always be presented in a clean and inoffensive manner. The governing board which we first advocated is now a reality and doing good work to systematize and regulate the business. The right kind of Censorship Board could do even more for the success of the motion picture, in that they would inspire the confidence of the public and educate the producers into furnishing just the kind of pictures that will keep up the public's interest. This Board of Censors should have the power to condemn not only immoral or morbid pictures, but also those that are technically poor and silly productions, such as wanton breaking of crockery and furniture and the long and pointless chases.

The Tariff Question.

This month the government is to appeal against an adverse decision recently given by the customs authorities on the duty of imported films. At present this stands at 25 per cent. ad valorem, but the government seeks to materially increase the duty. It would be idle for us to attempt to forecast the result. The tariff is the plaything for political parties and plain people never know what is likely to happen in respect to it.

Another phase of the tariff question as effecting the importation of films is evidenced by some information recently given out at Washington. It seems that J. J. Murdock and other prominent citizens of Chicago who are interested in the importation of moving picture films called upon Secretary MacVeagh and suggested that an internal revenue tax be placed upon every film in this country. It is certain that the government loses a great deal of revenue by reason of the fact that imported films are duped in this country. And it was demonstrated to Secretary MacVeagh that in following this practice of duping, moving picture concerns in this country are evading the 25 per cent. ad valorem duty on films, thereby placing large importers at a disadvantage. It appears that Secretary MacVeagh is inclined to agree that an

internal revenue tax upon films can be imposed. He promises to give the matter further consideration before making any recommendations.

Of course, the copyright law which came into force on Thursday last is powerless to reach the dupers of imported films, as there is no copyright in them. Mr. Murdock and his associates have the sympathy of all right minded business men in trying to stamp out a nefarious and injurious practice. Our only fear is lest, with other and larger classes of tariff revision, the comparatively small matter of films may escape attention, and we hope Mr. Murdock and his associates will not relax their efforts in this matter.

Current Saving Devices Once More.

Two weeks ago we replied to a puerile article that was printed in an insignificant moving picture publication wildly reviling all current saving devices that were not advertised in its pages. This week the ignorant and illiterate "editor" of that sheet, like a dog returning to his vomit, laps up the words with which we sought to cover up his mistakes and again relieves himself of a mass of mingled abuse and technical absurdities. He plumes himself, while discounting our own knowledge of the subject, by exulting over his own experience of 20 years, an experience, by the way, for which we have only his assurance, an asset of somewhat doubtful value. As a matter of fact our own practical experience with the optical lantern goes back more than 25 years, when electricity was not used for projection purposes. Current saving devices, it is hardly necessary to point out, are of a very recent origin in connection with the modern electric lantern.

In order to fill his somewhat lean and non-informative columns, the amateur "editor" of this amateur sheet bodily conveys our entire article of June 26 and then appends to it a number of interrogative sentences which have obviously been supplied to him from an interested source.

Editors in difficulty for copy remind us, by the way, of the following incident which actually took place in a newspaper office: A certain alcoholically inclined conductor of a newspaper returned to his office late one night, only to discover that he had not written his editorial for his next paper. However, he retained sufficient sense to be able to bodily lift an editorial from another publication; so, pasting it on a blank sheet of paper, he scrawled at the beginning of it, "What does our esteemed contemporary mean by this?" and sent the whole thing to the printer. We presume that the amateur "editor" to whom we are obliged in the cause of truth and common sense to devote so much of our space this week, found himself in a similar difficulty, without, let it be said, the saving grace of *acqua fortis*.

Now for the *facts* of the matter:

It is not the province of the Moving Picture World to state editorially which current saving devices have been passed by the Electrical Bureau of New York City and the Board of Fire Underwriters, nor to enter into any discussion as to the reasons why certain instruments have been passed and others have not. It is very easy to find out from these bodies or the manufacturer which instruments have been passed, and to find out why certain instruments have not been passed. The Moving Picture World cannot believe any exhibitor would have thrown out a current saving device and gone back to the rheostat, unless due to improper selection of the current saving device. The experience of hundreds of theaters in Greater New York and vicinity shows that current saving devices, properly selected, with due reference to the voltage and number of cycles of the alternating current used, enable the exhibitors to effect very large savings in their current bills, and to obtain better illumination without violating any of the rules of the electrical bureau or other inspecting boards.

It may even be a fact that one of the current saving devices short circuited the neighborhood and that the Electric Company made the exhibitor take it out. This, however, would seem to show merely that a particular instrument was defective or improperly installed. The same thing has frequently occurred in the transformers used by the Electric Companies themselves, which are built on precisely the same electrical principles as the current saving device mentioned in our editorial. But electric light companies have not discarded transformers because some of them have been defective. It may be a fact that some tests were made in a large theater and the device ordered away. This proves nothing, especially in the face of the fact that there are over a hundred moving picture theaters in Greater New York now using current saving devices, and moreover that the New York Edison Company will not allow any moving picture machine to be used on their circuits in the Bronx, where only alternating current is supplied, without a current saving device in the circuit in place of the rheostat.

The Moving Picture World does not know that a current saving device was installed in one of the largest theaters and "in ten seconds it went on the bum." This may have happened, but if it did happen the instrument was defective or was not suited to the conditions under which it was used. To say that a current saving device of the transformer type built for the conditions existing in any moving picture theater and used intelligently, does not result in a considerable saving of money to the user, shows a degree of ignorance of actual conditions so complete that it seems useless to attempt to impart any knowledge of modern practice to a scissors and paste amateur "editor."

The assertion that the upkeep of a current saving device of the transformer type runs away with the saving is another absurdity. Any user of transformers is well aware that there is no cost of upkeep, whereas in all rheostats there is a gradual destruction of the resistance material whether wire or something else, and in most rheostats used for moving picture work, the destruction of the wire is so rapid that coils have to be replaced quite frequently with the corresponding cost to the owner.

AROUND THE GLOBE.

Three weeks ago, under the heading of "Coming Headliners," **The Moving Picture World** gave an advance notice of some length to the Kalem Company's film "The Japanese Invasion." This week a cablegram order for a copy of the film was received by the Kalem Company. Another **World** advertiser very recently received a very substantial order from Japan, which mentioned **The Moving Picture World** as the source of information. Other **World** advertisers tell us that they have received business through this paper from India, China, Russia, Sweden and the most unexpected sources. We merely mention this as it serves to show that **The Moving Picture World** is worthy of and lives up to its title.

Our Sydney correspondent writes that Australians have been rather behind and slow in encouraging the moving picture show, due chiefly to the influence of the itinerant exhibitor whose wretched shows did not invite continued patronage. Notable exceptions have been West's enterprises and the Spencer Theaterscope Company. This latter company are now building a magnificent theater, specially adapted for moving pictures, with a seating capacity of 2,000. The Spencer Theaterscope Company are also dealers in machines and accessories and importers of films, besides being manufacturers of local film subjects. Our correspondent says that there are now over five hundred moving picture shows being operated in southern Australia, and that they are steadily on the increase.

Plain Talks to Theatre Managers and Operators.

By F. H Richardson, Chicago.

CHAPTER IX.—THE LAMP.

A good picture cannot possibly be produced without good light and the better the light is, other things being equal, the better will be the picture. Good light cannot be had with a poor, dry lamp with 2 or 3 inches of the cable ends burned to a crisp. It is astonishing how little attention many operators pay to their lamp. I have been sent for by theater managers to see what was the trouble that their light was so poor and found that I could only move the lamp adjustment screws by grasping the handle and twisting hard enough to very nearly break things. And that was all in the world that was wrong. No matter what make of lamp you use, take it entirely apart just as soon as its adjustments move the least bit stiff and proceed as follows: After removing all screws and taking the lamp entirely apart, grease all parts thoroughly with vaseline. Now wipe off the surplus grease and drop the parts into a box of **good** graphite. Shake (don't wipe) off the surplus and put the lamp together. If you have been using a dry lamp you will be astonished at the difference and how much more accurately you can adjust your light. A very common fault with many, in fact, almost all lamps, is the tendency of the carbon arms to "wobble" sidewise, due to the fact that the rack bars (the bars which slide up and down to adjust the carbons) being too small. With thes small bars, if there be the very least play in the boxing which holds them it is magnified many times out at the ends of the carbon arms, which frequently you can swing fully ⅛ of an inch. These lamps may be all right when new, but after being used a short time the fault develops. The metal warps a trifle through heat—at least I suppose that is what causes it—and then there is lost motion. The rack bar should be 1 inch wide one way, though it may be very thin the other. A little lost motion wouldn't count for much then. This fault is very aggravating, especially when working with alternating, which requires very close adjustment of the carbons for the best results. With direct current the play is not usually enough to do material damage. Every few days dress off the inside of your carbon contacts. They gradually accumulate scale and get rough so that good contact with the carbon is not had. This is very bad since it adds electrical heat to the natural heat from the arc, resulting in loss of power and the weakening of the carbon arms and clamps. The bronze clamps put out with most lamps have but little strength when hot. If you are troubled with excessive breakage have a blacksmith make you a set of arms and clamps of Bessemer steel, using the old one for pattern. They will last for years. Another almost universal fault with lamps is too small a binding post hole. If your binding post won't take No. 6 wire run a drill through the old hole if there is metal enough. If not, then attach your wires by using a copper terminal, an excellent form of which is the Bell terminal, shown in Fig. 27.

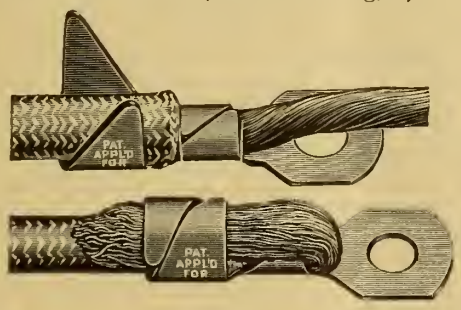

Fig. 27.

To attach a copper terminal to a flexible cable, strip the insulation from about 2 inches of the wire, cleaning it and the inside of the clip thoroughly. Now lay the wire in the clip, as shown in the center illustration, Fig. 27, leaving enough wire projecting beyond small lug to bend back and reach well into the large lug. Clench small lugs down tightly, bend wire back over and clench down large lugs, as shown in lower illustration, Fig. 27. Large lugs are intended to hold the insulation in place, but clenching them down on the raw wire ends makes just that much additional contact. To attach to lamp, remove binding post screw and put some washers on it, put it through hold in clip and screw down tightly, clamping clip to binding post. These minute directions may seem unnecessary to some of the older operators, but you would be amazed at the number of "operators" who can't, or don't, do the smallest job properly.

Unless there is an extension on the carbon arm for the purpose of removing the cable from the intense heat of the arc it is not advisable to attach your cables directly to the lamp binding posts if you are using a powerful light. The heat from the arc is so intense that the cable ends soon become charred, thus necessitating the removal of 2 or 3 inches, frequently. Also the wires are liable to burn off at any time. The reason for this is that copper, when subjected to heat, has a tendency to oxidize or scale and when the individual strands of a cable are so fine and each is subject to the action over its entire surface it does not take long to reduce the available current carrying cross section to a point where it is too small to carry the current. Electrical heating is now added to the heat of the arc and of course the whole thing soon burns off. Some manufacturers have recognized this condition and have added an extension to their carbon arms which takes care of the matter nicely. Where these are not present you may overcome the difficulty by making, from No. 8 steel wire, an arrangement like Fig. 28.

Fig. 28.

Attach one end to the binding post the same as you would a copper terminal and to the other attach the cable end, using a small stove bolt with washers and clamping the cable and wires together tightly. Make the extension of a length to suit your own individual case, but 3 inches usually is plenty long enough. If too long it will interfere with the free movement of the lamp. This kind of extension will last indefinitely. When you get a new lamp, or put in a new carbon arm, remove the lamp, put in two long carbons, clamping them firmly in place. Now squint along the two carbons and see if they line with each other sidewise. That is to say (to make myself clear), would they appear in line with each other were the lamp in place and you looking through the condenser opening? If not, carefully file your carbon arms, with ⅝ round file, until the carbons line exactly. This is of much importance, especially with alternating, if you expect to get the best results and get them all the time. Where the lamp house is not asbestos lined the writer has found it a good scheme to lay a sheet of asbestos in the bottom, letting it bend up in front as far as bottom of condenser opening. Where lamps have a backward and forward movement adjustment screw with fine thread, the writer disconnects this screw entirely and attaches a handle so that he can pull the lamp back or push it ahead. The handle must extend through back of lamp house, of course. Be very, very careful that the insulation between the carbon arms and lamp is perfect. If it is poor on both there may be current leakage which will be waste pure and simple and will keep your lamp house charged all the time. Sometimes the lamp house may be charged and and you cannot discover where it comes from. After ascertaining that none of the fine cable strands are doing the mischief brush off the top of the lower carbon arm carefully. Sometimes carbon dust or a piece of carbon will bridge the insulation enough to carry current to give you a lively shock.

THE LAMP HOUSE.

Little need be said on this subject. All lamp houses have their good and bad points and all, so far as the writer knows, lack ventilation which can be controlled by the operator, except to a very limited extent. Personally the writer prefers ample ventilation in a lamp house, but arranged so far as possible to avoid direct currents of air, though he is not sure that even these are hurtful. Lack of ample ventilation creates excessive heat in the lamp house, which in turn abnormally heats the back condenser lens, as well as the wires inside the lamp house. The hotter your lens the greater the expansion and consequent liability to breakage. Some say keep the lamp house tightly closed or you will br-r-eak your condensers—let's see! The front condenser lens gets pretty warm itself, don't it? It is exposed to every vagrant breeze that blows, is it not? It scarcely ever breaks, does it? It seems to me there is a moral lying around loose here somewhere. The writer firmly believes, and has proven it to his own satisfaction, that there will be little condenser breakage (provided other conditions are right, see "Condensers") if one could run with the whole back out of his lamp house. But running with closed lamp house and then opening the door, if for but a second, soon after the lamp is cut off, produces a **sudden change in temperature**, and bing!

there she goes. Give the back condenser plenty of air all the time, the same as the front one has, is the rule I have adopted. Of course, there is somewhat greater liability of breaking the back lens, since that gets the hottest, but the front one gets pretty hot, too. There is not so much difference after all. I don't assert positively that I am right, but I think I am, and I'm not breaking many condensers either—maybe one in a month, maybe not so often. Keep your lamphouse clean and the rods it slides on well lubricated. Keep the screen which covers the vent holes clean. It clogs up rapidly with a fine, white ash, the residue of the water glass contained in carbon cores.

LENSES.

Hundreds of managers and operators have written the writer asking whether the high priced condensing lenses were really to any appreciable extent better than the cheaper grades. Unquestionably they are, provided you deal with a reliable firm which send you the really high-grade lenses in return for the higher price. I am sorry to say, however, that some unscrupulous firms, well knowing that the average manager or operator is qualified neither by knowledge or experience to judge the quality of a lens, ship out a cheap lens to the man who has paid for a high grade. One manager sent me a fragment of a condensing lens he had paid $2 for. I make no pretense to expertness in judging lenses, but even the novice could see it was a very poor quality of lens, probably one retailing for 75 cents. The high-class lens, being made more carefully and of better materials has, or should have, more even density, therefore withstanding the shock of expansion and contraction better. The glass does not have the greenish tinge present in the cheaper lenses and therefore yields a considerably whiter light. More than this, they are much more accurately ground and for that reason give a greater amount of light at the aperture plate for a given arc strength. To sum up: The high-grade lenses give a whiter, stronger light and do not break quite so readily, though they will break, as will any glass subjected to rapid and extreme expansion and contraction. When the condensing lens fits into a metal round it should fit loosely, with fully 1-16 inch play. The glass expands more in diameter than does the metal round and if the fit is snug when cold the round will bind and may crack the glass when heated. If your lens is too large you can easily grind it down on a coarse grindstone. An emery wheel, unless very fine and low speed, will chip the edges badly. You cannot tell when a condenser is dirty (unless very dirty) simply by looking through it. Look through the casing vent holes when the arc is burning and if the lens looks foggy it is dirty and needs cleaning. The outside you will, of course, polish thoroughly every day before starting the run. Lenses may be cleaned by wiping with a wet cloth or breathing on them, polishing afterward with soft, dry cloth or chamois. Wood alcohol is best, however, for the purpose. Wet (not dampen, but wet) a bit of cloth with alcohol and wash the lens off with it, polishing quickly, before the alcohol evaporates, with soft, dry cloth or chamois. Keep the alcohol tightly corked, as it evaporates very rapidly. **Don't keep alcohol in the operating room.** In case of fire it would help things along amazingly. As to the distance the condensing lens should be from the film; the writer considers 12 inches about right, but has been unable to see that a variation of an inch either way makes any material difference, though under certain circumstances he has been able to remove a "ghost" (dark spot in center of curtain) by moving the lamp house forward or back. As to the matter of condenser breakage the writer does not feel justified in saying much more than has already been said. He has a grave suspicion (may be all wrong, though) that up to a certain degree of heat there is small danger of breakage, other things being right, but when that point is passed the danger is very largely increased. He has about come to the conclusion that this, fitting lenses too tightly in metal rounds, and very sudden changes in temperature, due to excessive heat in lamphouse, are the three causes responsible for nine-tenths of all condenser breakage. Where condensing lenses of the same focal length are used front and back the writer believes danger of breakage is materially reduced if when putting in a new lens it be placed in front, the old lens being moved to the rear next the light. He believes a lens that has been used in front for some time has become "seasoned" (I use that term for want of a better), so that it will stand the comparatively severe service next the lamp better than will a new one. This may be imagination, pure and simple, but—try it out, anyhow.

That condenser breakage is a serious item of expense in many cases is proven by the fact that the writer has received more than five hundred letters from managers and operators, during the past year alone, on this very subject.

Observations by Our Man About Town.

When I said last week that the hot weather played havoc with the receipts of the picture houses I most positively had in view a revival of business with a lowering of the temperature. Present conditions clearly demonstrate that the hot spell dealt a solar plexus blow to the business from which recovery will be exceedingly slow. The open-air places show an improvement. Those of the other places that closed will in all probability remain closed for the balance of the Summer and the numbers are being increased daily. The managers of indoor places that appear contented with the business they are doing are very scarce. Complaints of poor business are heard in all quarters and it is safe to say that at least forty per cent. of the nickelodeons that were open on June 1 now have closed doors, not being able to get receipts that come within a reasonable margin of the expenses required to keep the places open, notwithstanding many of them cut out vaudeville, illustrated songs, and otherwise cut down the weekly payroll to reduce expenses to a minimum. These conditions are perhaps more noticeable than during preceding Summer seasons, for the reason that, with the aid of electric fans, additional ventilation, etc., more nickelodeons started in this year to fight out the Summer season than ever before. The experiment has been a costly one to many and it is a certainty that, no matter how popular the pictures may be during the Fall and Winter, with the advent of next Summer the "closed for the season" billboards will be very plentiful.

* * *

I traveled considerably among the film exchanges during the past week and found a great falling off in business. Where trade is held it is accomplished almost invariably by big cuts in the rental prices, it being understood, of course, that when the regular season opens the old schedule of prices will be restored. Even this concession has failed to tide the exhibitors over the crisis. One of the oldest film renters in the business told me the other day that he never knew of any period when exhibitors were getting more for their money than at the present time. The closing of so many places has left the renters with an unusually large stock of subjects on hand from which the exhibitors may draw a supply and they are permitted to name their own price and select their subjects almost without restriction. One seldom hears "first run" mentioned these days. Of course, brand new subjects are still held at a premium, but there has been a wonderful change on this score during the past three weeks. The exchanges working under the Motion Picture Patents Company license have a hard struggle. They are obliged to purchase a certain quantity of new subjects each month. If they do not do so, they run the risk of having their licenses revoked on the ground that they are not legitimate film exchanges. It is puzzling to me how some of them keep up the purchases, especially when the exhibitors, almost as a whole, find it impossible to pay first run prices. It has been explained that the salvation lies in the willingness of the exhibitors still in business to take films that have already paid for themselves, in consideration of the reduced rates. All revenue from these films is what may be called "velvet," and this velvet helps to counterbalance the expense incurred in the buying of new subjects. An expert in the business tells me this is true, but the counterbalancing process leaves the exchange without profit. The exchange men are playing the same game as the exhibitors—fighting out the Summer in the hope that the Fall and Winter will make good all losses. I am fully convinced of the truthfulness of any exchange man who at present says he is running his business at a loss. I do not think there is an exchange—licensed or independent—that is covering expenses. Some may dispute this on the theory that the advantage given the exchanges in being able to get their old films into use is a profit builder; but it should be remembered that there is a certain percentage of picture theaters that are enabled to remain open all the year and to hold these places the exchanges serving them must continue buying new films, which eats a big hole in the profits made on the rental of old films.

* * *

Bad as conditions are in New York, they are still far better than those in the State of Pennsylvania. The situation there is in a most serious condition owing to a recent regulation that requires picture houses to have three aisles, each four feet in width. Scores of managers have been obliged to close their places because they have found it utterly impossible to comply with the regulation. The average nickelodeon has but one aisle, the seating capacity being on each side of it. Take twelve feet in width from these places for aisle room and you will find an awfully cut down of the seating capacity. Several managers have shown by figures that to comply with

the regulation will so far reduce the seating capacity as to make the receipts practically little above expenses and compel a permanent closing up of places. A hard fight is being made to prevent the enforcement of the regulation, or at least secure some modification of it. I met a Pennsylvania friend the other day and he said he believed the regulation would be enforced with a view to closing up the small picture places. He expressed the opinion that as fast as the small ones are closed larger places will be opened. Eventually picture shows in store-rooms will become a thing of the past and such places of entertainment will be theaters in reality as well as in name.

* * *

The surviving body of the Film Service Association, which was such a power in the picture field prior to the coming of the Patents Company, has given indication of real life. As a business organization the Patents Company knocked it out with one blow, last Winter. It is revived and its members decided to keep it alive as a social organization. It has remained practically dormant since last February. Next week the members will pull themselves together and assemble at Atlantic City for a three or four days' session. They are going to dig up reminiscences and tell each other what they think of the future as bearing upon the renter and exhibitor. It should be an interesting gathering. I should wish to be there and hear some of the addresses. There are some very clever men in the bunch, and as it will be practically the first gathering of the renters since they became allied with the Patents Company some of these men will no doubt be well primed with ideas. I understand the sessions will be attended by exchange men from all parts of the States. Assurances are given that there is nothing antagonistic in the movement. The chief object is to have a reunion of the exchange people, heal some old sores and formulate plans for more serious and material co-operation during the next Fall and Winter season. In the language of one of the members who is taking an active interest in the arrangements, it will be a love feast.

* * *

Has anything gone wrong with the non-inflammable film? There is an ominous silence regarding it. I expected to hear a blare of trumpets when the much talked of and looked for article was put on the market. Dame Rumor says there is a defect somewhere. It is quite certain that it is not being used as extensively as was expected. The manufacturers are mum on the subject. When pressed for an explanation they say it has not yet been made in sufficient quantities.

OLIVER.

NOTES OF THE TRADE.

Mr. R. L. Welch, manager of the Theato of Richmond, Va., starts on an automobile tour on Thursday, July 15th, and will be accompanied by his wife and family and Mr. R. P. Schilling. The tour is through to Indianapolis, Ind. Mr. Welch expects to make Charlottesville and Staunton, Va., the first day, Hagarstown and Cumberland, Md., the second day, Johnstown, Pa., the third day, Pittsburg the fourth day, Columbus, Ohio, the fifth day, Springfield the sixth day, and is due to arrive in Indianapolis on the seventh day.

Mr. Welch's tour is not against time, but is for pleasure only. Indianapolis being his home, he will remain there for about one week and will return via Toledo, Cleveland, Detroit, through Canada to Niagara Falls, Buffalo, Rochester, Syracuse, Utica, New York City, Philadelphia, Baltimore, Washington and back to Richmond. He expects to make the return trip in better time than the one going. The car that Mr. Welch will use is his own and is a Cadillac, thirty horsepower.

A great deal of interest is being manifested in this trip owing to the fact that many of the owners of heavier machines claim that he cannot climb the hills in many places between here and Pittsburg. During Mr. Welch's absence from Richmond the Theato, owned by him, on Broad and Fifth streets, will be entirely remodeled. The stage will be enlarged and a new front put in, together with interior decorations that promise to make the Theato one of the prettiest vaudeville houses on Broad street.

Mr. Welch has many friends in Richmond who will no doubt give him a great send off when he leaves as well as a rousing reception upon his return.

The Machine Branch Local 35, I. A. T. S. E., of New York and vicinity, requests all operators to co-operate with said union. For information regarding same, address Secretary, Local 35, I. A. T. S. E., Gallagher's Hall, 402 Eighth avenue, New York City.

ON THE SCREEN.

By Lux Graphicus.

In recent weeks I have listened very carefully to some of the lecturers of the New York moving picture theaters. It would be flattery to say that they could not be improved upon. They could. And yet in strict justice there is no technical fault to find with them. They speak their books correctly, their pronunciation is distinct and they seem to be audible all over the house. These, of course, are the leading essentials in a lecturer at a moving picture theater, or, indeed, in any other public hall.

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Is this enough? Does not the average moving picture audience nowadays look for something more than mere academic excellence? I think they do. Before I venture to point out what I think they are looking for, let us consider for a moment the exact relationship of a short lecture, or, indeed, any other kind of lecture, to the moving picture entertainment as a whole. The lecture is, of course, a part, as the illustrated song slide is a part, or the vaudeville act a part. The vaudeville act I rule out of consideration, because, to my idea, it belongs to the regular stage and not to the moving picture stage. Both the lecture and the song slide, however, have some direct photographic interest. They are the relief, as it were, the stationary photographic relief to the moving photograph. One kind of photography is contrasted with, or rather against, the other.

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And this is the whole fault of the various lectures that are put on at New York moving picture theaters. You have good pictures illustrative of distant countries, but, as a rule, the lecturer employed talks, though he talks well, as if he were reading from a guide book. There is no action, there is no fire, there is no expression, in brief, there is nothing of the man himself in what he says. It is all the difference between the educated parrot and the natural orator. One merely repeats certain formulæ in the mechanical fashion, the other infuses into what he says a wealth of action, gesture, force, fire and what we commonly understand by the term, personality.

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This, then, is what is needed in the lectures given to moving picture theaters. We need personality. The lecturer who is popular will attract people to the house very often. At the present time he often assists to empty it. Maybe this is a subtle point of policy on the part of the management. Perhaps they want their houses repeatedly emptied and repeatedly filled. People, I notice—and I have noticed it this very week—seem to go into a moving picture theater to sleep. Others, again, to sit off the effects of too much alcohol. Only this week I have seen sleeping persons aroused by the ushers. Once I had the misfortune to be surrounded by an atmosphere of alcohol which was so thick that you could almost cut it with a knife. This is not the sort of thing that you want in a moving picture theater.

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There is no reason why a good lecture should not form, as it were, a headliner in a moving picture programme. There is no reason why instead of lecturing to merely a collection of travelogue slides he should not lecture to or with specially made films. Not merely by way of introduction to the film or as a descriptive accompaniment to it, but dramatically and as a complement or supplement to the picture. In other words, he should supply the vocal symphony, so to speak, to the silent picture. I offer the suggestion in the hope that some enterprising moving picture theaters will try the experiment.

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The idea, of course, is carried out in one way by the humanoscope, where you have talking or singing actors and actresses behind the screen while the picture is in progress. Then you get what seems to be a regular act. I notice that the Majestic Theater, on Columbus Circle, is featuring the humanoscope. When this is well done the audience are quick to appreciate it. Of course when it is badly done disaster is the result. The idea is capable of great development both behind and before the screen. Certainly the lecturing end is one that clearly calls for closer attention. For if we are to have lectures, let them be lectures in the very highest sense of the term, and not merely mechanically repeated extracts from guide books which make us yawn or send us out of the theater.

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Of course the gentle reader will see from this that many ideas in regard to the conduct of moving picture theaters are surging through the always active brain of Lux Graphicus. Those ideas spring from the question that is ever present, not

only in my mind but in many other minds. Which is this: Which is the best way to run a moving picture theater? What should the entertainment consist of? What do the public like best and most? That is the point. Having ascertained the public's preferences it seems to me merely a matter of routine to serve up an entertainment that will insure the perpetual patronage of our great masters and mistresses —the public. I submit that one way in which to attract that patronage is to engage good lecturers on good subjects.

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Nobody at present is doing this. That is to say, nobody at present is presenting lecturers of sufficient ability who in themselves would constitute a decided attraction to moving picture theaters. Where any one attraction of a moving picture theater is not in the highest class then the average quality of the entertainment falls, and the public does not put in an appearance so largely as it otherwise might. Give the public of your best and in return the public will give you their best. And their best is, of course, frequency of attendance and the gratifying contributions of their nickels and dimes.

ACCURACY IN INDIAN SUBJECTS.

By Wild West.

A very fine picture was presented to the public recently, through the enterprise of a company that is making rapid strides toward the topmost round of the ladder of success. It was a very good picture, not only from an educational and historical standpoint but from many others. Yet for all that, to the trained eye, quite a few prominent defects stood out. I will not go too deeply into details, but will only say that the next time that the little squaws appear in a picture I hope that they won't leave the tepee in such haste as to forget their belts, for hardly ever do you see a squaw without her belt, and especially when she is on such an important mission as to bid her loved ones good-bye. If they had only brought their belts along and left or forgotten to bring those stagy actions along, why, it would have been much better. Indian maidens are known to be of a sedate and pensive character. But, of course, they are to be excused if they were the daughters of the brave chief, who displayed so much agony when being burned at the stake. That is another thing: no Indian (?) shows his agony when being tortured by an enemy. The bravest Indian is the one that stands the most punishment; but it may be like everything else: following in his white brothers' footsteps he has forgotten that. Now, little squaws, you and your chief have a little talk before starting out on your next journey, for pictures of that kind are what we need, but be a little more accurate, as they are of much value to those seeking knowledge on such subjects.

LAEMMLE COMES TO NEW YORK.

The esteemed contemporary, whose melancholy mission it is to persuade its readers that the film renter is a superfluous factor in the moving picture business to-day, should take a little walking exercise along East Fourteenth street, where, if he will cast his eyes up to the large first floor of No. 111 of that eclectic thoroughfare, that is next door to the Steinway Piano Building, he will see something to give him more food for thought. For Carl Laemmle, the most criticized, the most derided, and most objugated Laemmle, has plunged right into the heart of the center of things in moving picturedom, and has opened a film exchange in New York City. This is a little bit of the **argumentum ad homenum** kind of dialectical pabulem which our esteemed contemporary at No. 1 Madison avenue, New York, can digest at his leisure. In other and simpler words, an ounce of practice is worth a ton of theory. The premises taken by Carl Laemmle are large and well appointed, and when they have passed out of the hands of the decorators and are quite ready for business, will be found to be an ideal location for doing a large film renting trade. As we have said, they are in the very center of things, for Fourteenth street, New York, probably does more in the way of film selling and showing than any other thoroughfare in the world. The New York branch of the Laemmle Film Service is in the able hands of Mr. T. D. Cochrane, who, we are sure, will make a great success of the branch, as to experience of what is required in the business, he adds great energy and commercial ability.

The Art Lantern Slide Company is now located in its new studio apartment at 1263 Broadway and extend a cordial invitation to the trade to call on them. With their increased help and floor space they are now in position to compete with the best in their line, and would like to get in correspondence with a few first-class illustrated song models.

PRACTICAL UTILITY OF MOVING PICTURES.

A Concrete Example.

F. H. Richardson, Chicago.

Never was the real practical utility of moving pictures better shown than in the case of the recent auto races at Crown Point, Ind. These races were run within twenty miles of the corporate limits of Chicago, were very exciting and full of intense interest, yet not one in ten thousand of the citizens even of this city could view them. The course had many sharp, dangerous turns and the race was replete with exciting incidents, few of which were viewed even by the people who did go to Crown Point and swelter in the hot sun all day long, returning with blistered faces minus quite a respectable chunk of coin of the realm. But the incidents they missed they have seen. They have viewed them in all the vividness of their actuality days after the race was but a matter of history. How?

Simplicity itself! The Selig Company had a corps of men stationed around the twenty-three mile course at all points where there was most likely to be high speed, accidents or other things of more than passing interest, and it is simply amazing what they secured. Even myself, an old picture man, could scarce believe my eyes when I viewed the film at the Orpheum. At one of the bad turns a car skidded and turned squarely end for end. It is almost unbelievable that the camera could catch this incident, but there it is, every detail of it, and at close range at that. There is no manner of doubt about its being genuine either. No driver on earth would risk his life, to say nothing of the great, heavy racing car, to accommodate a motion picture man, no matter how much money he might be offered. And so it comes to pass that tens of thousands of people here in Chicago, not to mention millions in other cities, may view the very best features of this race comfortably and at their ease and for a total cost of just a few cents. Who will deny that such things prove that moving pictures have a real value to the community and a fundamental worth almost beyond computing in that they allow the public at large to view passing events of national interest even though separated from the actual theater of action by thousands of miles.

And now let me speak of another matter in this connection. There are certain national events of which films should be made, either through arrangement with some film maker or else directly by the government itself. To put the cart ahead of the horse and illustrate my point before I make it: suppose it were discovered that some genius had, unknown to all, discovered and perfected a motion picture apparatus in the time of Washington or Lincoln and a negative film were found, the genuineness of which was beyond doubt, of the inauguration of either of the above named men. How much would you be willing to give to view it? I venture to say that millions would not begrudge five dollars and tens of thousands would willingly pay twenty times that amount. But aside from the future value to posterity of a motion picture film of the inauguration of Presidents we people of to-day would like to view such state affairs, and now that it is entirely practical it is no more than the plain duty of the government, it seems to me, to provide the means. Considerable of the public monies are expended in preparing for the inauguration and it does no one a particle of good except those who are wealthy enough to go to the Capital or who already reside there. But by proper arrangement it is quite possible for every man, woman and child to view not only the pageant but the actual inauguration itself. In view of this I repeat that it is the duty of the government to make adequate arrangements for motion picture films of all the details of the inauguration, especially the act itself. The matter would seem of sufficient importance for Congressional action ordering some such suitable arrangement made at all future inaugurations.

MUNSEY'S MAGAZINE AND MOVING PICTURES.

Mr. William Allen Johnston contributes to the August number of "Munsey's" a lengthy article on the manufacture and uses of moving pictures that will be of great interest to the lay reader. The illustrations are elaborately worked out in four colors, a remarkable feat in itself in a magazine having such a large circulation. We cannot help but remark that the author of the article has drawn largely from the **Moving Picture World** for his facts, which he has arranged in a style that is interesting to the public and calculated to increase their attendance at the silent shows. He has drawn upon his own imagination in his reference to the two competing "combines" in the field, but it is clear to us that these combines, even if they are not as heavily capitalized as Standard Oil, are responsible for bringing this business into such prominence as to command six pages in a national magazine like "Munsey's."

Comments on the Week's Films.

THE BLACK SHEEP (Essanay).

Scenes in the "wheat pit" have figured in many a novel for, as Mr. James Patten's recent exploits bear witness, they have all the elements of gambling and excitement, with their attendant gains and losses, and underlying them, the strong human interest of it all. The Essanay Company, therefore, shrewdly select a scene in the wheat pit as the climax of this ambitious film, in the course of which it comes as a great dramatic surprise. The author of the story evidently has a strong appreciation of effective situations, for he leads up to this climax quite naturally and without apparent effort.

The story of the picture shows the contrast in character between two sons. Very early the somewhat reckless tendencies of one of them has developed, and when, after a bacchanalian night in a restaurant with accommodating ladies of the demi-monde, he is turned out of home by his father and mother and spurned by his "goody goody" brother, we knew that we had got through the prologue of an exciting piece of drama. So, for the time being, the black sheep disappears. And there is an interval of twenty years, during which period the other brother has become a Wall Street magnate. Enter to him his poor father and mother, who are in need of financial help. The good son offers them a small coin which is indignantly rejected, and the parents of the Wall Street financier are obliged to seek the refuge of the poorhouse. Meanwhile, the black sheep, as black sheep often do, has become a Colorado millionaire. The story of his brother's ingratitude is public property. So the Colorado millionaire makes his way to his brother and is turned down with scorn. But strong in his determination to bring his brother to brook, he enters the wheat pit in Chicago where his brother is a speculator. In that pit we see the two brothers bitterly opposed to one another in the game of speculation. The scene is one of great excitement, and finally the Colorado man beggars his brother at the game. All that is now left for him to do is to rescue his parents from the poorhouse, and in a final scene we witness a pathetic recognition and restoration of happiness.

It is greatly to the credit of the Essanay Company that they tell this excellent story so clearly and vividly that the audience is enabled to follow it without effort or doubt. The acting in the piece is exceedingly good and convincing and the photography of it all that could be desired. It is certainly the most ambitious comedy subject that the Essanay people have attempted, and we think that they have succeeded remarkably well in their work. We noticed that it was followed with breathless interest by the audience who saw it when we did. All through the acting of the old people and the bad brother was very effective, whilst the good brother was thoroughly manly and earnest. The wheat pit scene was full of excitement and movement. "The Black Sheep" is a great Essanay success.

TUNISIAN INDUSTRIES (Pathe).

In the pages of The Moving Picture World stress has been laid upon the value of the moving picture camera for recording various industries and the method of their carrying out in detail. It would seem that Pathes as well as ourselves recognize the value of the moving picture in this respect. They have gone to the French protectorate of Tunis and have shown us the inhabitants of North Africa who work in their own particular Oriental manner. There are characteristic Oriental groupings, costumes and domestic architecture to be seen in the film. Interest centers in the work of rug weaving, rope making, basket making, sieve making, copper working, all of which industries are shown in the progress of this film. We noticed, that the film attracted the earnest attention of the audience who witnessed it. Obviously, therefore, industrial subjects of this nature come as a relief to more dramatic themes which form the staple of moving picture theater entertainments.

THE PRETTY FISHER MAIDEN (Eclipse).

The fates are favorably disposed to Mr. Kleine just now, for he is getting a run of subjects which are of exceedingly high quality and manifestly please audiences to whom they are shown. "The Pretty Fisher Maiden" is as fine a piece of photography as we have recently seen, naturally acted, beautifully and evenly illuminated and forming a series of stage photographs of unsurpassed pictorial quality. Indeed, in this latter respect we have not recently seen a better piece of richer toned positive work. Then, again, it is so well dressed and the scenes are so admirably chosen that it constitutes a feast of richness to the eye. The scene, of course, is laid in a French fisher village. You see a group of French fisher folks at work, and the beauties of a somewhat attractive girl enlist the attention of a man living in the neighborhood, but his wife surprises him in his attentions to the girl and bribes a man to turn the girl adrift in the sea. This is done. But, fortunately, the girl, after many adventures out at sea, is rescued, and so the piece ends with this note of interrogation. The simplicity of the story conveys no adequate idea of its fine dramatic treatment, and above all things of the splendid manner in which the various scenes have been photographed. These, as we have said, are splendid pieces of work which makes "The Pretty Fisher Maiden" well worth studying from the pictorial photographic standpoint alone. "The Pretty Fisher Maiden" is another success for Urban-Eclipse.

A TRAGIC ENDING OF SHROVE TUESDAY (Pathe).

We doubt if American audiences will quite understand this title, which, we think, is not aptly chosen. Shrove Tuesday is the day immediately before Ash Wednesday. It is the eve of Lent, and consequently, with forty days' fast in front of them, European people are accustomed to make carnival on that day—the masked ball and other diversions are therefore popular. Into this custom the Pathes have conveyed a very pretty and a very humane story. One of the revelers makes love to a pretty girl, and is discovered by his wife. To be revenged the wife disguises herself as a man and also makes love to the girl. The husband discovers the pair, challenges the man and kills him, only to discover before the man's death that it is his own wife who is his victim. The dying woman forgives him in her last moments as the revelers respectfully stand around. This is a colored picture which is richly dressed and well acted by the Pathe performers, and the story greatly interested the audience. The only fault we have to find with it, however, is in this somewhat ill-chosen title. Had one more germane to the subject been chosen the film, we think, would be more popular.

"THE COUNTRY DOCTOR" (Biograph).

The heart dramas which have come from the Biograph studio have been numerous, but perhaps none has been stronger, nor has there been one which has made the profound impression which is made by this one. Ordinarily the gloom which accompanies death seems needless in a picture play, but where a drama teaches a great moral truth as this ones does, perhaps it should be accepted as indicating the right view of life rather than as an amusement. It is difficult to select any one scene as typifying the tremendous struggle in the doctor's soul as he leaves his own child, ill unto death, to attend the child of a poor woman, also dangerously ill. Nature's noblemen are none too numerous, and yet, if the accumulation of noble deeds typified in this film could all be gathered in one sheaf, what a mighty power for good they would become. It is heartrending, that last scene, when the doctor leaves the bedside of the sick child, happy in the consciousness that he has performed his duty and has carried her safely over the crisis, only to find that his own loved daughter has died for want of his care. One doesn't like to think of it, and yet above all the sorrow and despair there arises the thought that he did his duty, as he saw it, and though the result was bitter, still he could do nothing else, and that alone is his consolation. With good photography and staging and the superb acting of the Biograph company this drama develops a power that is certain to make it a growing influence wherever it is shown. Such pictures will go far toward answering the many criticisms which have been applied to moving pictures by those who apparently never took the trouble to investigate and see what the leading companies are turning out every day.

"A Great Wrong Righted."—This Lubin picture tells the old story of unwise love and desertion because one girl had no money and another did. But it has the novelty of seeing the reunion of the former lovers through their child, who helps her mother by selling flowers and discovers in a saloon a man who is about to commit suicide. This proves to be her own father, and through her the lovers are reunited and the man marries the child's mother. Only so far as these stories have a perennial interest is there any particular interest in this one. But the acting is good and the tale, as it unfolds, does grip the heart, which is, perhaps, the final test of anything of this type. If a story can be told in such a way that it appeals to the heart of the audience it is good enough to be popular everywhere. The acting is quite up to the standard of Lubin's actors, and the technical quality of the film is satisfactory. This will undoubtedly be popular, because it tells a story which is common enough and because it appeals to the great heart of humanity.

"A Child's Love."—A Pathe film which tells of a man's double life and how a child brought him to a realizing sense of his false position. In this instance there is additional interest because the woman whom the man was visiting possessed a high sense of honor and refused to see him after her discovery through his child's visit that he was married. The acting is good and the work of the child as she makes her way into the presence of the actress and defiantly reveals her identity is excellent, exciting very strong interest in the audience. The technical qualities of the film are good.

"The Spanish Army."—A Pathe picture which gives some illustrations of different phases in the life of the Spanish army. This picture gives a clear idea of several of the important points in a Spanish soldier's life and deserves a long run because of its educational character. The technical quality of the film is quite up to the Pathe standard.

"Up the Ladder with Tom Bowline."—The Edison studio has achieved an unusual success in this film representing various scenes in the life of a naval officer from his enlistment until he receives his commission as a commander, or whatever else he may be aiming at. The principal point of interest about this film is that the naval department granted permission to use the government ships and the government officers and men wherever necessary and numerous little touches of naval life are introduced which have never before been shown in public. To obtain this permission was almost as much of a success as it was to make the picture in such an excellent manner. It is a picture of the navy by naval officers and men and is correct in every detail while the scenes where are shown several hundred officers and men are extremely interesting. Everybody is interested in the navy, and this film, with its high technical quality and its powerful appeal to patriotic pride, ought to be one of the most popular the Edison people have ever put out. It is not necessary to describe it in detail. Practically everyone will enjoy it, merely because it is true to the life of the navy and represents actual scenes therein. The little love story that is interwoven adds zest to the picture and makes it seem like a page from the life of an actual man.

"The Coin Collector."—A Gaumont film which develops some novel and very interesting magic features. A collector is seated before his trunk of treasures and falls into a doze. The coins of ancient mintage appear one by one, and following them come scenes typifying life at the period the coin represents. The picture is beautifully colored and its magic effects are pleasing.

"Raised in the Country."—A Gaumont comedy which illustrates the stimulating effect of life in the country upon a little one left in the care of a farmer's family. It requires some powerful electric currents to restore the child to normal size again. The picture is well worked out and is humorous, a merit which will be acknowledged as well worth having in instances of this sort.

"Led Astray."—The Vitagraph Company have given a very graphic reproduction of the well-known melodrama, "East Lynne," in this film. The play is so well known that it requires no detailed explanation to make it plain, but one must commend the actors, who have made "East Lynne" live upon the screen. And these actors are not the barnstorming sort who go roving about the country presenting "East Lynne" to audiences in small towns. They are finished players, and the popular old story assumes an added interest from its presentation by them. The acting of Isabel is perhaps the best, though Barbara is good, although Carlisle is not so successful in developing his part. The whole picture is pleasing, if a drama which ends with death and gloom can be called pleasing. But perhaps one should not criticise a play which has appealed to thousands of people of every type and station for many years and never fails to bring the tears. If the play, as it is commonly shown, is so powerful, surely this motion picture, with every individual a capable and well-trained actor, ought to be even more interesting, and the play should receive a fresh lease of life and interest yet other thousands who have never seen it. The Vitagraph Company should be a little more attentive to details. The wind blew so strong in a supposed "interior" that the draperies stood out straight and the eagle trademark fluttered down from the wall. Succeeding titles such as "After Five Years," or "After Ten Years," we would expect to see some facial change in the actors, or at least a different suit of clothes.

"The Dramatist's Dream."—A picture from the Vitagraph studio which might be accepted by would-be dramatists and authors as a warning of their probable fate in attempting to woo the uncertain success of a writer. Probably more than one has had just such a dream and a similar rude awakening. The fact that the dramatist decides that he will tear up the whole thing and throw it away adds zest to the picture. Technically the film is good and the acting is satisfactory.

"The Necklace."—Vanity is unquestionably a vice that should be crushed the moment its presence is discovered, and perhaps this axiom was never more forcibly presented than in this picture from the Biograph studio. The story is worked out with the fidelity to detail and the snap and dash for which the Biograph players are noted. The acting, too, is good, while the technical quality of the film, except in a few places, is up to the standard set by the Biograph mechanical department. Whether the moral lesson taught in sending these two people to their death because of their vanity is worth the elaborate work done on this film is a question which will be decided differently by different people, and perhaps the real answer to it will lie in the impression the story makes on the varying types of people who see it. The picture holds the attention of the audience throughout and the interest at the two climaxes, the first when the theft is discovered, and the next when the real worth of the stolen property is made known to the two who have slaved for years to pay for the lost jewels, is intense. It is but natural that both should die at the end. It could scarcely be otherwise, but this makes the picture another of those which is like a shroud.

"The Old Army Chest" (Lubin).—War and its memories are often the subjects of romance and the tales of love which are told with war or some of its accompaniments as a background are numerous. In this picture from Lubin an old and revered flag, folded close in an army chest, is made the inspiration which causes a father to grant the hand of his daughter to a recently graduated cadet. Quite the most interesting feature is the reproduction of the scenes through which the retired warrior passed as he takes one article after another from the chest, and there is a burst of applause as the plea of the old battle-torn flag wins the young man's plea. Technically the film is good, except unsteadiness in some parts, and it seems unreal for the old colonel to be so long unaware of the presence of two people but a few feet away.

"Ben's Kid."—A Selig Western drama which has all the go for which these dramas have become popular and which is reproduced with fidelity to the life and environment depicted. The scene where the mother is forced to leave the little one behind is almost too realistic, and when the camp is informed of the circumstance the audience responds to the miners' attempts to straighten out the tangle. Then when the mother mounts her pony and starts back, with her cruel husband in hot pursuit, the audience holds its breath as it watches the race. What was done to the husband is agreed to be no more than he deserved, but, fortunately, the audience is spared the actual scene, which is as it should be. The imagination in most individuals is powerful enough to appreciate what is done under such circumstances without having the scene enacted before them. And the end is happy. Withal it is a satisfactory picture, having ample life and animation to satisfy the most exacting individual.

"The Phantom Sirens."—An Eclipse picture possessing beautiful photographic and scenic qualities, but telling a rather weak story. It has no especially strong features, but seems to be only mediocre throughout so far as dramatic interest is concerned. To send a number of fishermen to a picturesque island to discover phantom sirens has some merit as an original conception, and to substitute the smitten young men's sweethearts for the sirens with the hope of winning back the lovers is in a degree original. Even though it has no particular strength the story at least is not gloomy, and that should commend it to audiences which are fond of amusement and not funeral gloom. Photographically the film is unusually beautiful. The scenery is picturesque and the tone values are unusually well maintained. The film runs very smooth. There is scarcely a tremble from beginning to end.

"Rulers of the World."—An Urban film which gives portraits of a number of the rulers of the world, including President Taft. And by the way, his portrait never got a hand. It was formerly different when the President's picture appeared on the screen.

"Psyche."—When the Pathes undertake the illustration of some mythological fable or some other feature of that character a good film is certain. In this free rendering of the mythological tale of Psyche the success is not so pronounced, perhaps because the story itself is less familiar than some of the others, and even when one remembers the story there are passages that seem obscure. An example is shown where Psyche is blindfolded. Unless the story is remembered fully it is uncertain why her eyes are bound up. The discovery of Psyche asleep in the palace is equally uncertain in the

rendering. As a whole, however, the picture is successful and adds another to that list of films d'art which is constantly lengthening. While the acting is not as strong and convincing as it is in some of the films of this character which have been previously issued it is, perhaps, as convincing as the subject requires. Psyche, the principal character, is good in most places, though there is nothing in the action of the character which appeals to one as above the ordinary. The story is not displeasing as shown, however, and the only critical observation one cares to make is to express the belief that films like this are not understood by a majority of those who see them, and to say that this picture is probably no more to practically all audiences than a series of artistic figure groupings and a development of scenic beauty.

"Washington Under the American Flag."—This film from the Vitagraph studio is a companion to "Washington Under the British Flag," which was noted previously, and it is, if anything, better than the other. The first left Washington at his marriage to Martha Custis. This begins with the convening of the Congress in Philadelphia where Patrick Henry's famous oration fired the whole nation. The acceptance of the command of the Continental Army. Then come Valley Forge, the surrender of Cornwallis at Yorktown, Washington as President, and the closing scene, showing him at his home in Mt. Vernon surrounded by his household. While there are slight historic faults in this film it deserves the highest commendation. The two should be shown successively, thus giving a connected account of Washington's life in pictorial form. The actors, especially the one who impersonates Washington in the last reel, deserve praise for the uniformly dignified character of their work. As a whole this ambitious effort of the Vitagraph people is a success. No better films could be shown during the Independence Day season, and they cannot fail to inspire courage and patriotism wherever shown. In the large cities where many who see the motion pictures know very little of the history of this country, a picture of this character assumes an educational value quite apart from its entertaining features. These efforts of leading manufacturers deserve encouragement. Surely the history of this country has numerous characters sufficiently romantic to make interesting and educating pictures. More of this work could be done, and more should be done.

"Parted on Their Honeymoon."—An Edison film which is certain to please because it depicts certain entertaining aspects of childhood in an entirely original way. The children go through a marriage ceremony for fun, but when it is over the couple, aged about eight, take the matter seriously and start on a honeymoon in a cart drawn by a goat. They disappear in the wilderness, but are sought out and soundly spanked by their exasperated mothers. To the youngsters the story's ending is not so amusing as it is to the audience. The conception is original, the quality of the film is such that it is a perpetual delight, hence there is nothing to do but laugh and enjoy it, and that the audience does enjoy it goes without saying. It is one of those original comedies from the Edison studio which puts any audience in good humor and proves what has so often been pointed out before, that there is plenty of good, clean fun without resorting to anything vulgar or suggestive.

"He Wouldn't Go Under a Ladder."—An Edison comedy based on the old superstition that bad luck is handed out to the unfortunate individual who deliberately, or carelessly, walks under a ladder. But in this picture Sam is cured of his superstition by having it shown him that bad luck sometimes comes to the man who avoids walking under a ladder. To prove his freedom from superstition at last, Sam goes out and deliberately walks back under a ladder a number of times; and this dogged determination to overcome the influence of ladders is quite the funniest portion of the film. The technical quality is good and the film creates much sport.

"The Bogey Woman."—A magic film from the Pathes which is certain to please the children, and through them interest the old people. To conceive of a bogey woman transforming children into vegetables is a unique conception, and the way it is carried out is very convincing. The brave little fellow who starts out with the determination to rescue his transformed brother and sister wins the sympathy of the audience, and they are disposed to applaud him when he receives assistance from a fairy and goes forth to conquer. And the denoument when he succeeds in restoring the children is pleasant, while the dissolution of the bogey completes a good fairy story.

"Fun with a Manikin."—A Pathe picture which makes a manikin its hero by leaving him to settle a bill for dinner, and when he is seized and thrown out and everyone discovers the deception some droll situations are developed. The film is a good one and is funny enough to break the monotony in a too heavy programme.

"The Hand Bell."—A Gaumont which introduces magic in the shape of a hand bell presented to a gentleman by a fairy. He is able to satisfactorily surmount every difficulty by its aid, except to overcome his mother-in-law. Discouraged, he discards the bell, only to have it used against him. Technically the film is good, but is only mildly amusing. As a break in a heavy programme it will achieve some success.

"Sunny South of France."—A Gaumont which shows interesting pictures of Old Marseille, St. Raphael, Cannes, Antibes, Nice, Beaulieu, Monte Carlo and Mentone. In the main these pictures are good and afford a reasonably accurate idea of the towns illustrated.

"An Inspiring Sunset."—A Pathe film in which the glories of a sunset seen across the water are graphically shown. The film has achieved a success in this difficult reproduction which it would be difficult to duplicate. Anyone who has attempted to transfer to a sensitive film the fleeting changes of a sunset, retaining at the same time some of its delicate glories, knows what must be overcome in preparing a film of this character. And those who have tried, and perhaps have failed, will be most emphatic in their praise of the success of this effort of the Pathes. It is well worth seeing both as a picture and as an example of successful manipulation of mechanical contrivances which have serious limitations.

"Determined Wooer."—A Pathe which tells the story of a wooer who tried all sorts of expedients to be near the girl he loved, though her parents objected, and who finally won by his very persistency. It has some funny situations and, as a whole, would pass for a funny film.

"Comrades' Rations."—Seen at an independent theater and without a manufacturer's mark. It is an attempt to be funny by sending a gawky soldier after rations for his comrades. He spills them in the street and the fun is apparently supposed to lie in what occurs and what they find when they begin to eat. Technically the film is poor and in no sense is it up to the standard. Whoever made it better experiment some more before attempting to create a comedy.

"Room Mates."—A comedy from Lubin which illustrates the pranks of two boys in a way that is sure to please. The fun is clean and genuine and the jokes are unusually funny. Lubin has the faculty of producing something funny whenever he undertakes it, and this film is quite as successful as previous ones have been. Boyish fun is always good. It interests everyone and there is nothing in it which leaves an unpleasant sting.

"The Lion Tamer."—Selig has produced a melodrama in this picture which possesses many points of interest. The love story, with its accompaniment of disappointment and jealousy, which begins to develop in the opening scene, is not essentially different from others of the same type. These are all practically alike in their main features, though the details may be differently worked out. Then comes the scenes of the old-fashioned circus, such as formerly traveled about the country for single day stands, and the picture reproduces the familiar scenes with striking fidelity to the originals. It is all interesting and holds the close attention of the audience. The last scenes, with their startling and unexpected ending, are melodramatic enough to satisfy the most exacting lover of stage thrillers. The action is so good that one almost hears the characters speak as they perform their parts, and the close of the picture brings a release from tension which has held the audience from the opening to the last. The Selig company has clearly produced another success in this film.

"The Message."—Beautiful scenery, faithfully rendered by good photography, furnish an ideal setting for this Biograph picture which tells the story of a woman who almost fell and was only saved by the interposition of her little child, who followed her and handed her a note. The dramatic power of the scene where the little one is following and where she hands the note to her mother, the note, by the way, from the erstwhile lover, who has suddenly appeared and succeeded in making her dissatisfied with her surroundings, is unusually appealing, and the person who can see it without betraying emotion is lacking in appreciation of good acting and strong suggestion. The story is the old one, but in the hands of the Biograph Company, and with their excellent photography, it develops added attractiveness, and few dry eyes are seen when the woman, listening to the child instead of the lover who would lead her astray, returns to her home thoroughly satisfied that her present environment is more satisfactory and yields her more genuine happiness than anything she might obtain in the city at the expense of her honor and the happiness of others.

SETTING THE SCENES FOR MOVING PICTURES.

The San Francisco "Chronicle" says that frequenters of "nickelodeons" and the various other places of amusement where moving pictures are displayed have been puzzled at times to understand how these pictures are obtained. The settings of many of the scenes are so unusual, the costumes so grotesque and the actions of the people in them so erratic, that they do, indeed, offer good cause for wonderment, when one stops to consider that the people in the pictures are real people, and the scenes actual ones.

For instance, there was a set of moving pictures displayed in one of San Francisco's places of amusement a few weeks ago wherein the chief personage was an old scientist with whiskers on his face of a cut to indicate that he was no longer young and active. This wonderful old scientist had invented a powerful magnet, which would attract anything, including people. It worked with a reel, not unlike a fishing reel, and was shaped like a huge horseshoe magnet. Not only would it attract people, but it would also repel them. Winding the reel forward attracted objects to it; winding it the other way repelled them. This old codger had all sorts of fun with his magnet. Standing beside a telegraph pole, he would level the thing at some person a block away, and draw that person to him instantly, and then, reversing his current by winding the reel in the opposite direction, would set them back to the place where they were, in a whisk. From his window on the third story he would point his magnet at some person on the sidewalk below, and draw that person right up to his apartment. At one time he had some half-dozen persons in the room, and every object of furniture in it, all hopping around at once, with lightning-like rapidity, and finally all tumbling together in a conglomerate mass on the floor.

This was very humorous; and when one comes to think of it, very wonderful. The pictures were of real people, not of dummies. And being real people, why were they not smashed into a thousand pieces? And how were they able to sail through the air, and move like lightning flashes hither and yon?

Everything Is Simple.

Everything is simple enongh when you know how it's done—as the fellow said.

Possibly you have noticed, if you are a frequent visitor to the places where moving pictures are used, that in nearly all instances the scenes presented, the people, and the settings, if the picture be of an interior, have a foreign look? Well, that is because a very large proportion of the moving pictures shown in this country are manufactured in France. Frenchmen seem to have been the first to realize what an immense demand there was going to be for moving pictures, especially those of a comic nature, and thus far they have what may be termed "the bulge" on the business of supplying them. Such little incongruities as a scene in a French police station, or a French hotel office, with signs on the walls in English, are easily overlooked. In fact, the American audience doesn't pay any attention to such things, so long as the general effect is good.

New Jersey is, however, becoming a rival of France in the production of moving pictures, and all the thrillers you see now; all the wild West scenes, showing train robberies and stage hold-ups; exciting pursuits of escaped convicts, and such, are New Jersey productions. But, strange as it may seem, we still have to bring over Frenchmen to show us how to get up the settings and stage the productions.

As will readily be believed, a great deal of ingenuity is needed in the making of settings, and the management of the scenes, and almost if not quite as much rehearsal is necessary as in the production of a new play. What you see upon the canvas is, of course, enacted first before the picture-making apparatus, and rehearsed several times, perhaps, before the final enactment.

I talked the other day with a man who has been in the business for years, and who made a trip to Paris to learn just how the Frenchmen do it. He had arrived at the conclusion that the Frenchmen had something up their sleeves in this moving picture business which Americans had not caught on to yet, and he discovered, after several weeks in Paris, that his conclusions were founded on fact.

Devise Plots and Scenes.

There are men in France who do nothing but devise plots and scenes for moving pictures. They plan out the entire play, as one might call it; possibly while seated at a small table at one of the open-air restaurants along the Champs Elysees or the Rue de Something-or-other like that, and their imaginations may be aided by occasional sips of absinthe and copious libations of black coffee. Anyhow, they must have some method of turning their minds into unusual channels, where they devolve these absurd and fanciful scenes.

Having perfected his plot, the Frenchman hurries to some "cinemahall" and finds the manager. To him the plot is unfolded, and the proposed scenes described. The plot is accepted, if it meets the approval of the manager, and rejected if not. If accepted the "author" is told to show up at a certain time for the first rehearsal. The first rehearsal is merely for the purpose of assigning the parts and selecting the costumes. Every "cinemahall" has a large company of actors and hangers-on to select from, and a wonderful property room and corps of property men and women. The people who take part in moving picture plays are for the most part broken-down actors and actresses, or stagefolk out of a job and down on their luck.

After the parts are assigned and the costumes chosen, a time is set for the first dress rehearsal, and each person in the cast is instructed in regard to his or her part, and ordered to show up at a certain minute, prepared to go on. Generally the time is 7 o'clock in the morning, for the moving picture makers are busy people, and they do not lose any time if they can help it. To show up at 7 o'clock means that they must have previously appeared at their dressing rooms and donned the costumes designated for each one. The make-up is an essential part of the play, notwithstanding that it is to be enacted on the streets of Paris, with only those people who happen along for an audience, instead of on a stage, with hundreds of eyes turned upon it from the seats in the auditorium. So the actor must not only put on his costume, but must make up for the part as well. The expression on his face is of no less importance than his costume.

The stage manager appears just as the artists are assembled, and proceeds to give them a reading of the scenario. The stage manager is very minute and particular as to little details, and perhaps he pauses in his reading frequently to illustrate a desired expression or gesture or some bit of action or "busines" that needs careful attention. The reading completed, an omnibus or two arrives at the entrance and the company is hauled away to the scene of the play.

Actors Play the Parts.

Some of my readers may remember to have seen a series of moving pictures illustrating the adventures of a man whose wife caught him in the act of kissing the maid. He receives from her a terrible cuff, and rushes from the apartment with a tremendously swollen jaw, to wander about the streets and fight with those who chance to laugh at him. Well, the man with whom I talked happened to be present when this particular film was produced. He describes the proceedings like this:

Actors to play the parts of luckless citizens who have the misfortune to encounter the afflicted husband are properly costumed and stationed in various parts of the city. The miserable husband, in costume, is driven, with some others, to a place near to where the first scene is to be enacted They alight, and the husband goes a short distance along the street and turns to retrace his steps and encounter the first person to laugh at his misfortune. He pauses at a fountain to bathe his burning cheek. One of the actors, costumed as a newsboy, approaches him and falls into a fit of uncontrollable laughter. Next instant he is sprawling in the gutter, from a well-aimed blow from the fist of the misused husband.

From here the husband dashes to the entrance of a near-by drug store for a lotion to soothe his bruised face. The consent of the drug store proprietor has been secured, of course; he has been guaranteed reimbursement for any loss, and the biograph machine is all set up in the place and made ready for operation. The drug clerk is, of course, a substitute, and one of the actors. He laughs at the unfortunate husband. When it is over, the drug store is in ruins.

An exchange of cards is made between each victim of the irate husband and that person, of course, and pretty soon he has a fine, large collection of impending duels on his hand. He sets the same time and place for all of them, and when he finally shows up there, under the trees in the park at Raincy, he meets a motley crowd, all bent upon his prompt annihilation, and none of them willing to wait until the other has had his chance. He, as the challenged party, has choice of weapons; he chooses his fists, and sails into the crowd, knocking them down in turn, and finally walking off, leaving them in a heap, waving their arms and legs in wild confusion.

Now the result of all this play is about 600 yards of film, or transparent ribbon, and on each and every yard of that ribbon there are fifty photographs. When that moving picture play is presented more than 10,000 photographs are reeled before the powerful electric light during the period of a very few minutes.

Enacted on the Streets.

This man tells me that hardly a day passes in Paris now but one or more of these absurd plays are enacted on the streets, and the people have come to know what they are. There are always plenty to congregate and to pose for a crowd, if a crowd is needed in the scene, and there are some who will persist in getting into the picture when they are not needed and not wanted. The police have to be called to clear away the people sometimes.

There was a series of moving pictures illustrating the Merry Widow hat craze of the early Summer. A dashing young lady (actress made up for the part, of course) leaped out of an automobile in front of a millinery shop. She wore a dinky little hat, some seasons out of style. When she emerged from the shop she was crowned by a moderate Merry Widow. The auto dashed along and the occupant of the tonneau caught sight of another millinery shop window, and stopped the machine. When she came out of this shop she wore a much larger Merry Widow. This is repeated until it is impossible for her to crowd through the doorway of the last place, and the entire front of the place has to be removed to permit of her egress, and when she sits in the auto again she hides machine, chauffeur and everything else with her Merry Widow. But she is now supremely happy; she has the largest one in town. It was entitled "Le Chapeau de Madame."

One day, at Les Ternes, there came very near being trouble. A highwayman, masked, and with a scarf about his throat, and a dagger protruding from his pocket, appeared and began chatting with two policemen, even accepting an offer of a cigarette from one of them. The first passer-by paused, and so did the second, and finally there was a crowd. Suddenly the highwayman pulled his dagger and attempted to stab a person who had approached hurriedly. The policemen interfered and there was a mixup. The crowd took a hand, and things were looking serious for the highwayman. Then a dapper little Frenchman had to appear and try to take the part of the highwayman, and before he could explain the whole outfit was hustled off to the station, where it all came out. The highwayman, the two policemen who were first on the scene, the man who was going to be stabbed, and two of the men in the crowd, the first two who stopped, were all actors for a "Cinemahall" and the little Frenchman was the stage manager. The films were secured, but there were several actors shown in the pictures who were not intended to be there.

There have been numerous accidents attending the securing of films for moving pictures, and some deaths have been caused. Not long ago an attempt was made in England, where a great many moving pictures are now being produced, to procure a scene wherein an actor was strapped to the rails while a moving train bore down upon him. Of course it was intended that the train should be brought to a stop just in time for the heroine to appear and rescue the victim. But, for some reason, the engineer of the train lost control of his brakes and the actor was killed.

You who have frequently seen moving pictures have doubtless noticed that the figures appearing in the scenes that are thrown upon the screen sometimes move with astonishing rapidity. It may seem strange, but it is a fact that the operator of the picture-taking machine, or biograph, produces the effect of more rapidly moving objects at will by simply working his apparatus more slowly. For instance we'll say he is going to take a picture of a man running a hundred yards in ten seconds. He could take one thousand photographs—separate and distinct photographs—of that runner during those ten seconds, if he wanted to, and when these photographs were thrown upon the screen the effect would be to reproduce the actual motions of the runner. But if he cuts the number of photographs taken during the same ten seconds down to five hundred, the effect would be to make the runner seem to actually bound or sail through the air. Portions of his successive postures will have been omitted, you see. The operator must be an expert. He must know about what speed to give his apparatus, so as to gauge the number of photographs taken.

Of recent years the apparatus is turned by electricity in many of the biograph establishments, and the rate of progression of the continuous film in front of the exposure is uniform, instead of varying as it must where the machine is operated by a crank in the hands of the operator. Doubtless you have noticed moving pictures where at certain times the people in the scenes appeared to move with remarkable rapidity, while at other times they appeared to act normally. These films were taken with a machine operated by hand, or else the films have been tampered with.

In the moving pictures where the scenes are within doors you have doubtless noticed too that the people have horrible peculiar whiteness. That pallor which is over all is the result of the artificial light in which the scenes are enacted while the pictures are being taken.

In one of the Paris theaters used by the biograph men there is a skylight over the stage of nearly 2,000 square yards in extent, and the light which comes through this is augmented by that from a dozen or more powerful arc lights. The direct rays of these lights are so powerful that if an actor stands close to them for any length of time they will raise blisters on hands or face.

Tricks of the Trade.

Of course, "it is a cinch," as we say in America, that all the many wonderful illusions produced by the moving picture machines are the result of some tricks of the trade, but some of these tricks are so simple, when you know them, that they are calculated to almost disgust a person who has been devoting any length of time and any amount of thought in trying to figure them out. Most of them are on a par with the set of pictures of the man who walks up the wall and runs along the ceiling, like a fly. This effect is so simply produced that if you have ever seen the pictures and wondered how the man could do such a wonderful thing as that, you will want to go out in the backyard and kick yourself when you learn all. A stage set representing a parlor wall is laid upon the stage floor. Further along is laid a set showing a dining-room ceiling. The apparatus and the operator are located up in the topmost of the gallery, looking down, and the man simply crawled on all fours from one set to the other across the stage.

Take a picture showing the interior of a carpenter shop, with the tools all at work, and nobody working them. It seems wonderful. It's done like this: The scene is set, and the tools all put in place for the first movement. Then the stage carpenter, who has put the tools in place steps out of the way and the first photograph is taken. He appears and moves them all slightly and the second photograph is taken when he has again disappeared. And so on until the film is completed. Nothing wonderful about it at all. Very slow and tedious, however.

Very wonderful are the moving pictures wherein a fairy appears from nowhere in particular and stands right before your eyes, and has every evidence of being a human being, too. And so simple, when you know how!

You simply pose the actress, begin taking pictures with a closed diaphragm, and open it gradually. To make the actress disappear into thin air you simply keep closing the diaphragm a little at a time until it is entirely closed!

Reversing the Operation.

Now, if you should want to make a statue out of a rough block of marble without any human agency, you just go at it backward, that's all. You have your statue all complete, and it appears to be chiseled out of marble, but in reality it is made out of white clay. It is reduced to a block of marble, apparently by systematic beatings with a paddle, but you do not take any pictures while the beatings are being administered, but only between beatings. Take the first picture as it stands. A man comes on and hits it a whack on top of the head. He steps off the stage and you take another picture. And so on. Then you run the film through the biograph machine backward.

Of course, it is possible to retouch the negatives before they are used, and to eliminate anything that is not needed and must not appear in the pictures. And there are some things that may be added to the pictures, too.

Once it was found necessary to have a set of pictures of a nurse sailing across the ocean all alone in a baby carriage. A seaworthy float was made, on which the baby carriage was placed, and the nurse was strapped into the baby carriage. A seagoing tug went ahead and towed the float, which was made to float just beneath the surface of the water. Of course it didn't go very far on the ocean, but it went far enough for the man with the machine to get some pictures, and the towline and parts of the float which showed were deftly painted out of the negatives.

The man who told me about some of these things was formerly employed by a firm in New York which produced moving pictures. Once, he told me, they sent him to some interior city where a county fair was in progress to take a set of films. He had his picture-taking apparatus mounted on an improvised platform on the dashboard of one of those little Oldsmobile runabouts that we used to see some years ago. He was getting a picture of the crowds of country people walking along the main street of the town and, while his assistant ran the Oldsmobile slowly along the street, he stood up in front and turned the crank of the picture-taking machine. Two natives saw them moving slowly by.

pasty complexions, and that everything seems to have a

"By jing! that must be one of them autymubbles, hain't it, Ike?" said one of them.

"I reckon 'tis; but gol durn me ef I knowed they'd got 'em so's they kin run 'em with a crank!"

The time is surely coming when we shall have moving pictures without the disagreeable shimmer that accompanies them now, and, when all the natural colors of the original scenes will be presented true to life. Wonderful as have been the improvements thus far made, those that are promised will be more wonderful still. Even now we are beginning to get the colors. The coloring of the pictures is now done by a very delicate operation, and mostly performed by women who have had training as artists. They work with magnifying glasses and delicate brushes. And besides this artificial hand-painting of the negatives, those which represent night scenes are dipped in baths of blue; sunlight effects have a bath of light yellow; forest scenes a bath of green.

Thousands of miles of films are shipped from France to the United States every day, and many thousands of miles of them are manufactured in the United States every day. France leads the world in production now, but this condition is likely to be reversed soon, and the industry promises to be a great one in this country.

San Francisco firms handle a large number of rolls of films for moving pictures, this city being the headquarters of the business of supplying big and little theaters on the Coast.

MOVING PICTURES HELP WOMEN.

Give Work to Many a Struggling Actress.

A daily newspaper says: Woman's chances of making a living have been increased by the rise of the biograph machines. Many a young actress anxiously awaiting an engagement will agree to this. At the start, when one concern controlled the production of moving pictures in this country, women helpers were not seriously considered in the plans of managers. As a rule when a woman was needed a man donned petticoats and played the part. Even now in a certain class of pictures this is sometimes done. Every year there has been an increased demand for women to pose, and indications are that the demand will go on increasing, for instead of one concern in the field there are now fifteen at least.

"I need these in my business," explained a young woman who was surprised in her bedroom by a visit from a friend. She was working on what looked like a very full pair of bloomers made of coarse, inexpensive gray flannel, with blouse waist to match.

"When do you expect to need anything so ugly?" asked the other in surprise.

"Next Monday morning, when I shall jump into the water, strike out for a rowboat, clamber in and row off."

"Mercy!" gasped the listener. "What sort of a play are you booked for now? I thought you were not expecting an engagement for two months to come."

Then the other confessed. She was posing for moving pictures, and her ability to swim and manage a rowboat had got her the job. These talents had not so far been of any particular use to her in her stage career, but supplemented with her stage experience they made her eligible for a moving picture model at a time when a few five-dollar bills looked like a fortune to her. In doing her stunt, she explained, after she and the photographer and his assistants had journeyed to an isolated suburban spot, the young woman would wear the gray flannel suit—the full bloomers easily passing for a skirt, especially when water soaked. In scene number two of the same series she beaches her boat, supposedly half a mile away, although in reality she only goes a few yards down the shore, jumps out and runs away. In fact, at this juncture she does make a decline to a nearby house, where dry wearing apparel awaits her. The succeeding scenes of the same series may not be made until the next day and in quite a different part of the country, the length of time required depending a good deal on the cleverness of the posers. This is another way of saying that the average amateur, no matter how accomplished she thinks she is in aquatic exercises or how much at home she may be in a boat, is not likely to be favorably regarded by managers for the role of a moving picture model.

"We haven't time to coach the inexperienced," explained the head of one moving picture concern. "Moving pictures are pantomime, and to give good pantomime requires clever actors."

As a matter of fact so tremendously varied is the present output of moving pictures that every possible variety of talent can be and is used in their manufacture. Women who have never had a chance to do more behind the footlights than move about gracefully, and actresses who earn $100 a week when lucky enough to get an engagement are alike registered at the offices of the several concerns which make and keep the pictures moving, as well as women who have learned the business of the stage without getting a chance to put it all in practice.

All these, and in the aggregate there are several hundreds of them, jot down by advice of managers in the line under their name any specialty they imagine they have, whether it is falling down stairs, fainting, giving a knockout blow, weeping real tears, running, swimming, playing ball, firing a gun, climbing ladders or jumping out of a window.

There is an adage that no woman can be taught how to run or to throw anything straight, therefore the woman who registers as a good runner or ball player usually finds herself as much in demand as the woman who records that her specialty is Shakespearian roles. What is more to the point, her pay will be equally good. Five dollars a day is the usual remuneration received by a moving picture model, and often it takes many days to complete a series of pictures, particularly if the scenes are made out of doors and photographers and models must travel to some distant spot.

Women engaged by a biograph manufacturer need give no attention to wardrobe or properties of any sort. Every company sets up a property room which includes a collection of wearing apparel, draperies, sporting goods, musical instruments and other things which would make any second-hand dealer the world over turn green with envy.

Therefore, when the eloping young woman is spilled into the stream she wears clothes from the property room. When the athletic, sure-footed young woman in the role of thief at a house party climbs at night out of one window, crawls along a narrow coping high above the ground and into another window she is done up in pajamas which belong to the property room. Trolley and railroad fares, carriage and automobile hire are all paid by the manager. Thus the $5 bill handed to each actress—the word model is not popular with biograph employees—at the end of a few hours' work is subject to no deductions for expenses and none is asked to wait for her pay until the end of the week or until the series of pictures is finished.

To students from the various schools of acting the moving picture business is a boon, in one case an impecunious young woman confessing that but for the employment she got from time to time with one concern she would have been obliged to give up finishing her course of study.

"Do you really succeed in getting actresses who have played leads in Shakespearian roles to pose for moving pictures?" a manager was asked.

"Certainly we do. They are not to be had every day, of course, but at the off seasons when there is nothing doing in their line and no revenue is in sight women who when playing an engagement draw their little $100 or $150 a week are perfectly willing to register with us. And at any time when we are short of a certain style of woman to pose for dramatic pictures of a high class all we have to do is to advertise the fact and we have more applicants than can be taken care of.

"We have no graded scale of pay, and the woman with a beautiful face gets no more than the plainer woman. Action, not looks, is what recommends a woman for employment with us, and the more experienced the applicant the better chance she has. Ingenues are not popular with biograph managers, and novices with no stage experience have no show at all."

LICENSED MANUFACTURERS MEET.

A meeting of the licensed manufacturers was held in the rooms of the Patents Company last Thursday. All were present with the exception of Mr. H. N. Marvin, who was out of town, and Mr. S. Long, who was in Europe. The business was merely routine and of no special importance.

The license of the Duquesne branch exchange at Norfolk, Va., was cancelled, also that of the Talking Machine Company, Rochester, N. Y. The American Film Exchange, of Chicago, was given permission to purchase the licensed film in possession of the Star Film Exchange. This enabled the American to resume business immediately after the total loss of their stock in a fire which occurred in the Security building last week.

Permission was given to film exchanges operating in the South to rent films in Northern Mexico.

It was reported that the exchanges in the principal centers were now operating in harmony, and this co-operative spirit is expected to be more strongly cemented at the meeting in Atlantic City next week.

The manufacturers all expressed themselves as being highly satisfied with the conditions as compared with previous years.

NOTES OF THE TRADE.

Nauvoo, Ia.—Young Brothers are preparing to open a new picture show here.

Boulder, Col.—R. P. Penny has leased the opera house here, and will soon take charge.

Buffalo, N. Y.—Jacob Rosen will erect a $2,000 moving picture theater at 842 Broadway.

Excelsior Springs, Mo.—W. L. Smoot, of Hale, will open a new moving picture theater here.

Onawa, Ia.—J. J. Rodgers has disposed of his interest in the Majestic Theater to Elmer Morehead.

Fulton, Ill.—McKee & Still have opened a new moving picture theater in the Finch Building here.

Cheyenne, Wyo.—Dan Tuhey has purchased a half interest in the Majestic Theater here, and is now in charge.

Yoakum, Tex.—H. H. Swift has sold the Princess Moving Picture Theater here to C. F. Gerhardt, of Bay City.

New York City.—Martin Meyer has secured a permit to erect a new moving picture theater at 260 West 145th street.

Buffalo, N. Y.—H. J. Kaltenbach has secured a permit to erect a new moving picture theater at 867 East Genesee street.

Huntsville, Ala.—D. W. Petrie, owner of the Theatorium, a vaudeville and moving picture show, has been declared bankrupt.

Davenport, Ia.—Chamberlain, Kindt & Co. have leased the Orpheum Theater, at 219 Perry street, and have taken possession.

Harrisburg, Pa.—F. R. Laverty has been awarded the contract to erect a moving picture theater at 410 Market street for the W. W. Jennings estate.

Chicago, Ill.—The Louise Amusement Company has been incorporated with a capital stock of $2,500. The incorporators are Ludwig Siegell, Nathan Asher and Alfred Hamburger.

St. Joseph, Mo.—Hotchkiss & King, contractors, have been awarded the contract for the erection of a new moving picture theater at 616 Edmond street, to be known as the Royal Theater.

Lufkin, Tex.—The Lufkin Opera House Company has been incorporated with a capital stock of $5,150. The incorporators are T. N. Humason, W. P. Humason, W. M. Glenn and others.

New York City.—The National Moving Picture Theater Company has been incorporated with a capital stock of $250,000 for the purpose of erecting and maintaining moving picture theaters. The incorporators are Joseph M. Devere, of Bernardsville, N. J.; William Espy and Edward J. Sweeney, of New York.

NOTES FROM OHIO.

By W. C. Kunzmann.

The Star Theater, Sandusky, Ohio, under management of Bumgartner & Franklin, has been closed for the Summer months.

Manager Carl Bitzer, of the Royal Theater, Sandusky, Ohio, will keep his theater open all Summer. Vaudeville and moving pictures will be features.

The Opera House at Cedar Point, located on Lake Erie three miles from Sandusky, Ohio, has been leased by John A. Himmeleii, the well-known stock producer. Plays will be changed twice weekly. Business has been good since opening, June 20.

The opening of a new airdome at Cleveland, Ohio, took place June 12, under management of Frame & Brown. Programme consists of two high-class vaudeville acts, changed twice weekly, and four reels of association pictures. Wm. C. Kunze's Union Orchestra of six pieces furnishes the music.

The New Chicago Theater, located at St. Clair and East Fifty-fifth streets, Cleveland, Ohio, operated by the Chicago Amusement Company, opened to immense business June 26. This theater will be open every night during the Summer, running vaudeville and motion pictures. Harry Willis furnishes the music and Miss Nellie Hannon is the vocalist.

THE AMERICAN FILM EXCHANGE.

On the night of June 30, a disastrous fire in the Security building, Chicago, completely destroyed the stock of the American Film Exchange. With characteristic energy the manager, Mr. Van Ronkle, immediately secured new quarters and arranged for the purchase of the licensed film in possession of the Star Film Exchange (now independent).

It is worthy of note that this fire demonstrated the safety of the N. I. film. While the films printed on this stock were rendered useless by the water and the terrific heat, they were not consumed.

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The week of July 5 to 10, 1909, at Toledo, Ohio, U. S. A., marks an epoch in the Motion Picture industry that will ring down the corridors of Cinematography for time immemorial. In brief, we offer for sale, European, Foreign, and American State rights of the only AUTHENTIC and EXACT reproduction in Motion Pictures of the most Stupendous, Gigantic, Spectacular and Thrilling U. S. Military Tournament the Continents have ever witnessed.

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AN INTERVIEW WITH THE CHICAGO FILM EXCHANGE RELATIVE TO PRESENT FILM SITUATION.

Messrs. Phil and Max Lewis, general manager and president of the Chicago Flm Exchange, are very optimistic about film matters, and gave us the statement for publication that "The Independent movement is the salvation of the film industry."

We asked if they regretted their move for independence. They answered with a degree of just pride that thus far they had no reason to regret giving birth to the Independent movement. They believe they have emancipated the American exhibitors from a tyranny that was bound to stint the growth of the film industry.

We asked: "What will be the outcome of the fight between Association and Independent?" They answered: "The result is obvious. The revolt from the Trust was necessary for the proper evolution of the film business. The licensed manufacturers are a limited number, while the number of manufacturers and the possibilities of the Independents are unlimited. The public with their inherent spirit of liberty, stands with the Independents. With the public against you it means sure death. With the public for you it means a life of success."

"To what do you attribute your growth and success?" we asked. "We realize permanent success comes from always satisfying the patrons. A firm must make money for and please a customer in order to retain him. When we consider the exhibitor's welfare first, our welfare takes care of itself. This is the secret of our success."

Mr. Phil Lewis has just returned from a tour inspecting the branch offices. He informed us each of the seven offices are in properous condition, with the demand for Independent films great everywhere.

"Will the new American manufactured films satisfy the people?" "We believe we've been in the film business long enough to know when we have a good thing. The Carson, Phoenix and Tiger American manufacturers, with whom we are now affiliated, are releasing absolute headliners that cannot be excelled anywhere in the world. Pretty strong assertion, but we're safe in making it."

We were next treated to an exhibition of the new film steadier. This exchange is most fortunate in securing this, for it surely prevents that common complaint that motion pictures hurt the eyes. This is the greatest accomplishment in the machine line for years and will no doubt greatly increase the picture business throughout the world.

We were pleased to meet and interview Mr. Geiger, manager of the fight-picture department. This gentleman wears the kind of a smile successful business alone can bring. His present feature, the "Summers-Britt Fight" that occurred in London, England, February 22 of this year, has been a big money-getter, and we congratulate the exchange on getting the exclusive rights of these pictures.

NEW INDEPENDENT EXCHANGE.

W. A. Dean, 1026 West Eighth street, Los Angeles, Cal., formerly joint owner of the Regal Theater, has sold out his interest and started an Independent film exchange, also handling supplies and song slides. He wants to hear from manufacturers of Independent films whose products are approved by the National Board of Censorship.

The Chicago Song Slide Exchange is reporting a steady increasing business. The illustrated song has become indispensable with the well conducted theater, and a good singer and beautiful slides are to some the chief attraction on the programme. Exhibitors all through the country are beginning to realize the importance of this and are booking their songs, just like their film service, through firms that make a specialty of this line. Film exchanges used to carry slides as a side line, but it seems like the film people didn't give the attention to this entertainment that it deserved. This fact was early recognized by Messrs. Honeck, the originators of the song slide exchange in the West, and these gentlemen opened an establishment for renting of song slides for a small rental fee a week. The idea met with a tremendous success from the very start and hundreds of theaters all through the country are now getting their weekly supply of song slides from this firm. The success of the Chicago Song Slide Exchange, of course, is largely due to the grit and ample management of the two brothers who run the Chicago office, Messrs. C. E. and C. R. Honeck. Mr. R. C. Honeck, president of the concern, has been compelled to abandon their St. Louis office to be able to handle the increase of trade in the last few weeks accumulated in the Chicago office.

THE WILD WEST IN THE EAST.

Editor The Moving Picture World:

Sir—After having read a good many of your editorials and criticisms on different moving picture subjects that have been shown on the canvas lately, I can not resist the temptation to express a few of my own views on the matter. I agree with you on a good many of your criticisms, but on a few others I do not. In one of them, which you entitle "Fooling the Public," you begin with, "If the ——— Company would so and so, etc." It seems to me that you, as well as the other worthy editor, seem to think that it is a great task to find scenery to compare with Western scenery in this part of the land. You also think that it is almost an impossibility to produce pictures of Wild West nature, owing to that disadvantage. Well, yes, it is a very difficult matter to do so, and especially when that kind of picture is handled by incompetent producers. Take every picture of that kind that was produced by the company named, look at them, study them, and see if the same kind of scenery does not appear in every picture. Then study the others and you will see just the same scenery. Who is to blame? Is it not the producer's fault? Or is it that the authorities will not allow the company named to take pictures on private or public ground? That company has had to purchase a certain plot of land for the taking of pictures. If so, why he is to be excused, and if not so, the ——— Company ought to be looking around for another producer. There is no use trying to get around the matter, there is some screw loose in ——— ——— and the quicker he discovers it the better it will be for all concerned. Get a change of scenery, make a change in another department and let us see some new faces in the pictures once in a while. If there is any sympathy at heart for the poor old veterans pension them off and let them retire. For the company named is one of the oldest in this part of the country, and with the financial backing that it has it ought to produce the same quality of pictures that the Biograph people are making famous. He handles good subjects, in fact, very good ones, but, oh my! Well, that's all on that little matter. On the other hand, if the kind editor disputes my veracity on the Western scenery why don't he, like the ——— Company, just go over in Jersey and take a few hours' ride in an auto or on the cars and he will see some very good Western scenery. Of course it won't stretch for miles and miles, but there will be enough to get as much scenery for a Western picture as will be desired by any competent producer. I am, Yours, etc.,

WILD WEST.

New York, June 29, 1909.

[Our correspondent writes with knowledge and authority. Physiographically New Jersey in parts probably compares with Nebraska and other States, and if every producer were intelligent enough to fit his scenery to his subject there would be no call for our own and other criticisms. Where "local color" is introduced into a moving picture let it at least **look** accurate. Apparent, if not real accuracy, is all that we ask for.—Editor M. P. W.]

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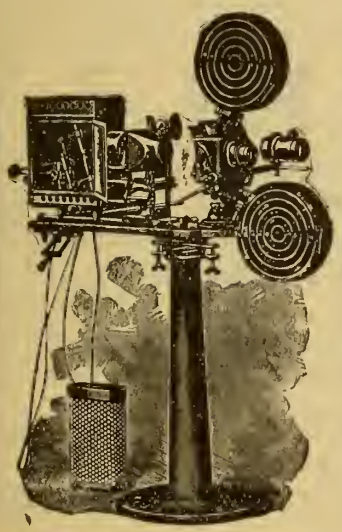
Good careful operator on Powers machine wishes steady position in city or country, where no license is required. M. Szretter, 8 Gansevoort street, New York City.



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CARL LAEMMLE, President

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1 Reel Changed Daily $3.00 per week and up
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A laughable film, showing how a country constable, with the instinct of a true Sherlock Holmes, followed up an imaginary crime. A realistic travesty on the ambitions of the typical country constable.

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A comedy subject. Harold borrows an overcoat to take his lady friend out to dine. The borrowed garment was put on by an absent-minded old gentleman, causing Harold much distress when he discovereq the fact. The absent-minded old gentleman, however, discovered his mistake and assuaged Harold's feelings in a most satisfactory manner.

No. 6482 Code, VERMINAMUS App. Length, 500 feet

NEXT WEEK'S SUBJECTS

Released July 13, 1909

THE SECRET OF THE LOCKET—Dramatic

No 6483 Code, VERMINARIA App. Length, 915 feet

Released July 16, 1909

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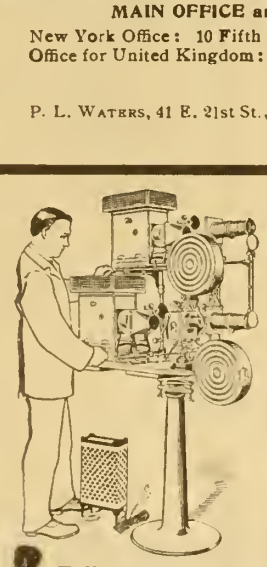

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MONDAY, JULY 12.

LUBIN—Driven From Home (Dramatic).
BIOGRAPH—The Cardinal's Conspiracy (Dramatic).
PATHE—Different Rulers of the World (Historical).
PATHE—Wood Floating in Morvan (Industrial).

TUESDAY, JULY 13.

EDISON—The Secret of the Locket (Dramatic).
GAUMONT—Only a Dream (Magic).
GAUMONT—A Sure Cure (Comedy).
VITAGRAPH—The Cobbler and the Caliph.
VITAGRAPH—Ski-ing Touruament at Ispheming, Mich.

WEDNESDAY, JULY 14.

ESSANAY—Which is Which? (Comedy).
ESSANAY—The New Cop (Comedy).
URBAN-ECLIPSE—Conchita, the Spanish Belle (Dramatic).
URBAN-ECLIPSE—The Wizard's Walking Stick (Magic).

THURSDAY, JULY 15.

SELIG—The Peasant Prince (Dramatic).
LUBIN—Two Cousins (Dramatic).
BIOGRAPH—The Friend of the Family (Dramatic).
BIOGRAPH—Tender Hearts (Dramatic).

FRIDAY, JULY 16.

EDISON—The Egyptian Mystery (Comedy).
KALEM.—The escape from Andersonville.
PATHE—The Hand of Justice (Dramatic).

SATURDAY, JULY 17.

PATHE—Invisible Thief (Comedy).
PATHE—A Kind Hearted Touch (Dramatic).
GAUMONT—In the Hands of the Enemy (Drama.)
GAUMONT—The Lost Tie (Comedy).
VITAGRAPH—Birth and Adventures of a Fountain Pen.
VITAGRAPH—The Magic Fountain Pen.

Stories of the Films.

BIOGRAPH COMPANY.

THE CARDINAL'S CONSPIRACY.—Proving that when a woman will, she will.

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To turn the current of a woman's will."

Self-will is undeniably the dominant note in the nature of most women. With fixed determination they are as stubbornly redoubtable as the tide. Oppose her, and you may be sure she will defy you; plan and arrange for her, and she is sure to resist; in fact, she is contrariety personified. Such was the nature of Princess Angela, whose father, the King, had been so indiscreet as to select for her a husband in the person of a Prince of the neighboring domain, which alliance the King ardently wished, as it meant relief in his present impecunlosity. Well, it was the old story, the arrangement was, of course, repugnant, inasmuch as she desires to make her own choice, hence she will not even deign to look at the Prince, and no amount of persuasion or threats will induce her to change her mien. The condition is most discouraging to the King, whose affairs would have been immeasureably improved by the match. The Cardinal, however, understanding the whims and foibles of womankind, hits upon a scheme to bring about a successful issue in spite of the Princess' stubbornness. He induces the Prince, with the aid of his barber, to change his facial appearance, although it was hardly necessary, as the Princess had not even glanced at his face. He is then disguised as a guard, and enlists the services of three cut-throats that he may play the hero in this wise: while the Princess is strolling in the gardens, the thugs seize her with the ostensible intention of carrying her off, but the disguised Prince rushes to her rescue, and pretends to slay them all, thereby making himself a gallant hero in her eyes. She is at once smitten with the brave guard, and allows him to escort her to the palace, where he is at once seized and thrown into prison for presuming to accompany her Royal Highness. And so it goes—the more they forbid her associating with her hero lover, the more she is determined, until at length she dons the garb of a maid to elope with her simple swain. This move is thwarted by the Cardinal, who is carefully watching the working out of his plot. The recalcitrant Princess with her lover is brought before the King, where she defiantly avows she will marry her hero, when the identity of the guard is announced. He is a Prince, yet she had her way. The subject is, as you perceive, along high class comedy lines, beautifully acted, with setting seldom, if ever, equalled. Length, 995 feet.

THE FRIEND OF THE FAMILY.—The most colossal egotist is he who boasts of his impregnability of the fascination of a pretty woman, for the most austere wiseacre will become a doting fool under her puissant influence, so we do not marvel at the action of Robert Edmonds in falling a victim to the ensnaring charms of Estelle Morse during a house party at his residence. From that evening on he becomes her abject slave to the neglect of his own devoted wife and child. Mrs. Edmonds tries hard to dissemble and keep her sorrow from the little one, but he too misses the society of papa, his little romps with him and his good-night kiss on going to bed, until at last he is constrained to write papa a note complaining of his neglect. The baby's innocent missive almost breaks mamma's heart, for she feels that her husband is being weaned away by some unknown power. Robert is simply oblivious to all sense of duty through this blinding fascination and would have cast aside wife, child and all things sacred for this woman, had not Jack Hudson, his dearest friend, stepped in and resolved to save him at all hazards. Jack learns of Robert's intention to elope with the other woman, and calls on her just after Robert has gone to get his suitcase preparatory to depart. Jack steps boldly into the affair and during Robert's absence becomes so ardently caressing in speech and action that she, the most fickle of her sex, forgets Robert and is now Jack's apparent affianced. At this moment Robert returns ready for flight; but at once realizes the change. Crestfallen he returns home where he finds baby's letter on the table. The child's tearful, mute appeal awakens him from his lethargy and we leave him with the little fellow clasped to his breast, while the mother, unseen by him, views the spectacle from the staircase. This Biograph subject is an extremely beautiful work of dramatic and photographic art. Length, 749 feet.

TENDER HEARTS.—A pretty little pastoral, beautifully set and admirably acted. It shows how one slight, thoughtless action may discover the true nature of a man, and dash to atoms his fondest hopes. Nellie's hand is sought by a twain of swains. One is a simple farmer lad, while the other is a handsome, dressy chap, who has lived in the city. As appearances are everything, the city chap is the favored one, until one day a hunter shoots a dove which he leaves wounded in the road. Nellie witnesses this occurrence with grieved heart, but the worst comes when her dandy suitor passes, sees the bird and kicks it aside. A moment later the farmer boy approaches and picking up the dove carries it caressingly away in his straw hat. This decides her. The simple lad wins the day. Length, 233 feet.

EDISON MANUFACTURING CO.

THE SECRET OF THE LOCKET.—Rich with interest and a veritable mine of dramatic qualities is the story embodied in this film play, a play that has been handled with exact skill and presented in a manner worthy the strength of its subject. The acting is of the best quality, scenically it leaves nothing to be desired even by the most captious, and photographically it is one of the best films ever placed on the market.

A woman, the wife of a rich man, Thomas Underwood, is driven to despair by the nagging of her husband's relatives at home and, finding no relief at her husband's hands, finally leaves with her little girl, Mary. The struggle with the world is harder than she realized; the last dire poverty and hunger are the portion of mother and child. Mrs. Underwood receives an offer for work. Alas, it will be sixteen days before the position is open. Her child may starve meanwhile. She has an idea. She pawns the little one, intending to redeem her in thirty days, in the interim she can live on the money thus secured.

She falls from starvation at the door of a restaurant, and dies, without recovering consciousness, in a hospital. There is no clue to the identity of the mother, save a picture in a locket which the Jewish pawnbroker has secured.

The Jew keeps and cares for the child. Sixteen years later the child's father's home is burglarized and the thief attempts to pawn with the old Jew a locket he had secured there. In the locket is a picture of the same woman who pawned the little girl with him years before. Through this the child is returned to its parent, the Jew nobly refusing to accept even a cent from the father in remuneration of his years of care for the girl. He had supported the child through sheer love for her.

The story is fascinating; it is full of powerful scenes and situations and has been adequately told in the pictorial pantomime. Length, 915 feet.

CAUGHT BY THE COUPON CRAZE.—For months Bilkins had been confronted by the numerous coupon signs in the cigar store where he traded, yet paid no attention to them. The gifts, alluringly exhibited, to go with so many coupons, failed to attract his notice. The offers of coupons made by the obliging clerks whenever he made a purchase, he scorned. He would have no coupons, didn't want to be bothered with them.

One fatal day, however, Bilkins had his wife with him when he bought some cigars. She saw a beautiful lamp among the gifts for coupons, and that was the beginning of Bilkins' undoing. She urged him to get coupons and save them. She wanted that lamp and wanted it without delay. Bilkins began to get coupons at once, presently he had the craze in all its virulency. He bought cigars for the sake of coupons. He stacked his house with them. He bought for his friends. He would use money for no other purpose. Theaters were eliminated from the family's horizon. Bilkins must buy cigars to secure more coupons.

When Bilkins lost coupons or they were blown away by the wind he forgot everything else but to recover the little green billets, even though the chase led him, splash, into a pool of water. If he lost the cigars while he was chasing, what mattered it? He had the coupons.

He smoked himself blue in the face, he could no longer look at a tobacco sign, but still he bought. At last the glad day arrived. He had the necessary 500 coupons and the $7.98 lamp was escorted home in triumph. It was given a place of honor on the parlor table. The family raved over it. Their excitement ran high. Then it happened. Bilkins was waving his arms in enthusiastic description, the lamp was in the way; over it went, and then the firemen came. When they departed Bilkins stood in the midst of a wrecked home—stood and mourned. Sadly he gazed, and as he gazed the friend for whom he had bought so many cigars arrived to sympathize. He offered Bilkins a cigar—Bilkins, who had just been brought to such ruin through cigars. Can you imagine how Bilkins felt? Let us draw the curtain. It was too much for Bilkins. Length, 435 feet.

THE EGYPTIAN MYSTERY.—Here is a sure comedy hit and one that will keep any audience convulsed with laughter with every flash from the reel. It fairly bubbles merriment and radiates the keenest enjoyment and, what is an essential point, is clean and sweet in its motif.

A lady is given a pendant that has been found in an ancient Egyptian tomb. It is said that anything its wearer's hands rest upon will disappear. The lady soon finds, to her horror, that this is true and she hastily orders her cook to throw it away. The cook presents it to her friend the iceman, however, and when the iceman embraces her in an ecstacy of gratitude the cook vanishes in his arms. Astounded, for he knows nothing whatever about the mysterious quality of the pendant he is wearing, the iceman starts back, and other objects disappear upon which he chances to place his hands. Finally the wall of the house vanishes and the iceman runs to his wagon, which crumbles to nothing under his touch.

This is too much for the brain of the iceman, and as soon as he can, for the moment, recover himself he hurries away, only to find the mysterious horror still with him wherever he goes. A baby carriage disappears under his touch, and the amazed nurse finds her charge sprawling on the sidewalk; a street car he attempts to board turns to thin air and car and passengers fall to the street; a park bench dematerializes and a pair of lovers sitting on it go with a crash to the ground.

He can't understand it all himself and it is little wonder, therefore, with such a chain of strange events weighing on his mind, that when he finally sees his visage in a mirror he is shocked beyond measure. He reels toward it, puts his trembling hand forward, touches the reflection of himself and, bing!—there is a puff of smoke, and the iceman and mirrored self have vanished. With his own touch he sent himself the way of all other things he had placed hand upon that fatal morning, and the Egyptian pendant went with him. Length, 565 feet.

ESSANAY MFG. CO.

WHICH IS WHICH?—"Which Is Which?" is a comedy, original in theme, and protrays the adventures of a bogus Lord and an American sweetheart.

Colonel Price's daughter is engaged to a young American, when she meets a man impersonating Lord Dunbury. She immediately thinks she wants a title, breaks her engagement with her American sweetheart and accepts the attention of the bogus Lord.

The American sweetheart makes up his mind to break the engagement. Impersonating the Lord, he goes to the girl's house and disgusts her by his actions. He is thrown out, but does not know that word has been received at the police station to arrest the bogus Lord, and the policemen arrive on the spot just in time to see him come out of the home. They of course think he is the Lord, and immediately take him to the police station. Explanation follows; he leads the policemen to where the real bogus Lord is; then goes to his sweetheart's home as a plain American, and reconciliation follows. Length, 450 feet.

THE NEW COP.—An undersized man, gifted with much ignorance, but who has a pull with a local politician, secures a position as a policeman. He is given a book of rules and told to enforce the law on his beat, and his efforts in trying to arrest innocent people are extremely ludicrous. A man is trying to get into his own home and the "New Cop" thinking he is a burglar pounces upon him. A man carrying a bundle of laundry is intercepted. A painter going up a ladder is pulled down. The "New Cop" goes on doing these ridiculous things until he meets a bull dog on the sidewalk. This proves his Waterloo. The policeman tells the lady the dog must be muzzled. She becomes very indignant at his intrusion and lets the dog loose. The Cop immediately beats it. The dog follows. The Cop, with the dog hanging on to him, runs into the police station asking aid from the sergeant. The sergeant takes the star from him and forcibly ejects them all from the place. Length, 550 feet.

GAUMONT.

(George Kleine)

ONLY A DREAM.—In this exceedingly mystifying series of views one magical incident follows another and the attention of your audience is retained throughout the entertainment.

The story is that of an eccentric pauper inflicting innumerable and aggravating difficulties upon Sir Huntel, a retired merchant, who refuses to contribute to the support of the former. As a final the merchant awakens from his slumber and becomes aware that all was only a dream. Length, 470 feet.

A SURE CURE.—At the conclusion of dinner the host experiences a violent attack of the hiccoughs. His compassionate wife advises a number of remedies, each proving unsuccessful. Other remedies, some of them strong enough to scare him out of a year's growth, are enforced upon him, the police interfere and other escapades, too numerous to mention, are indulged in, but all to no avail.

As a last resource his mother-in-law is brought in to him and the sight of that dignitary effects immediate relief. Length, 490 feet.

IN THE HANDS OF THE ENEMY.—A touching incident of the Franco-Prussian War. In a little village in France, in 1870, the arrival of a detachment of Prussians is announced. Consternation fills the hearts of the timid folk, but a gamekeeper secretes himself in ambush from where he kills one of the advance guards. Fearing an attack the other members of the guard retreat and soon the regular troops are on the ground. It develops that no general attack was contemplated, but a search for the person responsible for the soldier's death is unsuccessful. They take with them as hostage the son of the gamekeeper. When, upon his return, the father learns the news, he is sorely perplexed and he induces his neighbors to turn him over as the guilty man with the explanation that he is insane.

The truth of the claim is doubted and a test is made. He is placed before an execution platoon to be shot but endures the test without a flinch. The son is now placed in the father's position and at the crucial moment the strain upon the father is so great that he gives way, whereupon he is immediately executed. Length, 734 feet.

THE LOST TIE.—Ordinarily it is the collar button that gets lost, but in this instance a gentleman becomes so flustrated about a pretty servant that he leaves his tie dangling from its support at the back of his neck and later upsets the entire room in his efforts to locate it. His wife finally comes to his aid and serenity is restored. Length, 227 feet.

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Self-will is undeniably the dominant note in the nature of most women, and when the King selects a husband for his daughter she, of course, rebels and won't even look at him. The Cardinal, however, knowing the woman's nature, plots to have the King's wish gratified in spite of the Princess' objections. Disguising the selected suitor as a guard, he succeeds in having the girl fall in love with him. She is, of course, surprised to find her simple lover a Prince, but then she had her way. The subject is elaborately staged, comprising some of the most beautiful exterior scenes ever shown.

LENGTH, 999 FEET.

RELEASED JULY 15, 1909.

THE FRIEND OF THE FAMILY

This is one incident where a friend had to be seemingly cruel to be kind. The husband is deeply fascinated by the charms of a beautiful woman whom he met at a house-party, and would have cast aside all things sacred for her; but the friend, seeing his danger, becomes a rival for her attention and wins her. The husband, realizing his folly, is thankful for his deliverance, while the friend simply laughs the woman to scorn.

LENGTH, 749 FEET.

TENDER HEARTS

A pretty little pastoral, beautifully staged and admirably acted. It shows how the tender treatment of a wounded dove decides a young girl in favor of her simple country suitor against the dressy city chap. The subject is indeed of the highest type of picture story with a simple heart appeal.

LENGTH, 233 FEET.

A Full Description of these Subjects will be Found on Another Page

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URBAN-ECLIPSE.

(George Kleine.)

CONCHITA, THE SPANISH BELLE.—A celebrated espada (bull fighter) has a brother married to the beautiful Conchita. The young woman falls in love with the toreador who, however, will not accept her attentions seriously or in any manner wrong to his brother. The untrue wife calls at the home of the toreador and the latter induces her to return to her home, but at that moment the brother appears and believes his brother to be the lover of his wife. The innocent man declares under oath before the Virgin that he has not wronged his brother, but Conchita makes a false oath and thus implicates the brother. A duel is fought between the two brothers and when the woman sees that she can never hope for the love of her idol, she confesses her guilt. Length, 550 feet.

THE WIZARD'S WALKING STICK.—A presentation of comic, magic and mystery. Beautifully tinted. This series is of intense interest throughout. Excellent photographic detail. Length, 424 feet.

KALEM MFG. CO.

THE ESCAPE FROM ANDERSONVILLE.—A true story of the Civil War.

Andersonville, how familiar the name! How often in the years that followed the great Civil War have we gathered around some old battle-scarred veteran and listened while he painted for us, with homely eloquence, word pictures of the horrors of prison life there, and told us of some daring escape. Just such a thrilling story of the escape of six prisoners, as told by one of them, is told in this film. All six were natives of the same little Massachusetts village. Enlisting in different regiments they became widely separated only to meet again as fellow prisoners in the pen at Andersonville.

Scene I. **Federal Prisoners in the Stockade.**—The first scene opens with a view of a corner of the stockade that surrounded the land comprising the prison. Here, stretched out under the sweltering sun of a July day, are the little bands of Federal prisoners with whom our story deals. Dressed in rags, haggard and worn, many months of privation have weakened them so they are barely able to raise themselves from the ground. One poor fellow, unable longer to continue the struggle, sinks back lifeless. The guard, hardened to such scenes by continual repetition, touches the corpse with his foot and calls for the helpers to remove it. The remaining prisoners follow the body of their late comrade with sorrowful eyes and shudderingly wonder when their time will come for this last journey. The brutal guard taunts them cruelly. Now he brings in their meagre rations. Like starving dogs they wrangle for them and crouching on the ground eagerly devour them. Here come the guards with new prisoners. Another man from the little village. Eagerly they ask him for news from the front and what are their chances for being exchanged. He sorrowfully shakes his head. One of the guards orders him to sit down. He refuses. With a savage curse the guards fell him to the earth and while the remaining prisoners crouch trembling with fear, laugh tauntingly.

Scene II. **The Tunnel.**—Now darkness has thrown its pall over the prison. Six long weary weeks have passed. The little band, urged on by the newcomers, who are strong and eager, have with infinite caution and patience been digging their way to freedom. Under the few old rags that compose their beds the mouth of the tunnel is hidden from the guards. No sooner is the guard out of sight than work commences. Two of the prisoners enter the tunnel. Hark! the guard is coming! Out in the swamps all seems quiet under the eyes of the guard tramping his beat. But what is that? Look closely. A quiver seems to run through the tall swamp grass. Out from the roots comes a man's hand. Slowly up through the grass follows the head of a prisoner. A quick look around and down he crouches. Surely a wise Providence must have guided them in their work for the mouth of their tunnel is hidden from the guard by a pile of old logs. Down the prisoner goes to carry the joyful news to his comrades. Quickly the news reaches them. Two more prisoners disappear down the tunnel. But now the remaining two are in a desperate plight. How shall they prevent the guard, now approaching, giving alarm? Their plans are soon made. On comes the guard. He notices the fresh dirt and stops to examine it. Quick as a flash one of the prisoners feils him to the earth. Eagerly the other takes his gun and disappears down the hole. With eager, trembling hands the last prisoner seizes the lifeless body of the guard and drops it into the tunnel, stopping only to grab the guard's telltale bayonet, he disappears. The rags are cunningly drawn over the hole from below and nothing remains to attract the attention of any guard who may happen to pass near.

Scene III. **Liberty at Last.**—Up through the opening in the tall grass again appears the head of the first prisoner. He crawls out, looks around and beckons up his companion. Cautiously watching the sentry for fear of discovery they sneak off into the swamp. Another of the poor fellows makes his appearance and follows the two leaders. Up comes the haggard and worn face of another prisoner. He stops to help up the next man who is guarding jealously the precious gun secured from the guard. Both crawl cautiously away. And now the last man appears. Stealthily he crawls out. He lifts his hand to heaven with joy, then follows his companions, and nothing remains for the searching eyes of the guard but the waving green of the swamp grass.

Scene IV. **The Flight Through the Swamp.**

Scene V. **A Northern Sympathizer.**—Back at the end of a little lane from the main road is the humble home of Mrs. Carter. Of New England parentage, although married to a Southerner now with Lee in Virginia, her secret sympathy has ever been with the North. She goes slowly towards the house with a pail of water from the spring. Around the corner comes one of the fugitives. Desperate hunger has driven them to the open. Cautiously he approaches the door and knocks. Mrs. Carter comes to the door. One look tells her she has nothing to fear from this wan and pitiful man. The other prisoners are beckoned on. Mrs. Carter brings out a loaf of wheat bread. Eagerly they devour it, the first they have tasted for months. One of the men sees the gun hanging above the door of the cabin. He begs Mrs. Carter for it. Willingly she gives it to them and entering the house returns with a pistol and more precious still a bag of powder and bullets. The men are fervent in their thanks. One poor fellow kisses the hem of her dress in thankfulness. Now, at last, they will be able to make a stern fight for liberty. With repeated prayers of thankfulness they hurry away.

Scene VI. **The Stolen Locomotive.**—The fugitives have now reached the Georgia Central Railroad. Out on a siding stands an engine. The engineer and fireman have steam up and into the cab jumps one of the prisoners. The engineer and firement are ordered to throw up their hands. Up climb the others and still holding the railroad men at bay they are away with the engine. The engineers and fireman watch them out of sight, then rush back to the Confederate outpost to give the alarm.

Scene VII. **The Pursuit.**—The alarm is soon given and a squad of Confederate soldiers led by the two men dash up to a switch engine standing near and soon they are on the main track and after the fugitives. Now we see the prisoners dashing along firing back at the Confederates, who are following closely behind in stern pursuit. The prisoners urge the old engine forward, for they realizes the Confederates are gaining on them.

Scene VIII. **The Confederate Engine Breaks Down.**—Around a curve in the track come the Confederates on their engine. Gradually they have cut down the distance between the two engines until the fugitives are almost in their grasp. But something is the matter. The engine is losing speed. Now it stops. The engineer rushes forward. A cloud of steam envelopes him. Excitedly he explains to the Confederates that their engine is hopelessly broken down. In frantic rage the Confederates watch their prey slip through their hands.

Scene IX. **Orders to Blow Up the Trestle Before the Fugitives.**—Up the line we find a sleepy little country station. Two trainmen are lounging about watching the baggage man at his work. Out rushes the operator holding in his hand a telegram. Hurriedly it is shown the men. All is excitement to reach the Red Bridge ere the fugitives arrive there. Off to the powder house they rush. The door is burst open and a bag of giant powder secured. But no engine is at hand. How shall they reach the Red Bridge? The hand car! Off they rush! Soon the car is on the track and they are away. How desperately they work to force the car along, in their mad desire to intercept the fugitives!

Scene X. **A Narrow Escape.**—Here is the Red Bridge only a few miles from the Union lines. Up comes the hand car. Not a moment must be lost. Off the track the car is lifted, the powder is in place and a fuse laid. Now they are ready for the fugitives. Not a second too soon for around the curve of the trestle comes the engine bearing the fugitives. Only a few more miles and they will be safely within the Union lines. The engine reaches the mine. Crash! The explosion! Too late! Through the cloud of smoke we see the engine still moving forward and bearing the fugitives safely to the haven they have struggled so bravely to gain.

Scene XI. **Ten Days Later—Home at Last.**—Ten days have passed and the prisoners are nearing home. Back to the little village nestling amongst the Berkshire Hills the news has flown of their escape and great preparations have been made to receive the returning heroes. Two disabled soldiers, home on sick leave, stand with fife and drum ready to give them a martial greeting. All the women and children are gathered here and what few men grim war has left in the village. Down the track of the branch line connecting them with the outside world is seen the train approaching. What a reception it gets! Hats are thrown in the air, arms wave, the fife whistles shrilly and the drum roars out its welcome to the returning heroes. Soon they are in the midst of the loved ones, the thought of whom had been as a beacon leading them on to greater effort in those miserable days spent under the sweltering Southern sun.

LUBIN MFG. CO.

DRIVEN FROM HOME.—The daughter of a rich merchant is in love with one of her father's clerks. The father learns of this infatuation when certain papers are presented to him for immediate payment, which he is unable to meet. These papers are forged and the man who presents them is Jim, the forger, unknown, however, to those present. Jim is willing to relinquish his claim, provided the young daughter is forced to marry him. She refuses to accede to her father's wishes and runs into the arms of the man she loves. The father tells her to choose between himself and her lover—she chooses the latter and is driven from home.

The young people live in a happy little home. They are soon discovered by Jim, who swears to destroy their happiness. He follows the young man to his place of employment and effects his discharge. Try as he may, the evil spirit follows him and drives him away from every position. When at last he finds Jim outside of his home, he steps out and knocks him down. Accidentally Jim's moustache comes off. A policeman who tries to separate the fighters recognizes in one a long-sought criminal. Jim is arrested, the forged papers thrown out of court, and the young couple are reinstated in the graces of the father. Length, 750 feet.

TWO COUSINS.—Ruth and Celeste are the nieces of James Cleeland. Ruth, the favorite, becomes engaged, much to the delight of her uncle. Celeste,

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7—"My Wifes Gone to the Country, Hurrah! Hurrah!"
8—"The Flag that's Yours and Mine"

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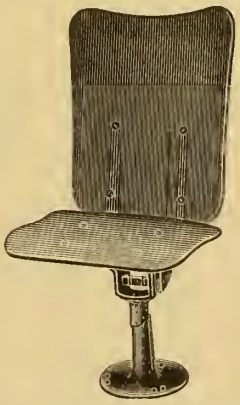

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however, is jealous. When, a few days later, the uncle makes a will in favor of Ruth, leaving Celeste only an annuity, Celeste decides to take a hand in the matter. She visits Prof. De Monti, a hypnotist, and under promise of $50,000 induces him to hypnotize Ruth so as to visit the uncle at midnight, take the will out of his safe and pour poison in his water glass.

Ruth, under the hypnotic spell of Prof. De Monti, does what is asked of her. The uncle, however, awakened by the noise in his room, watches all this as if spellbound. He tries to rise two or three times, but falls back on the pillows. As soon as Ruth leaves the room he rises, rings the bell and calls for help.

The hypnotic spell has been broken. Ruth is in her room and is much surprised when called by her uncle and accused of having tried to poison him. He denounces her as a murderess and orders her from the house. Hearthroken, she leaves the room. Celeste stands in the doorway with a satanical smiles as she leaves the room.

She then conspires to bring Ruth to a sanitarium so as to have her out of the way permanently. Ruth's intended, however, follows on horseback. He attacks De Monti savagely with his riding crop and feils him to the ground. A policeman appears on the scene. The intended accuses De Monti of abduction; he is handcuffed and led away, while the young man lovingly attends to Ruth.

The last scene brings us to the uncle's sickroom. The doctor is in attendance. The young man enters and quickly explains all that happened. The uncle asks for Ruth; she is brought into the room and lovingly clasped in his arms. De Monti is next brought in. Just then Celeste enters. De Monti accuses Celeste, who, seeing that the game is up, takes the poison and before anyone can prevent it, drinks it to the last drop. Length, 965 feet.

PATHE FRERES.

DIFFERENT RULERS OF THE WORLD.—This is one of the cleverest trick pictures which has ever been put on the market, and as a means of entertainment it is without a peer, for it shows all the rulers of the world in caricature, embracing the pet hobby for which each one has become famous.

In the first picture we see an old conjuror appear upon the stage accompanied by two assistants, who place a large frame in the foreground. Then they take some boiling fluid from a pan and by the aid of magic they form the bodies of each one of the rulers in characteristic attire. This accomplished, they next proceed to make the heads, and out of the pan come the funny pictures of each ruler. The heads are then placed upon the shoulders of their owner and the grotesque group forms a very amusing sight. Length, 426 feet.

WOOD FLOATING IN MORVAN.—In this film the public will enjoy a rare treat, for aside from its instructive qualities, it is a marvel of grandeur from a scenic point of view. In the first picture we see the men hewing down the large trees and sawing them into small logs which are thrown into the swiftly moving stream and carried to their destination many miles away. The wood is then dragged ashore and piled in heaps to dry, after which it is loaded on flat boats and sent to Paris where a large portion is nsed as fuel in bakeries on account of the excessive heat derived from it. Length, 459 feet.

THE EVIL SPIRIT IN A GIRLS' BOARDING SCHOOL.—At this select school for young ladies everything is running along smoothly and the pretty students give their teacher very little trouble, for their deportment is perfect and the discipline of the school is above reproach. The tranquil aspect of the place is soon changed, however, by the introduction of a vivacious Miss who is bubbling over with deviltry, and by her many escapades soon earns the title from her more docile companions, as the evil spirit.

We see the scholars going for their daily walk to the woods, under the careful guidance of the exacting old Matron, who, upon arriving at the destination lets the girls romp and make merry, while she herself does a little sketching of the beautiful surrounding landscape. The girls come too near the easel and in their mad rush they upset the whole thing, which incurs the uncontrollable wrath of the old Matron, who orders them to immediately fall in line, and cutting the recess short, she starts to lead them back to the school. As they are going along the road and the Matron is deeply absorbed in a book, a crowd of young male students put in their appearance and fall in line with the fair co-eds, each fellow taking a partner. After having a delightful walk the girls suddenly disappear, leaving the boys to play the joke on the Matron and follow her to the school. When the latter turns and discovers her male companions she is horrified and after denouncing the boys in no mild fashion, she starts out to search for her disobedient charges. Finding them in the wood enjoying their young lives to their heart's content, the sour old Matron forces them to fall in line and follow her to the school, where, after a severe lecture she sends them off to bed without any supper. The rollicking girls enter the dormitory and as soon as the teacher leaves them alone they start a pillow fight, and are just having the time of their lives with the feathers flying like snow when in walks the old Matron again and puts a stop to the fracas. She then takes the leader and locks her in a private room, but the latter is not there long before she discovers her sweetheart waiting for her under the window. The youth climbs up to the room, and as the pair of young lovers are just forming a scheme to elope the Matron again puts in her appearance, this time accompanied by the young lady's indignant father, who has come to the school to learn the cause of all the trouble. Upon discovering the young man in the girl's room they throw up their hands in holy horror, but the youth steps up and confesses the nature of his visit, whereupon the father gives him the hand of his daughter with his blessings while the cross old Matron offers up thanks that she is rid of the bane of her life. Length, 623 feet.

TRUE TO HER FIRST LOVE.—This little silent drama reveals an interesting story in which the central figure is a good woman who remains steadfast in her love for her departed husband, but having a little son, she finds it a difficult matter to shoulder the responsibilities of raising him without a man as head of the family. There is a youth in the village who is in love with her, and fortunately is very fond of the little boy, who in return for his many kind acts shows the young man that he favors him as a prospective step-father. After due deliberation on the matter, the woman accepts the young man when he proposes marriage to her.

The wedding day arrives and shortly after the ceremony when everyone is happy, celebrating the event, the bride who should be the happiest among the guests is in a moroseful state. The thought of her departed one seems to master her, and feeling that she can never forget her first love and he the same devoted wife to her new husband, she decides to end it all. Making a bolt from the midst of the merry throng, she rushes toward the sea, closely followed by her husband and little son, but before they can restrain her, she plunges into the water. The little boy dives in after his drowning mother, and after a hard struggle he succeeds in bringing her safely to shore. The prostrate woman is soon revived, and finding herself in the loving embrace of her husband and son, she becomes penitent for her rash act and vows that she will now strive to live for them alone, forgetting all the past. Length, 358 feet.

THE HAND OF JUSTICE.—An old man possessing a large fortune is stricken with a fatal sickness, and realizing that his days are numbered, he thinks about making proper provisions for his daughter Anna who is his only living heir. Having a friend who is a banker, and in whom he has implicit confidence, the sick man summons the latter to his side and herewith turns over every important paper and all his money, requesting the banker to hold the same until after he has passed away, when it must all be given to the young woman. The friend does as he is bid, but there is no witness to the affair save a servant who happens to be passing through the room and by a quick glance notices the unusually secret proceedings.

In the next picture we see the interior of the same home eight days later when the old millionaire is no more and the sorrowful daughter is reading a note which he left her, telling her to go to the banker, who will remit to her the large fortune left in his care. The girl does as she is bid, but to her great astonishment receives only a very small sum, for the supposed honest friend has embezzled her out of her large inheritance. In burning up some of the important papers the dishonest man makes a bad job of the affair, and his servant is fortunate in grabbing the documents from the flames before they are destroyed.

The distracted girl returns home and as she is nearly penniless she decides to give up the establishment and take cheaper quarters, for there seems to be no hope of her ever obtaining her money as there was no witness whom she could call upon to aid her in the hour of need. The servant who happened to see the transaction between his late employer and the banker, comes to the aid of the young woman. He is a member of a secret organization whose watchword is "justice" and at a meeting the young man puts forth the case of the impoverished girl. The society immediately takes action and through their agents they make the life of the dishonest banker unbearable, for everywhere that he goes he is confronted with the insignia of the organization which is a "hand," and he is ever receiving letters informing him that his life is in peril unless he returns the money to the proper owner. Finally the society kidnaps his daughter, after which they send him a letter informing him to meet the agents of the society at a given point and allow himself to be led blindfolded to their meeting place where upon receipt of the money his daughter will be returned to him and he will be set free, but failing to comply with the request, means death to both. At last he is cornered and taking the money he does as he is bid, and appears before the tribunal of justice where he gives the young woman what belongs to her, and his own servant who is also a member of the organization completes the missing fund by handing over the certificates which he saved from the fire. The imprisoned girl is released and with her father leaves the place, while the happy heiress well repays those who proved such beneficial friends in her time o ftrouble. Length, 1,010 feet.

INVISIBLE THIEF.—This picture, which abounds in funny situations, is a marvel for its tricks in photography and leaves the spectator spellbound with amazement over the many unique incidents which take place in the course of the story.

In the first picture we see a fellow bent upon perpetrating a theft, entering the room where, after drinking a potion from a bottle, he becomes invisible. We can just barely see the outline of the figure as it leaves the room and again he turns up near a fashionable dwelling where he again becomes invisible and entering the place, helps himself to all the valuables within reach. He then returns to his room and after changing his costume, goes down to the street where he steals a woman's pocketbook. A policeman who witnesses the dishonest act gives chase and soon catches the thief, but the latter has the upper hand, and just as he is entering his home, again he disappears into vapor, leaving the officer spellbound. The thief gets to his room and as the policeman makes an effort to come up the stairs to apprehend him, the culprit in spirit form grabs everything in the place and hurls it at the officer's head. The latter at last realizing that there is little use in pursuing the thief, gives up the battle and beats a hasty retreat, leaving him to resume his normal state and enjoy the luxury of his spoils. Length, 377 feet.

A KIND HEARTED TOUGH.—A tough young fellow is seen prowling aimlessly around the street when he happens to meet a girl who bears the furrows of trouble and sorrow upon her brow. The youth who tries to start a little flirtation, but without success, becomes curious, so follows the unhappy looking young woman and sees her enter different places in search of employment, but at each one she is unsuccessful. Finally she gives up in despair and starts for home with the young fellow trailing closely behind her. Arriving at her destination, the crestfallen girl enters a poorly furnished room on the ground floor, and the curious youth peering through the window at once realizes the cause of the girl's unhappiness, for there on a bed lies her sick mother who is waiting for her daughter to return with some money, that she might buy some nourishing food. When the young woman comes into the room and is compelled to acknowledge to the sick woman that she is without a cent, it nearly has a fatal effect upon the poor old invalid, but in her dire distress she has only encouraging words for her unhappy daughter. The young tough whose heart is in the right place wishes as he gazes upon the pitiful spectacle, that he was able to assist them, but being without money himself, he is unable to lend any aid. Determined that he will scrape up a little money somewhere, he starts down the street, and as he is passing a mansion he notices a ladder leaning against the wall. Becoming curious, he climbs up, and there discovers a burglar rifling the room. The youth descends to the sidewalk and after removing the ladder, he sits down under the window to wait developments. Soon the thief has finished his little job and as he is about to descend, he is horror stricken upon discovering that the ladder has been removed. Having no other means of escape, he calls to the tough to replace the ladder but the latter who has a keen sense for business, strikes up a bargain with the thief, and compels him to share the spoils. The thief who is willing to do anything to escape, throws down a lot of money to the youth, whereupon the latter effusively thanks him and walks away.

Coming to the distressed people's home again, the tough looks in through the window and finds that the sick woman is alone and asleep, so quietly climbing in, he puts the money in the invalid's hand and is just about to make his departure when the unhappy girl enters. The latter is greatly surprised to find him there, but after a hasty explanation he convinces her that his mission is well meant. The proud girl refuses to accept the money and hands it back, but just at that juncture the landlady enters with her bill for the rent. The youth soon puts her anxiety at rest, for he hands the amount due and gives the rest to the sick woman who, with her daughter, shower him with their blessings as he beats a hasty retreat. Length, 587 feet.

SELIG POLYSCOPE CO.

THE PEASANT PRINCE.—Years ago, in Southern France, when knighthood was yet in flower, back in those days when men settled their differences with their swords, there lived a poor peasant family, Deuval by name. Like many of the poorer peasants of the day, the father was employed by a wealthy land owner as gardener, or caretaker of these vast estates.

Not only was M. Deupont blessed with wealth and title, but he was the father of two beautiful daughters, Pauline and Beatrice. Pauline was a sweet girl of eighteen, whose nature was like the flowers among which she was raised. With golden hair and dark eyes, her lips were as though moulded after Cupid's bow, and as red as a cherry. Many were the young men who sought to win her hand, but to no avail. Pauline was yet to find the one she loved and in whose keeping she must place her future life. She was indeed nature's child, and possessed of that magnetism none could resist.

Beatrice, her sister, was just the reverse. She had dark hair and eyes and was fair of face, but failed to possess the charm which would make her attractive to those with whom she came in contact. One could easily see she was jealous of her sister.

On adjoining estates to that of M. Deupont lived two young knights, who each in turn had tried hard to win the hand of Pauline, but each, as his turn came, had failed. Glaris, the less conceited of the two, had at last turned his attention toward

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Beatrice, while Beausant was as persistent as ever, and flattered himself that he would yet claim the heart of the beautiful Pauline.

In one corner of M. Deupont's estate stood a vine-clad little cottage overlooking a wooded ravine where flowers of many species grew in abundance. Here lived the gardener, Deuval, and his family, father, mother and two children. Claude, a young man nearing his twenty-first birthday, and his sister, Elleen, a young girl of sixteen. Claude, a nice looking chap, with blue eyes and long curly hair, had from boyhood spent his time with brush and easel until he was a master hand. Although an unknown artist, many were his paintings that found their way into the salons of the wealthy. Claude meets Pauline and falls in love with her.

Beausant, having again been rejected by Pauline, swears revenge, and having heard of Claude's love for Pauline is not long in arranging his plans. He and Glaris arrange a meeting at the latter's home, and there Beausant writes a note requesting Claude to call immediately, as he, Beausant, has very important news for him. A messenger is at once dispatched to Claude's home with the message.

Arriving at Glaris' home he is told of their plans. He, Claude, is to disguise himself as a prince, and as such Beausant and Glaris will introduce him into the home of Pauline's father. Claude at first refuses, but when he is reminded that he will be near the woman he loves he eagerly agrees.

Beausant selects a beautiful costume, and Claude is soon transformed from a poor peasant into a handsome prince. They now proceed arm in arm to the home of M. Deupont, where Claude is to be introduced as Prince Rudolph, son of a royal family.

When M. Deupont receives the card announcing the arrival of the prince he is overjoyed at the honor thus bestowed upon his family, and at once extends invitations to his friends. They have all assembled when the prince arrives. After acknowledging the introduction Claude offers Pauline his arm and they lead the way to the banquet hall.

Beausant is so far delighted with the success of his plan, but he never ceases to watch Claude and Pauline. At the first opportunity Claude tells Pauline that he loves her. She listens until he has finished, and then with blushing cheeks she tells him that his love is returned. Beausant, who has been an unobserved witness, is almost crazed with jealousy and swears to get even with Claude.

After Claude has heard Pauline repeat that she loves him, he at once seeks Beausant and asks him to release him from his promise. But Beausant sneeringly refuses, and laughs when Claude pleads with him. Claude, realizing that it is useless to plead longer, walks up to Beausant, and with ungloved hand slaps him in the face. Both men draw swords, and a duel is immediately in progress. Claude, though only a poor peasant, is the master swordsman of the two, and soon disarms Beausant. Picking up the latter's sword he hands it back to him, and is about to depart when he is stayed by a light touch on his arm. Turning, he beholds Pauline at his side. She has been a witness to the duel and his splendid swordsmanship. With trembling lips she asks Claude the cause of the duel, and as he gently leads her away he tells her it was a misunderstanding and tries to reassure her the best he can.

Beausant, burning with jealousy and hatred for Claude, seeks Claude's father and tells him that Claude is on the grounds and wishes to see him at once. Fearing that some harm has befallen his only boy, the old man follows Beausant to where the prince and Pauline are strolling, and there Beausant points to Claude, saying, "There is your son—an impostor." The old man does not recognize Claude at first, but when they are face to face the gardener sees it is his boy. Pauline tries to convince them that there is a mistake, but Claude, who can hear it no longer, tells Pauline that it is true. That he is not Prince Rudolph, but Deuval, the gardener's son.

During the excitement M. Deupont and the ladies have come upon the scene and have witnessed it all. Pleading with Pauline for forgiveness Claude is led away by his father. When he arrives home he is almost frantic with grief, and tells his mother how, in his eagerness to be near Pauline, he has lost his only chance of gaining her love. Unable to see him suffer, his mother, unknown to Claude, goes to Pauline and tells her all. Pauline, who is true blue, says she will go to Claude at once, which she does. She finds him at his easel, and there on the canvas is a likeness of herself. Claude studies the face on the canvas, and is about to proceed with his work when he hears a slight noise behind him. Turning, he beholds Pauline, the girl he loves. It is not long until they are in each other's arms.

Beatrice, suspecting her sister's visit to the peasant cottage, tells her father and mother, who follow Pauline, and arrive just in time to see her in the arms of Claude. In anger M. Deupont disinherits Pauline and tells her that he never wishes to see her again. At first she pleads with her father, but finding it is of no use she returns to the arms of the man she loves.

After having won Pauline as his wife, Claude is not long in ascending the ladder of fame, and now as he sits at his easel there is a loving voice ever near to cheer him in his work. It is Pauline talking to her "Peasant Prince." Length, 1,000 feet.

VITAGRAPH COMPANY.

THE COBBLER AND THE CALIPH.—Mustapha, a cobbler, is discontented with life and tired of his work. He envies the Caliph, who passes down the street with a procession. A wise dervish, passing along, offers him a wishing ring in exchange for a pair of shoes. By means of this ring any wish can be gratified. Mustapha takes the ring and wishes himself Caliph. He is immediately transformed to that individual and for a while enjoys life, but soon becomes mixed up in court intrigues, murders and family troubles with the ladies of his harem. Omar, a desperate man, whom he has offended, starts a conspiracy and tries to murder him. He manages to escape in his night clothes and, as he is fleeing for his life, opportunely meets the dervish, to whom he begs for help. The dervish takes the ring and wishes the Caliph back to a cobbler again. Back to his original vocation, he sits contentedly working at his bench, never wishing to be a Caliph. Length, 585 feet.

SKI-ING TOURNAMENT AT ISHPEMING, MICH.—The first scene shows the contestants polishing their skis, preparing for their jumps. After they are ready they start one at a time down an incline to gather momentum and then shoot upward into space, their jumps being measured after they are through. The measurements are for height and distance. A very interesting Winter scene. Length, 345 feet.

THE BIRTH AND ADVENTURES OF A FOUNTAIN PEN.—An interesting and instructive film, depicting the different stages in the manufacture of fountain pens, beginning with the examination of crude rubber biscuits, then in turn grinding and washing the same, the process of drying and mixing (two-thirds rubber, one-third sulphur), the wonderful automatic covering machine, hand covering of mandrels with sheet rubber, packing of covered mandrels in soapstone, before vulcanizing; the vulcanizing oven, in which 5,000 pens are vulcanized at 308 degrees Fahrenheit; the stamping of the trademark on each pen; testing of the pens for leakage, and the making of gold pens. Length, 525 feet.

THE MAGIC FOUNTAIN PEN.—The pen draws sketches which change themselves slowly. First, Napoleon is drawn, this evolves into Emperor William, who in turn changes to King Edward, wearing a silk hat and smoking a cigar. This turns into a fine likeness of the Father of Our Country, George Washington. Then the smoking lamp on a pedestal changes itself into a young lady in one of the new style dresses and a large hat.

Then there is a warning to engaged couples; the dude and his girl have the kissing habit and finally turn into a pair of ducks. Then a flower pot is drawn and a little package of seeds. The seeds fall into the flower pot, a watering can is drawn, then raises up and the water pours out and sprinkles the earth in the pot. The sun comes out and its rays cause the seeds to sprout and in a few seconds a beautiful lily is grown.

The last sketch is just a circle, which changes shape until it becomes a picture of Bridget, the kitchen queen. The features then undergo a series of wonderful changes and, although it remains a complete picture throughout, finally turns into a society queen wearing a fashionable peach basket hat. Length, 475 feet.

INDEPENDENT FILMS.

PHOENIX FILM CO.

SALOME CRAZE.—This picture is a screaming farce. It shows a Turkish prince at Riverview Park demonstrating the peculiar power of a certain liquid he has recently discovered.

He has an odd-looking spraying device, in which he puts the liquid. He then sprays it upon the heads and shoulders of his subjects upon the platform and they immediately start to perform the Salome dance.

The fun is at its height when a small boy squeezes through the crowd to see the sight. He decides that he must have the machine and waits around until an opportunity presents itself, then steals it.

The Turk soon discovers his loss and frantically rushes after the boy, who easily eludes his pursuer by dodging through the crowd.

He then sprays the liquid on everyone whom he meets, and it is most laughable to see these people moving along the street "doing" the Salome.

The boy is enjoying himself hugely, when up comes the Turk. As he is about to take the machine from the boy, he turns it upon the surprised Turk, who immediately starts to do the Salome, much to the amusement of the small boy and those looking on. Length, 500 feet.

FLIRTATION COLLAR.—This is a very funny story of a young lady who has a very annoying experience with her collar.

While walking along the street her collar becomes very tight and uncomfortable. As she tries to adjust it, the little side jerk she gives her head is very similar to what a coquettish young girl might do when trying to flirt, consequently, as she is a very attractive young lass, she is soon followed and accosted by a number of men, both young and old.

Of course, she gives them the "icy freeze," but nevertheless the persistency of the male flirts becomes so embarrassing that she tries to elude them and becomes so exhausted that she finally sinks down on a bench in the park.

She is hardly seated before a young man is at her side.

Cupid works in many guises, and this chance meeting proves love at first sight. Length, 500 feet.

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Phonographic Message of Love (Ambrosio)	584 ft.
The Reason of the Strongest (Lux)	355 ft.
The Origin of Man (Lux)	387 ft.
Pierrot as a Grocer (Stella)	423 ft.
A Tramp Show Heart (Lux)	386 ft.
Horse to the Rescue (Italia)	676 ft.
Prince of Chalant (Italia)	587 ft.
Tragical Love (Lux)	449 ft.
Gaffles Vice King of Police (Lux)	587 ft.
The Life of a Pierrot (Cines)	765 ft.
Persistent Lover (Great Northern)	445 ft.
Herring Fishing (Great Northern)	248 ft.
Blacksmith's Wife (Bison)	850 ft.
A Tale of Texas (Centaur)	950 ft.

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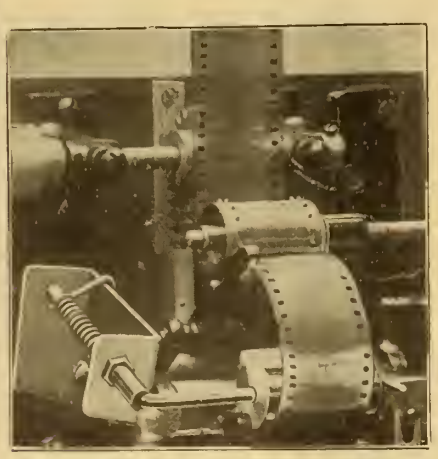

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BIOGRAPH COMPANY.

May 20—Resurrection (Dramatic) .....999 ft.
May 24—Eloping With Aunty (Comedy).....614 ft.
May 24—Two Memories (Dramatic).....318 ft.
May 27—The Cricket on the Hearth (Dramatic)....985 ft.
May 31—What Drink Did (Dramatic).....913 ft.
June 3—Eradicating Aunty (Comedy).....545 ft.
June 3—His Duty (Dramatic).....429 ft.
June 7—The Violin Maker of Cremona (Dramatic)..963 ft.
June 10—The Lonely Villa (Dramatic).....750 ft.
June 10—A New Trick (Comedy).....223 ft.
June 14—The Son's Return (Dramatic).....993 ft.
June 17—Her First Biscuits (Comedy).....514 ft.
June 17—The Faded Lilies (Dramatic).....481 ft.
June 21—Was Justice Served? (Dramatic) .....962 ft.
June 24—The Peachbasket Hat (Comedy) .....666 ft.
June 24—The Mexican Sweethearts (Dramatic).....309 ft.
June 28—The Way of Man (Dramatic).....986 ft.
July 1—The Necklace (Dramatic).....969 ft.
July 5—The Message (Dramatic).....944 ft.
July 8—The Country Doctor (Dramatic).....942 ft.
July 12—The Cardinal's Conspiracy (Dramatic).....999 ft.
July 15—The Friend of the Family (Dramatic).....749 ft.
July 15—Tender Hearts (Dramatic).....233 ft.

EDISON MANUFACTURING COMPANY.

May 28—The Child's Prayer (Dramatic).....660 ft.
May 28—Professor Fix Fixed (Comedy).....335 ft.
June 1—The Curfew Bell (Dramatic.....960 ft.
June 4—A Wife's Ordeal (Dramatic).....840 ft.
June 4—The Hold-Up Help Up (Comedy).....160 ft.
June 8—The Legend of Sterling Keep (Dramatic)..1000 ft.
June 11—Buying Manhattan (Historical).....400 ft.
June 11—The Boots He Couldn't Lose (Com.).....600 ft.
June 15—A Rural Tragedy (Dramatic).....1000 ft.
June 18—How the Tramp Got Even (Comedy).....160 ft.
June 18—Closed on Sunday (Comedy).....840 ft.
June 22—The Lost Invitation (Comedy).....905 ft.
June 25—The Whole World Kin (Dramatic).....520 ft.
June 25—An Affair of Art (Comedy).....480 ft.
June 29—The Man Without a Country (Dramatic)...1000 ft.
July 2—Parted on Their Honeymoon (Comedy)...690 ft.
July 2—He Wouldn't Go Under a Ladder (Com.)...305 ft.
July 6—Up the Ladder With Tom Boline.....995 ft.
July 9—A Squeednnk Sherlock Holmes.....500 ft.
July 9—An Absent Minded Cupid.....500 ft.
July 13—The Secret of the Locket (Dramatic).....915 ft
July 16—Caught by the Coupon Craze (Comedy)..475 ft.
July 16—The Egyptian Mystery (Comedy).....525 ft.

ESSANAY FILM MANUFACTURING COMPANY.

June 2—The Dog and the Sausage (Comedy).....350 ft.
June 9—Ten Nights in a Bar-room (Dramatic)....992 ft.
June 16—A Hustling Advertiser.....550 ft.
June 16—The Little Peacemaker.....450 ft.
June 23—The Curse of Cocaine (Dram.).....988 ft.
June 30—The Tramp Story (Dramatic).....750 ft.
June 30—A Case of Seltzer (Comedy).....250 ft.
July 7—The Black Sheep.....1000 ft.
July 14—Which is Which? (Comedy).....450 ft.
July 14—The New Cop (Comedy).....550 ft.

GAUMONT.
(George Kleine.)

May 22—Justice or Mercy (Dramatic).....400 ft.
May 22—A Guest's Predicament (Comedy).....471 ft.
May 25—The Blind Man of Jerusalem.....648 ft.
May 25—The Glories of Sunset.....285 ft.
May 29—The Accusing Double (Drama).....891 ft.
June 1—The Cripple's Marriage (Comedy).....522 ft.
June 1—The Good Omen (Comedy).....413 ft.
June 5—Saved From Conviction (Dramatic).....812 ft.
June 8—A Mother's Choice (Dramatic).....806 ft.
June 12—A Strong Diet (Comedy).....598 ft.
June 12—Historical Fan (Scenic).....278 ft.
June 15—Hunted to the End (Dramatic).....717 ft.
June 15—A Paying Business (Comedy).....285 ft.
June 19—The Cry from the Well (Dramatic).....812 ft.
June 22—A Good-Hearted Policeman (Dramatic).....572 ft.
June 22—The Troublesome Lamppost (Comedy).....357 ft.
June 26—The Wrong Medicine (Dramatic).....502 ft.
June 26—Stung by a Bee (Comedy).....377 ft.
June 29—Saved from the Flames (Dramatic).....453 ft.
June 29—No Appetite for Dinner (Comedy).....430 ft.
July 3—The Hand Bell (Comedy) .....420 ft.
July 3—The Sunny South of France (Scenic).....535 ft.
July 6—The Coin Collector (Magic).....493 ft.
July 6—Raised in the Country (Comedy).....502 ft.
July 10—Visions of Mother (Dramatic).....664 ft.
July 10—A Bad Case (Comedy).....314 ft.

URBAN-ECLIPSE.
(George Kleine.)

May 19—Objections Overcome (Drama).....430 ft.
May 26—How Jones Paid His Debts.....604 ft.
May 26—Panther Hunting on the Island of Java....357 ft.
June 2—Tender Cords (Dramatic).....628 ft.
June 2—Magic Carpet (Magic).....357 ft.
June 9—Two Heroes (Dramatic).....564 ft.
June 9—The Race Course (Sporting).....436 ft.
June 16—The New Footman (Comedy).....569 ft.
June 16—Modern Algeria (Scenic).....396 ft.
June 23—Winning a Princess (Dramatic).....636 ft.
June 23—Mrs. Simpson's Attractiveness (Comedy)...272 ft.
June 30—The Phantom Sirens (Dramatic).....727 ft.
June 30—Rulers of the World (Historical).....265 ft.
July 7—The Pretty Fishermaiden (Dramatic).....589 ft.
July 7—Exciting Steeplechase (Sporting).....364 ft.

KALEM COMPANY.

May 28—A Pig in a Poke (Comedy).....150 ft.
June 4—A Child of the Sea (Romantic).....455 ft.
June 4—The Omnibus Taxicab (Trick).....250 ft.
June 4—$5,000 Reward (Comedy).....170 ft.
June 11—The Little Angel of Roaring Springs .....970 ft.
June 18—A Priest of the Wilderness (Hist.).....735 ft.
June 18—Mardi Gras in Havana (Scenic).....
June 25—Famine in the Forest (Dramatic).....745 ft.
June 25—Never Again (Comedy).....135 ft.
July 9—A Soldier of the U. S. Army.....

LUBIN MANUFACTURING COMPANY.

June 17—Flossie's New Peach Basket Hat (Comedy).275 ft.
June 21—The Story of Two Lives.....775 ft.
June 24—Saved by His Sweetheart.....440 ft.
June 24—The Hypnotic Cure.....385 ft.
June 28—The Oysterman's Gold (Dramatic).....715 ft.
June 28—Mary Jane Visits Her Country Cousin (C.).200 ft.
July 1—The Old Army Chest (Dramatic).....930 ft.
July 5—A Great Wrong Righted (Dramatic).....810 ft.
July 8—The Sideboard Folding Bed (Comedy).....505 ft.
July 8—Room Mates (Comedy).....335 ft.
July 12—Driven From Home (Dramatic).....750 ft.
July 15—Two Cousins (Dramatic).....965 ft.

PATHE FRERES.

June 9—La Tosca (Dramatic).....1075 ft.
June 11—A Woman's Intrigue (Dramatic).....476 ft.
June 11—Snake Skin Industry (Industrial).....492 ft.
June 12—Skylight Theater Seat (Comedy).....289 ft.
June 12—Rapids and Falls of Tannfoasen and Rista (Educational) .....390 ft.
June 12—His Lucky Day (Comedy).....295 ft.
June 14—The Dog Detective (Dramatic).....659 ft.
June 14—Cupid's Four Darts (Comedy).....262 ft.
June 16—The Reckoning (Dramatic).....666 ft.
June 16—Strenuous Sneezer .....269 ft.
June 18—Mixed in His Dinner Dates (Comedy).....623 ft.
June 18—Looking for His Umbrella (Comedy).....361 ft.
June 19—Poor Little Kiddies (Comedy).....443 ft.
June 19—Good Birthday Present (Comedy).....338 ft.
June 19—Making Lace (Industrial).....197 ft.
June 21—For His Daughter's Sake.....836 ft.
June 23—The Grandfather.....1062 ft.
June 25—An Affair of Honor.....440 ft.
June 25—An Assortment of Aeroplanes.....456 ft.
June 26—Joan of Arc.....853 ft.
June 28—A Western Hero (Dramatic).....410 ft.
June 28—Broke Again (Comedy).....535 ft.
June 30—Psyche (Scenic) .....934 ft.
July 2—The Bogey Woman (Comedy) .....394 ft.
July 2—Fun with a Manikin (Comedy).....587 ft.
July 3—Book-Taught Hypnotism (Comedy) .....315 ft.
July 3—An Inspiring Sunset (Scenic) .....289 ft.
July 3—Determined Wooer (Comedy) .....390 ft.
July 5—A Child's Love (Dramatic).....524 ft.
July 5—Spanish Army (Educational).....442 ft.
July 7—A Tragic Ending of Shrove Tuesday .....459 ft.
July 7—Tunisian Industries (Scenic).....426 ft.
July 9—A Little Detective (Dramatic).....774 ft.
July 9—The Fan (Scenic).....213 ft.
July 10—The Witch's Donkey (Comedy).....445 ft.
July 10—Trained Falcon (Scenic).....403 ft.
July 12—Different Rulers of the World (Historical).426 ft.
July 12—Wood Floating in Morvan (Industrial).....459 ft.
July 14—The Evil Spirit in a Girl's Boarding School (Comedy) .....623 ft.
July 14—True to Her First Love (Dramatic).....358 ft.
July 16—The Hand of Justice (Dramatic).....1010 ft.
July 17—Invisible Thief (Comedy).....377 ft.
July 17—A Kind Hearted Touch (Dramatic).....587 ft.
July 14—Which is Which? (Comedy).....450 ft.
July 14—The New Cop (Comedy).....550 ft.
July 13—Only a Dream (Magic).....470 ft.
July 13—A Sure Cure (Comedy).....490 ft.
July 17—In the Hands of the Enemy (Drama).....734 ft.
July 17—The Lost Tie (Comedy).....227 ft.
July 14—Conchita, the Spanish Belle (Drama).....550 ft.
July 14—The Wizard's Walking Stick (Magic).....424 ft.
July 15—The Peasant Prince (Dramatic).....1000 ft.

SELIG POLYSCOPE COMPANY.

May 6—Adventures of a Keg (Comedy).....200 ft.
May 13—The Bad Lands (Dramatic).....1000 ft.
May 20—Hunting Big Game in Africa (Scenic).....950 ft.
May 27—A Wartime Sweetheart (Dramatic).....1000 ft.
June 3—Fighting Boh (Dramatic).....995 ft.
June 17—In the Sultan's Power.....1.000 ft.
June 24—A Country Girl's Peril (Dramatic).....1000 ft.
July 1—Ben's Kid (Dramatic).....1000 ft.
July 8—The Lion Tamer (Dramatic).....975 ft.
July 15—The Peasant Prince (Dramatic).....1000 ft.

VITAGRAPH COMPANY.

June 5—The Oriental Mystic (Comedy).....395 ft.
June 8—A Friend in Need is a Friend Indeed.....552 ft.
June 8—Mr. Physical Culture's Surprise Party.....417 ft.
June 12—A Romance of Old Mexico.....530 ft.
June 12—Caught at Last.....440 ft.
June 15—The Foundling .....1000 ft.
June 19—The Plot that Failed.....485 ft.
June 19—A Maker of Diamonds.....490 ft.
June 22—The Duke's Jester (Dramatic).....945 ft.
June 26—The Troubles of an Amateur Detective .420 ft.
June 26—The Old Organ (Dramatic).....527 ft.
June 29—Washington Under the British Flag (Hist.)990 ft.
June 3—Washington Under the American Flag (H.)995 ft
July 6—Led Astray (Dramatic).....565 ft.
July 6—The Dramatist's Dream (Dramatic).....390 ft.
July 10—Mine at Last (Dramatic).....610 ft.
July 10—Wearybones Seeks Rest and Gets It (C.)..305 ft.
July 13—The Cobbler and the Caliph.....585 ft.
July 13—Skiing at Ispheming, Mich.....345 ft.
July 17—Birth and Adventures of a Fountain Pen....525 ft.
July 17—The Magic Fountain Pen.....475 ft.

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Don't Pay $2.00 for the privilege of repeating or Trust Films.
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The Views and Film Index, a "pamphlet" owned by Trust Film Manufacturers, states that Swanson has quietly folded his tent and disappeared. Not so—merely too busy handling business with

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the finest of the world's products—to bother with you. Can't be annoyed. He further says that the Independents are "making good" with Trust film secured before going Independent. What a joke. We only use their film for our very cheapest service, and if you can use them and will write us, we will rent you *Six reels a week for $20.00*, and allow you to sub-rent to one other exhibitor and allow you to earn whatever you can get; also will allow you one-half of rentals on all extra customers you get in addition to the first one. Isn't that getting money pretty easy. This offer is only good from our Chicago office.

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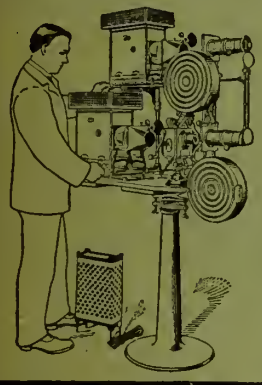

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The Adventures of Fifine

Fifine, an orphan pupil in Madam Lemair's acadamy receives word that her guardian plans to marry her to his nephew. She resents and with the help of her chums runs away. In escaping from an angry farmer whose apples she has taken she runs into an apartment house and is there protected by a young man who strangely happens to be her guardian's nephew. When matters are explained Fifine is not averse to marrying the young man much to the gratification of her guardian. Length 490 ft.

SATURDAY, JULY 24

Vitagraph "High Art" Film

The Sword and The King

A small kingdom is oppressed by a tyrant king. On a hunting trip he wantonly kills a shepherd. The ghost of the victim constantly appears before the king. As years go by the people's burdens are increased until they finally rebel. The shepherd's son, now grown to manhood, leads the people, kills the tyrant, thereby avenging his father's death and freeing the kingdom of its oppressor. By common acclaim the shepherd is crowned king. Length 991 ft.

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May 28, 1909

I am now holding my crowds, and light is fine as ever was thrown on sheet. Another show in the same town is using another make current saver and mine has their light skinned every way and their throw is only 30 feet whereas mine is upwards of 90 feet. I will recommend your Economizer as a good thing and a godsend to a moving picture man who has a show out in the sticks. . . .

June 21, 1906

Find enclosed check for $25, second payment on the Economizer I bought from you. Will say that said Economizer does all you claim for it.

Respectfully,

(Signed) E. G. Henson

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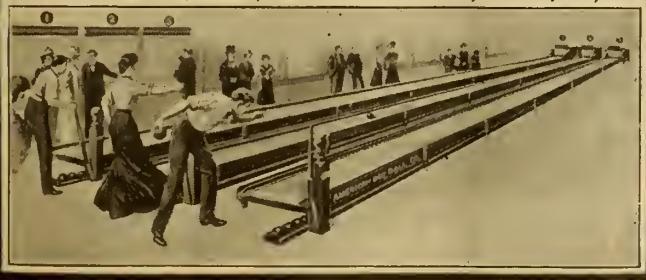

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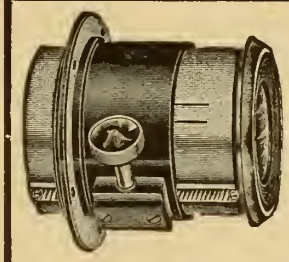

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GAUMONT FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

TRUE TO HIS MASTER

Drama. Approximate Length, 554 Feet.

RELEASE, TUESDAY, JULY 20, 1909.

A pathetic production of unusual merit. The photographic quality and dramatization are par excellence.

As the blind man and his dog, the principal characters in this series, arrive at their home, and the master is adding the result of his day's earnings to his little hoard, he is attacked by vagrants, who lead the old man out into the woods, where they leave him to his destiny and lock the dog up in the shed. The dog digs his way out of the shed, runs to the station and brings the police to the scene. Following the scent, he traces his master to the woods and reaches him just as he is about to step over a precipice. The vagrants are overpowered and taken into custtody.

THE MAN IN THE MOON

(Colored.)

Coloring extra, $8.00.

Farce-Comedy. Approximate Length, 317 Feet.

RELEASE, TUESDAY, JULY 20, 1909.

Beautifully hand colored and of excellent technique.

Two lovers perform a fandango dance. A jealous quarrel follows and the heartbroken swain decides to end it all. He throws himself from the window of his room, but instead of being killed the anchor of a passing balloon intercepts his flight and he is taken up high into the clouds. Laughing at the poor, unfortunate mortal, the moon arouses the anger of the desperate lover and a battle between the two ensues. The moon seems to get the worst of it and a comet appears, transforming into a beautiful woman, who remonstrates with him for the trouble caused. The moon enters a complaint against her antagonist and three stars sit as judges to hear the case. The legal battle is terminated in favor of the lover. He, however, implores the pardon of the court and is discharged, whereupon he drops down to earth into the arms of his sweetheart, who is glad to see him.

VERY FASCINATING.

THE MONK'S MOTHER

Drama. Approximate Length, 664 Feet.

RELEASE, SATURDAY, JULY 24, 1909.

A MASTERPIECE IN THE ART OF MOTOGRAPHY.
A WAR INCIDENT OF REMARKABLE PATHOS.

(See Stories of the Films for description.)

BROWN'S MOVING DAY

Comedy. Approximate Length, 290 Feet.

RELEASE, SATURDAY, JULY 24, 1909.

A COMEDY OF THE ROLLICKING ORDER.

Brown determines that he must be present and boss the moving job. As a result, much furniture is broken, dishes smashed and bric-a-brac ruined, and it finally becomes necessary to remove Brown himself. Sure to create a good laugh. Well rendered and good quality.

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GEORGE KLEINE

Licensed by Motion Picture Patents Co.

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Drama. Approximate Length, 957 Feet.

RELEASE, WEDNESDAY, JULY 21, 1909.

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(See Stories of the Films for full description.)

George Kleine

Importer of Gaumont and Urban-Eclipse Films

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Moving Picture World

Founded by J. P. CHALMERS.

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Editorial.

Copyrighting Moving Picture Films —An Inconvenient Law.

The copyright law which came into force on July 1st, deals incidentally, of course, with the protection of moving picture films. As we pointed out in a former article, several weeks ago, moving picture films are protectable under the sub-section "J" of the Act: "Photographs." Now, in order to secure copyright protection of a moving picture film, it is necessary, according to this law, to deposit at the time of registration two copies of the film at Washington. This rule, as to the deposit of copies, applies generally to books, periodicals, lectures, maps, etc. —in fact, to all matter for which copyright protection is sought—so that the moving picture has to take rank with a mere map or photograph in sheet form.

This, on the face of it, is obviously a serious tax on the film maker. Just for a moment imagine the enormous expense that he is put to in having to make two extra complete copies of every subject that he produces. It does not matter whether it be 100 feet long, 200 feet long, or even a thousand feet. The rule of the law applies, and it can readily be calculated that copyright protection on moving picture films is liable to be an almost prohibitively expensive luxury for the moving picture film maker. With some makers, the cost would be ruinous.

It has been represented to us by several moving picture film makers that the law, in this respect, is a great injustice for the moving picture film maker, and that a way could or might be found by the authorities at the Washington Copyright Office whereby, whilst the letter of the law could be complied with, the cost of doing so to the film manufacturer would be considerably reduced. In other words, that instead of being required to deposit two entire copies of each film, strips only of a subject are all that are essential in order to secure identification of a subject, and, consequently, registration and protection.

We therefore suggest to those in charge of this matter at Washington that some such regulation as this could be made. The film makers are anxious to meet every reasonable requirement of the law, but they feel that its literal observance would put them to an expense not contemplated by the draftsmen responsible for the wording of the Act. Moving picture prints are not so easily and inexpensively made as are copies from type or single negatives. But when these facts are recognized by the authorities at Washington, no doubt a special provision will be made to meet the reasonable requirements of the film makers.

The Independent Outlook.

To follow the trend of events of the Independent section of the moving picture field demands a very clear brain indeed, and some amount of prescience. Things happen or are about to happen and it therefore devolves upon plain newspaper people like ourselves to forecast their probable influence on the business. But this is a task from which, frankly, we recoil. And for a plain reason: that in the Independent ranks it is nothing but discord, uncertainty, disunion, lack of homogeneity and all the rest of the elements that go to make for failure.

Of course this kind of reading will please the sybaritic scoffer of No. 1 Madison avenue, who seems to derive his chiefest pleasure in life in alternately scolding Mr. Laemmle or Mr. Murdock; in fact, were it not for the existence of Laemmle and Murdock it is difficult to see how Brother Hoff could fill his almost amusing, if erratic, pages, for they are conspicuously deficient in any editorial reference to the moving picture as a technical or pictorial product; in fact, the last place where you can learn anything about the moving picture business as a business is in the pages of our esteemed contemporary of No. 1 Madison avenue, New York City, U. S. A. But this is a digression. We are concerned as the one and only representative moving picture publication in this country, for the success of all reputable sections of the moving picture industry. The future of one of them is clear according to another article in this week's "World." But what of the other sections? What of the Independent renters, the Independent manufacturers, the independent importers; in fact, of all the elements that go to make up the non-licensed part of the business? An Independent Film Service Association seems to have been started. It has not done much up to the present. There is talk of the Independent manufacturers combining for purposes of mutual protection. And now comes the announcement that the International Company is adding fresh confusion to the situation by creating its own list of exchanges. Everything, therefore, makes for disunion rather than union; a state of affairs which, frankly, we deplore.

We deplore the state of affairs for two or three paramount reasons. In the first place they make for the success, neither of the individual, nor of the Independent section of the trade collectively. Disunion means destruction, and that is the plain English of it. It is no doubt true that imported pictures are not selling with anything like the success that they should. On the other hand some of the newer manufacturers are producing exceedingly good work, and therein seems to us to lie the principal hope of the Independent movement. Months ago we were the object of many reproaches from the Independent side that their cause was not adequately represented in these pages. We beg to say that we have done everything that is humanly possible to give the Independent a show in the columns of the Moving Picture World. We have allowed them to air their grievances. We have personally interviewed some of the leaders and advised them to get together for purposes of mutual benefit. We have, whenever possible, given their pictures a good word; in fact, we have done everything possible that a newspaper can do, in this manner, without actually managing all the Independent businesses. And some of them want managing badly enough.

Still we hope from the chaotic condition of affairs on the non-licensed side that something clear and definite may spring to the advantage of the Independent side in particular, and the business as a whole in general. At one time (indeed it was so recently as last Fall, before the gentle soothsayer of No. 1 Madison avenue appeared on the scene) the entire outlook was as black as that of the Independents is now. But we were confident that union would triumph, as it ultimately did, and we are equally confident now that the Independent importers, exchanges and manufacturers will ultimately get together for purposes of mutual benefit. The sooner they do, the better for themselves, the better for us, and the better for everybody.

Moving Pictures the Photographs of the Future.

By Thomas Bedding, F.R.P.S.

[From "Camera Craft" for June.]

I write this article for the readers of "Camera Craft," which is one of the most broadmindedly conducted photographic publications in the world, by way of a reply to some attacks on moving pictures that I have read with regret in some other photographic magazines of late. At the outset it seems to me that the attention of the photographic public, might, with profit, be directed towards the moving picture as a vehicle of pictorial expression, and as offering a means for technical improvements such as photographers might be able to impart to it.

In other words, while it is evident to most careful observers that pictorial stationary photography has practically reached the limits of its development and that very little else remains to be done towards extracting the possibilities from it, the moving picture, which is practically virgin ground to the pictorialist and the technician, offers unlimited scope for study, experiment and improvement. Technically good moving pictures are rare, and those having pictorial qualities are practically non-existent. The work is largely in the hands of men whose knowledge and experience have been gained by haphazard means.

Fortunately there are signs of a better state of things. In the production of a single film, the arts of the playwright, the producer, the photographer, the scene painter, are drawn upon to their utmost possible extent. Dealing only on this occasion with the work of the photographer, it is manifest that, in the matter of lighting, exposure, development of negative and positive and the prevention of defects, there is as much if not more real fundamental knowledge required than in any other branch of photography. The whole thing, indeed, is a matter of pure standardized science, without which failure is certain.

But we see so little real knowledge, that is, real science, applied to the production of moving pictures, that I draw attention to the matter in the hope that many of your photographic readers will devote their minds to it. The moving picture is at a turn of its career, and the demand for it is growing so strongly that a very wide field is open for good technical work in connection with it.

So with the pictorial phase: at present very little attention is paid to this end of the matter, but the moving picture to-day stands in as much need of pictorial improvement as did the stationary photograph of twenty-five years ago. We all remember what that was.

I trust that these few suggestions will be the means of stimulating ideas in connection with a most interesting branch of work. A great deal of nonsensical rubbish is written about moving pictures in the American press; but few pause to realize what a fund of care and intelligence is required to produce them, and what scope they offer for improved technical and pictorial treatment. One day, who knows? we may even see a moving picture salon!

Now for the polemical side of the matter. The moving picture, like all new things, has suffered from the biased and ignorant attacks of ill-informed writers in the press. Some unsuitable subjects have been produced and shown, whereupon irrationally minded persons have rushed into print and, arguing from the particular to the general, have condemned moving pictures as bad and objectionable, oblivious to the fact that, while the little that is bad may attract attention, the great that is good has passed unnoticed. I regret to note that some of these attacks have appeared in photographic papers and that they are signed by writers who should know better. I trust that this little protest will be the means of arresting further injustice in this direction. The case is somewhat more difficult in regard to the ordinary newspaper, which is simply a vehicle for inexcusable ignorance. However, much has been done to educate the American newspaper editor up to the fact that, in unreasonably condemning moving pictures, he is only manifesting his own ignorance on the subject to his readers; and so the evil is being cured by the simple process of applying a counter irritant. So far no defense of the moving picture has appeared in a photographic publication. This, therefore, is the first article of the kind that has been written, and I am hoping that its publication in the pages of "Camera Craft" will serve two ends, namely, to draw attention to the enormous technical and pictorial possibilities of this kind of photography, and protect it from the thoughtless and prejudiced attacks of the shallow smatterer.

EXHIBITORS SEEK PROTECTION.

We have before us a long letter from an exhibitor, complaining that he is not getting protection or being treated right by the Patents Company. Boiled down, his complaint amounts to this. There are only two shows in his town; both have been running licensed film, the full three reels each day, with illustrated songs. Now, this man's competitor has added an extra reel of old licensed film as an additional attraction and our correspondent thinks and says that the Patents Company should step in and compel him to go back to the three reels and even competition. In our opinion, if the Patents Company were to do this and dictate to the exhibitor how much or how little he should give his patrons, the next thing they would be asked to do would be to place their own men in charge of the show and turn over the profits to the exhibitor. From the letter we gather that both shows are charging five cents admission. This is too little for a show of three reels and two songs. Other places are getting the crowds at ten cents for the same show. One new and one old reel, with music or songs, is sufficient for a nickel, and we suggest that the two exhibitors, instead of trying to bankrupt each other by seeing who can give the most for the least money, get together and agree upon an equal division of the available reels. It is possible that this can be arranged so that each house has always a different show. This is the second letter within a week complaining in the same strain. It shows a deplorable lack of business acumen on the part of the exhibitor if he feels the need of an outside force to tell him how to run his business. Exhibitors in some localities have come together and agreed upon a policy. In this case, where there are only two concerned, it seems to us that the matter should be easily accomplished.

DET SKANDINAVISK-RUSSISKE HANDELSHUS.

The above title (do not try to pronounce it) is the firm name of a large importing house in Copenhagen, Denmark, which also does a large business in Russia. They present good credentials and ask us to put them in communication with American manufacturers who desire representation in these two countries. They seem to be one of the most substantial importing and commission houses in that part of the world and we suggest that American film and machine manufacturers get in correspondence with them. The address is Det Skandinavisk-Russiske Handelshus, Fiolstrade 20, Kjobenhavn, K, Denmark.

The Motion Picture Patents Company and Its Work.

A Retrospect and Appreciation.

Exactly six months ago a new power arose in the moving picture field. That power was the Motion Picture Patents Company. The strong man always receives respect, simply because of his strength. So it is with associations or combinations of individuals. They are respected in the exact ratio of their strength and power. The power of the Motion Picture Patents Company was made clear to the meanest capacity on December the 26th last, when there was published a document which contained the momentous provision: "All of the patents known by experts and authorities to have an important bearing on the manufacture of motion pictures and projecting machines have been purchased by a new concern incorporated as the Motion Picture Patents Company." Even the humblest individual engaged in the moving picture business could not fail to recognize the inherent power of this statement. It meant, of course, that there had entered the moving picture field a factor, possibly of predominance, and certainly of prominence, which was bound in the nature of things to exercise a great influence over the progress of the moving picture industry of the United States, if not of the world.

A NEW POLICY AND ITS NEED.

The policy of the new company was briefly outlined in succeeding paragraphs of the document from which we have quoted. It is interesting after this lapse of time to shortly summarise the principal lines of that policy. At the outset the company declared its purpose to be for "the general betterment of the entire business, from the manufacturer to the exhibitor." To that end it licensed the following companies to operate under its patent rights:

Biograph Company,
Edison Manufacturing Company,
Kalem Company,
George Kleine,
Lubin Manufacturing Company,
George Melies Company,
Pathe Freres,
Selig Polyscope Company,
Vitagraph Company of America.

It laid down that from January 1, 1909, licensed films were to be leased and not sold; that they were to be used only on licensed projecting machines; that an exhibitor using a licensed projecting machine must pay a license fee, and that each of the licensed manufacturers was to compete for the business of the country on the basis of merit alone. This document, as we have said, was issued at the end of last year. It is, therefore, opportune at the expiration of six months to glance at the manner in which this company has carried out its policy. In order to do this more effectively, we append a brief history of the condition of affairs in the moving picture field which existed before the formation of the company, merely premising that for three or four years prior to December last the moving picture business occupied in public esteem a position so offensive, so contemptible, and in many respects so degrading, that respectable people hesitated to have their names associated with it.

A NOTE OF HISTORY.

"The general dissatisfaction with conditions first resulted in a meeting of manufacturers in New York on November 9, 1907. The meeting resulted in a call for a general conference at Pittsburg on November 16, at which all the American and most of the foreign manufacturers were present or represented, together with the film renters. This conference was the nucleus of the United Film Service Protective Association, which adopted the following set of resolutions as their platform:

1. The renting interests enrolled as members to purchase film only from the association of manufacturers and importers.
2. No duplicating of film.
3. The elimination of sub-renting. (A sub-renter was defined as one who, for the purpose of profit, secures film from a renter and re-rents it.)
4. No film to be sold second-hand.
5. Retiring of film purchased after it has been rented for a period to be decided; the returning of this used film to the manufacturers.

"Another meeting was held at Chicago, on December 14, 1907, at which the platform was ratified and officers elected and a committee appointed to draft a set of by-laws. The rotten plank in the platform of the association and the cause of its collapse and of much acrimonious discussion and expensive litigation was the lack of unanimity among the manufacturers, based on rival patent claims. This led to the dropping of the terms 'United' and 'Protective' from the title and the formation of the Film Service Association at a meeting held in Buffalo on February 8, 1908. At this meeting the renters forming the F. S. A. signed allegiance to eight manufacturers licensed under the Edison patents, a rental schedule was adopted and really earnest effort was made to reform the business. The avowed motive of the eight manufacturers at this meeting was that the 'combination of interests was ninety-nine parts commercial and one part legal, the legal aspect being only a stepping-stone to accomplish the prime object of placing the business on a substantial footing for the ultimate benefit of all concerned.' It was but a short step in advance, but perhaps all that could have been accomplished at that time.

"The American Mutoscope and Biograph Company, feeling secure in their own patents, licensed four importers and headed the opposition, to which movement George Kleine, an important and aggressive factor, gave the name of 'Independents.' The dog-eat-dog policy of the competing factions developed a condition worse than before, notably in the competition between the film renters, and resulted in a call for another meeting in New York on July 11. The manufacturers met here in secret session and formulated a plan to unite the opposing interests, the Edison and Biograph companies having each become satisfied by this time of the strength of the other's claims to patent rights. A company known as the Motion Picture Patents Company was formed to acquire the rights to the Edison patents, the Biograph patents, and such other important patents as were considered to have an important bearing on the taking and projecting machines in general use or which were considered to have commercial value."—*Moving Picture World,* Jan. 16, 1909.

CHANGED CONDITIONS.

This brief historical resume of the conditions preceding the events of January last show clearly that the manufacturers were in a condition of antagonism one to the other; that the film renters were also disorganized; that the moving picture theater, as a place of entertainment, had fallen into a state of disrepute; that it seemed almost humanly impossible to lift it into popular esteem, and that, generally speaking, the entire business, on the very threshold of what promised to be a prosperous era, was threatened with premature decay through inherent rottenness. It can truly be said that if some such force as the Motion Picture Patents Company had not come into existence last year, conditions at the present time would have been so bad that the very existence of the moving picture itself

would have been jeopardized. All over the country you had the public conscience revolting against the display of unsuitable, degrading, demoralizing, obscene pictures. You had the press antagonistic to the moving picture; you had the clergy similarly hostile; you had municipal and local authorities all over the United States avowedly unfavorable to the nickelodeon; you had overcrowded and bad theaters; in fact, you had about as bad a condition of business as could be imagined.

Yet, in a few short months, all this has been changed. You have even a censorship board, in process of becoming nationally established. Press and pulpit are no longer antagonistic to the moving picture. Municipal authorities are looking kindly on it; unsuitable theaters have been closed; existing ones improved; the quality of the picture has steadily advanced; and all around the condition of affairs, as contrasted with those in the dark days of last December, are full of distinct signs of progress and generally give promise of such a healthy state of things that it is safe to predict a very prosperous and profitable time, indeed, for the moving picture as a factor in the entertainment of the great American people.

CAUSES OF THE IMPROVEMENT.

To what do we attribute this remarkable improvement? To what particular force or agency? We cannot, in fairness, ascribe the improved condition of affairs to any one particular cause. Press, pulpit and public did their work of protest thoroughly well and earnestly. Municipal authorities and other public bodies and censors, enthused, and others all put their shoulders to the wheel with the object of bettering the condition of the moving picture. But even so, all these, either severally or collectively, would have failed in their object, if there had not been at hand some predominating power to guide and direct the efforts of those who were so earnest in their endeavors, but so comparatively powerless to enforce them. That power was, we unhesitatingly state, the Motion Picture Patents Company, the influence of which all through these last six months has certainly been cast in favor of the "general betterment of the entire business," which improvement, without the prestige and efforts of the company, would certainly not have progressed so far as it has done.

THE COMPANY AND ITS CRITICS.

No new enterprise was ever conceived in this world without provoking opposition. The Patents Company, as our pages week by week have testified, have had plenty of opposition. They have been called all sorts of names, which, to the credit of Mr. Dyer, Mr. Kennedy and their associates, have been borne with cheerful equanimity; they have been accused of depleting the pockets of the unfortunate exhibitor, who, however, in most cases is perfectly well able to take care of his own interests. They have come in for a share of that kind of gentle abuse and criticism which it is the peculiar privilege of Mr. Rockefeller, Mr. Harriman, Mr. J. J. Hill and other successful business men to attract, but, as we have said, all this has been borne with delightful equanimity, because the Patents Company have felt consciously strong of their own legal position, and have had the determination, the power and the ability to carry out the business policy outlined in December last. To do the officials of the company credit, they have carried out that policy far more successfully than many anticipated they would. Mistakes and impolitic tactics there have, of course, been. But this sort of thing is inseparable from all new enterprises. "No man is perfect," said the late Professor Jowett, of Oxford, "not even the youngest of us"; and the Patents Company is a very young company, indeed.

FACTS AND FIGURES.

The statistical end of the company's business as it at present stands is of some interest. First of all, the associated manufacturers express satisfaction with their affiliation with the Patents Company. So far from the business having fallen, we are informed by these gentlemen that their returns have very largely increased and are increasing at the present time. The same may be said with regard to the licensed exchanges. At the outset of affairs something like 150 exchanges accepted a license from the Patents Company to deal, on specified terms only, in licensed films. A considerable number of that 150 have been eliminated, and thus at the present time there are only about 100 licensed film exchanges throughout the United States. These, again, so far as we can learn, are perfectly well satisfied with the condition of affairs. Now we come to the exhibitor and his license fee, about which matter such a great deal of discussion has taken place—some of it in our own pages. This article, however, being in the nature of a review, rather than that of criticism, it does not fall upon us to consider the license matter in any other aspect than that of mere matter of fact. In the United States the number of moving picture theaters is variously estimated as between 8,000 and 10,000. Of these, at the present time there are something more than one-half, that is, between 6,000 and 7,000, moving picture theaters which are paying the Patents Company a license fee for the use of their patented projecting machines. This fact shows with clearness and distinctness that, "trust" or no trust, combine or no combine, and equitable or the reverse, the Motion Picture Patents Company, in the month of July, 1909, is by far the most powerful factor in the moving picture field at the present time. Moreover, all the signs point to a continuance of that predominance.

We endeavored to show that the influence of the company has been beneficial to the industry as a whole. Let the reader of this article, however, perfectly well understand that the policy of this paper is not factional. We stand, as we have said over and over again, for the advancement of moving pictures, and not for any one section of the trade interested in them. Suppose that to-morrow (of course, we are in the domain of conjecture), but let us suppose that to-morrow a new power arose, entirely overshadowing or even obliterating the Motion Picture Patents Company, a power infinitely greater and mightier, which made for the betterment of the moving picture, and its sincerity were demonstrated to us, then we should give that power the support of this paper. Just as throughout the piece we have endeavored to support the Patents Company as a valuable factor in the situation, not sparing our criticisms of it, but always recognizing its value as a power and as a force. Of course, the company has enemies. Which company or which individual has not? And while we are here in the realm of conjecture, let us suppose the company absolutely disintegrated to-morrow, and as this number of the Moving Picture World saluted the eyes of the reader, the Motion Picture Patents Company, with all its organization and paraphernalia, vanished into thin air, what would happen? What would be the condition of affairs? Why, we venture to think that the last state of the moving picture industry would be worse than the first and that chaos would come again. The dark days of last December would return and a void would be created which it would be difficult to fill.

PRESENT POSITION OF THE COMPANY.

This view of the Patents Company and the work it has done and the position it fills and the influence it is likely to exert on the moving picture industry, is not only peculiar to ourselves who are writing this article, but it is

a view shared very largely by the general public, by the press and by an enormous number of people who have only a small acquaintance with the moving picture industry. In other words, it is the opinion of those who are in the game but who are looking on it with clear eyes and unclouded brain. It is, in short, an intelligent public appreciation of the Motion Picture Patents Company and its work. But, more than that, it is also the view not merely of many of the Patents Company's supporters, but of many on the Independent side, including manufacturers, film renters and exhibitors, who, though they may not be working under licenses, yet have assured us over and over again that they recognize the value of the Patents Company as a predominating force in the moving picture field. A force, the influence of which has been exerted for the general good.

FRANK L. DYER,
President, Motion Picture Patents Company.

At this point it is perhaps useful to point out that the Patents Company is a patents holding company; that is to say, it does not of itself handle the pictures. It is really an administrative body controlling the use of the patent rights which it has acquired. The president of the company is Frank L. Dyer; its vice-president, H. N. Marvin; treasurer, J. J. Kennedy; secretary, George F. Scull, and the general manager, D. MacDonald, with whose names the readers of the World are now, of course, very familiar. The offices of the company are situated at 80 Fifth avenue. The company has its own separate autonomy, that is, it exists as an ordinary business concern. But it works in affiliation or in association with the manufacturers, and of these there are regular periodical meetings, in which business matters as affecting the general situation are discussed. In other words, the manufacturers both directly and indirectly contribute to the revenue of the company and in return they receive the

protection for which they have contracted as licensees of the patents under which they work, patents which, of course, cover the use of cameras, perforated film and the like. Therefore, it is necessary, for the enlightenment of the reader, to emphasize this distinction, namely, that the Patents Company and the associated manufacturers, though working interdependently, yet also have independent and, indeed, individual existence.

GENERAL INFLUENCE.

A review of the work which the Patents Company has done in the six months of its existence, outside the mere conduct of its own business affairs at 80 Fifth avenue, would be incomplete if we failed to recognize the support which it has given to the censorship of moving pictures in New York City, and its influence in preventing the passage of absurd legislation at Albany; to its action in endeavoring to induce Mayor McClellan to take up a less tyrannical position towards the moving picture; to its work in helping to provide a means of better illuminating moving picture theaters, and generally to its policy of co-operation with public and private bodies in bringing about a more favorable recognition of the moving picture as a popular form of entertainment. That influence has, of course, been used through the press and in various other ways, and although it may not have always seemed good at the time, it has always, we are convinced, been exerted with the idea of promoting the general betterment of the entire business.

THE FUTURE.

So much for the past and present of the company; what of the future? The present indications point to a continuance of the policy that was inaugurated six months ago. As a business concern the company has fulfilled the expectations of its founders, and both collectively and individually the manufacturers are satisfied with the efforts that are made on their behalf. On these facts we are justified in assuming that the company will continue to be, as it has been during the six months of its existence, a foremost factor in the moving picture field, and that its influence will be cast on the side of "the general betterment of the entire business from the manufacturer to the exhibitor." It is clear, from the indications that we have given, that its policy will be carried out on lines that have already been laid down. Having control of the larger number of moving picture theaters of the United States, it necessarily follows that the class of pictures shown, together with the manner in which the various businesses are conducted, will be directly under the company's influence. This, from the public point of view, is a feature to be welcomed. The elimination of excessive competition, the prevention of the cutting of prices of licensed film, the gradual eradication of junk, and at the same time the uplift of the standard of quality, are matters well within the company's ability to carry out. All this, of course, is from the point of view of the public, whose standpoint we are endeavoring to take in this article. The public concerns itself, as a rule, very little with the agency by which it receives the goods for which it pays, so long as those goods are satisfactory in quality and price. On these grounds alone, therefore, it can be well conceived that, from the public point of view, the continued existence of the Patents Company and the conservation of its policy are things to be desired. The last thing the public wants is a reversion to the state of affairs of December, 1908, and frankly we welcome any agency which will prevent such a terrible set-back. On these grounds, therefore, it can be seen that the Patents Company has a strong force of public opinion at its back. Moreover, throughout the trade its competitive influence, we believe, will, in time, be regarded as distinctly beneficial.

Plain Talks to Theatre Managers and Operators.

By F. H Richardson, Chicago.

CHAPTER X

FINDING THE FOCAL LENGTH OF LENSES AND FINDING THE SIZE LENS REQUIRED TO PROJECT A GIVEN SIZE PICTURE AT A GIVEN THROW.

Finding the focal length (commonly termed the "focus") of a lens is a very simple operation, but one very little understood by operators. To ascertain the focal length of a condenser lens, pin a sheet of blank paper on the wall opposite to, and removed at least ten feet from, a window through which comes strong light. Next, holding the lens as in Fig. 29 A, with the flat surface square with the wall, move it back and forth until the image of the window appears sharply defined on the paper. Holding the lens at point of sharpest definition, measure from its flat side to the wall, and this measurement is the focal length, or "focus," of the lens. An incandescent lamp will answer equally well for illuminant if not less than ten feet distant. Get sharp image of the lamp filament on the wall and measure as before.

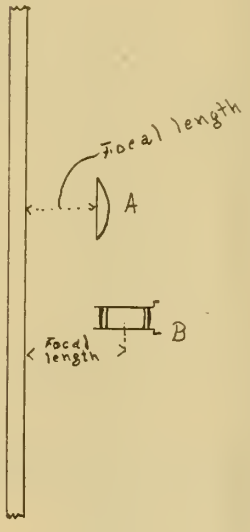

Fig. 29.

Measuring focal length of projection lenses is done in precisely the same way, except that you must first make the central point between the two lenses (see Fig. 29 B) and measure from that point.

Finding the focal length of lens required to project a certain width of picture at a given distance is equally simple, though a dense, dark mystery to very many operators. Multiply the distance from lens to curtain, in feet, by width of picture opening (aperture plate in motion pictures and slide mat in stereo) and divide the result by size of picture desired. Result will be focal length of required lens, in inches. Example: What lens will project a 15-foot motion picture at 60 feet? Answer: 60 x 1 (aperture plate is 1 inch wide) equals 60, which divided by 15 equals 4, so we shall want a 4-inch lens. Example: What lens will project a stereo picture 15 feet wide at 60 feet? Answer: 60 x 3 (width of standard slide mat) equals 180, which divided by 15 equals 12, so we shall want a 12-inch stereo lens. This will not be absolutely accurate, since aperture plates are just a trifle wider than an inch and mats usually exceed 3 inches by about 1-16th inch. Moreover, cheap lenses are not ground absolutely accurate and there will be some variation there, too. But the rule answers for all practical purposes. The same result is attained by dividing the distance by the size of the picture and multiplying by the opening. In using this rule, don't guess at distances and expect accurate results. Measure from curtain to lens with a tape line, no matter if someone has "told" you it is a certain distance. Reject any odd inches in the measurement below six and add a foot if the fraction be more than six inches.

Before starting the day's run remove the projection lens and make sure there is no oil on its back lens. If there is, you cannot get a clear picture. When using a lens-tube, the position of the picture may often be shifted on the curtain as much as a foot, up, down or sidewise, simply by turning the tube around in the jacket. About once a month take the projection lens all apart and clean the lenses thoroughly by washing with wood alcohol and polishing carefully with a soft dry cloth or chamois. Because the projection lens looks perfectly clean and clear when you look through it is no evidence that it is so. Be very careful, however, to get the lens back just as it was, or you will have trouble galore. In projection work the lenses should be ground accurately enough to give clear, sharp definition, but beyond this, quality does not seem to count for very much in the motion picture lens. There is probably a difference, but the eye does not seem to be finely discerning enough to catch it. In the stereo lens, quality cuts more figure, but even here it is size that counts. A good, clear-cut stereo picture cannot be projected with what is known as a "quarter-size" lens, which is the article which usually (always, I believe, unless otherwise agreed) goes with the regular machine outfit. These lenses are a nuisance. A really good stereo picture cannot be pro-

jected with anything less than a "half-size" lens, and that is what you should by all means have. The road man should have stereo lenses for various distances and a motion picture lens jacket with lens tubes for various distances. Be very sure to **have your picture in exact focus.** The picture may look all right to you from the operating room, still, a fraction of a turn of the adjustment screw may improve it considerably. With the stereo it is a good plan to throw a picture on the screen before the show and get someone to work the adjustment screw for you while you go down in the house and direct him. Get it so that every detail comes out sharp and clear. A scene with grass, flowers, shrubbery or trees is best for focusing. Once set, it will, of course, remain so until disturbed. It is close attention to such details as this which marks the real operator. The "Oh, that's good enough" man never gets ahead—he oughtn't to! Knowing a thing does no manner of good unless you apply your knowledge—remember that.

Should one of the lenses of a projection lens get broken the whole lens is ruined. It cannot be replaced, or, at least, it would cost more than would an entire new lens. **To test your motion picture lens for accuracy of projection,** get a piece of clear mica four or five inches long and cut it the width of a film. Now with ruler lay it off both ways for two inches near one end with straight lines about one-eighth inch apart, scratched with the knife point, forming a sort of miniature checkerboard. Put this ruled portion over the aperture plate in exactly the position the film would occupy (as regards the tracks and tension springs), close the gate and turn on the light. Now focus the scratch marks on the curtain, and if they appear clear, straight and without distortion of any kind the lens is true and accurate. In making this test be certain the lens is clean, particularly that it has no oil on its inner end. This mica strip can be used every day before the show to test the focus and get it exactly right; but you must get it in the machine in exactly the position the film will occupy. In this relation let me say that the lens sometimes gets blamed for what is really the fault of a worn aperture plate. The variation of as little as 1-64th of an inch in the distance of the film from the lens as it passes through the machine will affect the focus. Now, it frequently happens that aperture plate tracks do not wear evenly. There may be a sort of bow, or, worse yet, double bow, in the tracks where the short spring contact comes, or the pressure of the tension springs may cause the outside or inside of one or both tracks to wear faster than the other side. These things have a decided tendency to cup the film in sucrh manner that it is impossible to, get the whole picture in focus. Understand, I do not mean by the above that 1-64th inch would make any difference provided the whole picture were moved that much to or from the lens, but the cupping I refer to causes one portion of the film to be nearer the lens than another, and this will not do, even though the variation be but the amount named. The film must be perfectly flat as it passes the aperture opening.

"Much to Learn."—"Spectator," in the theatrical trade paper, "The Mirror," says we have much to learn regarding dramatic production and direction. We cheerfully admit the soft impeachment. We are learning every hour of our lives, aud although we went through the business of moving picture making long before "Spectator" revealed himself as an authority, we are quite willing to learn something, even from him. Unfortunately, however, he does not seem to have anything to teach us, or anyone else.

H. A. Spanuth, who is well and favorably known among the trade through his connection with Miles Bros. for several years, will become assistant manager of the film department of Laemmle's New York office on the 19th of this month. Mr. Spanuth's genial personality and knowledge of the local trade will be a distinct asset to the new concern. Mr. Laemmle has picked his employees shrewdly even to the stenographer, Miss O'Keefe, who in time past used to smile at us from behind the railing in the office of the Film Import and Trading Company. The general manager of his film department is Mr. Maxwell, formerly with Miles Bros., who will exercise his experience and genial manner in creating an atmosphere of pleasantness in the Laemmle office which will no doubt be appreciated by the independent exhibitor. The office will be ready for business next week.

Levi, the slide maker, secured a special permit to monopolize that magnificent vessel, the Mauretania, while docked last week and we learn that he secured a magnificent set of slides for one of Chas. K. Harris' latest songs. Levi is doing great stunts in the song slide field for one who has only been in the business a matter of two years.

Observations by Our Man About Town.

My article of last week, in which I stated that the convention to be held in Atlantic City during the present week by the members of the Film Service Association was to be a love feast, was the subject of considerable sarcastic comment. While the declaration was not such as could give serious offense to anyone, I wish to state that my article did not state that the convention was to be a love feast. I gave due credit to a member of the organization for the statement, and from what I have been able to learn that member seems to have had the situation pretty well sized up. The Film Service Association is no longer a business organization. It is purely social in character, and while the programme for the convention may assume a formal character, in many respects it will be purely an arrangement of addresses in proper sequence so that each member will have an opportunity to express his view as to the past, present and future of the moving picture business as an individual. It is not likely that an attempt will be made to adopt resolutions that may in any way attack the Motion Picture Patents Company, or seriously criticize it, because the company has no official knowledge of the organization and to have such resolutions presented to it by its licensed exchanges might arouse a suspicion of disloyalty which might lead to some unpleasant complications.

* * *

I have written the above in an effort to clear from the minds of many that the re-assembly of the film exchanges is not a revolutionary step. It is true, many exchanges feel that in the five months of its existence the Patents Company could have accomplished more for them than it has, but there is a general feeling of patience and forbearance with the hope that within the next three or four months the Patents Company will make good. It is recognized that it is no easy matter to establish and systematize a body that is to directly control a hundred or more film exchanges and both indirectly and directly supervise eight or ten thousand exhibitors covering every State and territory in the union and many of them being located in remote corners of the great country. While this work of systematizing has been in progress complaints by the hundreds have poured in daily from manufacturers, film exchanges and exhibitors, most of which failed of remedy for the reason that the Patents Company was not in a position to successfully cope with the questions involved on account of an incomplete system. It is now stated that affairs are now getting in good shape and by the time the Fall season opens the licensed exchanges and exhibitors will be shown something.

* * *

The prevailing cry is, "Show us, we are from Missouri." In order to condense the sentiments I hear I will put them in my own language. It would be a good idea if the Atlantic City convention would put in some kind of form the real sentiments of its members. They need not necessarily be made public. Nothing can be gained by that. But if put in a form in which they can be properly placed before the Patents Company some good may be accomplished. There is not the slightest doubt that many exchanges have just complaints. It is a matter of public knowledge that scores of licensed exchanges have lost customers through loyalty to their contracts with the Patents Company. They have discontinued serving customers who have used Independent films with the licensed films. The exhibitors have gone over to the Independents and for less money than they paid the licensed exchanges have secured the use of both licensed and Independent films. In such cases the Patents Company has not protected the licensed exchanges as they were led to believe they would be.

* * *

It is also a fact that cases of sub-rentting or loaning of films by exhibitors is ridiculously prevalent. Exchanges are prohibited renting films to exhibitors who sub-rent or loan. This system has become so general that were the exchanges to adhere to the regulation they would not have enough business to pay the rent, much less buy new films and meet other expenses. Several exchange men say they have appealed to the Patents Company on this score, and the only satisfaction they have received has been an admonition to cut off the service of any customer who sub-rents or lends films. Now when the exchanges have done this to an extent where they see a loss of practically all their business stares them in the face, it seems quite reasonable to expect the Patents Company to step in and revoke the licenses of the offending exhibitors. I anticipate the answer to this: Well, if you revoke the licenses you drive the exhibitors to the ranks of the Independents. True, but to this the ex-

changes formulate an effective answer. First, when an exhibitor breaks his contract with the exchange he at the same time violates the conditions upon which his license is granted and the Patents Company should be just as active in dealing with him as the exchange. Second, the Patents Company should put itself on record as upholding the loyal exchanges and exhibitors, and show by example that it has full confidence in and can substantiate its claims. Third, this record is ineffectual if only in words. Deeds only can count. Fourth, the Patents Company should refuse to relicense an exhibitor who violates the license conditions at will. If it placed itself effectively on record in this respect there would be less jumping back and forth. There is an amazing list of exhibitors who leave the licensed exchanges and go to the Independents on advance information of a line of subjects which they think will better suit their tastes and go back to the licensed exchanges when they think they have skimmed the cream of the Independents. Fifth, it is unfair to both the licensed exchanges and exhibitors that they should be prohibited from renting and using Independent films when Independent exchanges not only supply their customers with any kind they want, but by widespread advertising proclaim their determination and ability to do so. A prominent exhibitor said the other day that he was getting tired of paying two dollars per week for the privilege of displaying a framed Patents Company license in his place when an exhibitor near him was getting both kinds of films and saving in rental price as well as the two dollars per week. It was suggested to him that the other man was probably getting old films that were issued before the Patents Company went into existence. To this he replied that the same story had been given him time and again by his exchange, but he knew of unlicensed places showing licensed films that were less than two weeks old, and it would not require a Pinkerton force to find some subjects of more recent date.

* * *

Still other licensed exhibitors complain of a lack of good faith. They say that when they took out their licenses they were led to believe (some say they were assured) that it gave them protection to the extent that an unlicensed exhibitor in their locality would not be allowed to use licensed films and the number of licensed exhibition places would be restricted according to the locality. Neither of these understandings have been carried out.

* * *

I have endeavored to adhere to the original complaints as given me with strict fidelity. There should be no misunderstanding about the matter. There is a strong under-current of discontent that should be appeased in justice to those who are loyal to their obligations. The conservative stand taken by many of the complainants commands respectful attention. They do not ask for an abolition of the Patents Company or an annihilation of the Independents, but insist upon the former carrying out and enforcing its original policy. It has been pointed out that the Patents Company at one time declared it was not intended to deal unjustly with or crush anybody, but it was determined that only licensees of the Patents Company should use its films and machines. The licensed exchanges, in brief, complain that they have lost, and are daily losing, business through the failure to carry out this determination. The licensed exhibitors say that through this failure they are not getting what they pay for.

* * *

I heard an interesting discussion the other day between an exchange man and one of the men "higher up." The former admitted that some customers who had left him to go to the Independents had returned to him. "Then what are you kicking about? That shows you were giving the better service." The exchange man replied, "That is all very well. If the other exchanges were not renting both kinds of films I would not have lost the customers and I lost just so much money while they were away because I could not get customers to take their places from the Independent exchanges at the same price they were paying me."

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An exhibitor suggested the other day that the only advantageous method for the licensed people is to have a convention of representatives of the Patents Company, the film exchanges and the exhibitors. He believed that the situation was not thoroughly understood by the people in control and a convention for the purpose of talking over affairs would no doubt aid all concerned. Individual complaints seem to count for nothing. Sometimes they are not properly presented. At other times they are received by subordinates who either distort them, or do not give them proper consideration. Arbitrary methods are too prominent, and they seldom accomplish good. Arbitration has frequently worked remarkable beneficial results. OLIVER.

ON THE SCREEN.

By Lux Graphicus.

My definition of dignity which I gave on this page two weeks ago seems to have caused some unpleasantness around about Forty-second street, where I am accused of having insulted actors and actresses for simply telling them that they did not lose dignity in working before a moving picture camera, and that they were not entitled to be considered dignified, unless they worked. Precisely where the insult in all this lies, I do not know. Certainly I do not mean anything intentionally insulting. Everybody who knows me, writes me down as one of the mildest mannered of men, although, according to my self-constituted mentor of No. 1 Madison avenue, I am a "titled" scribe. Evidently it is a very shocking thing in this republican country to have a title. As I am the proud possessor of a title, I wonder if any American heiress is open to trade? Don't all speak at once.

* * *

To be serious: the theatrical papers do not seem to realize that the enemy is at their gate, so to speak, and that the talking play and the singing play are being challenged for the balance of public favor, which means dollars and cents, by the silent play, with or without phonographic accompaniment. In other words, from the purely business standpoint, it is a question whether the common or garden actor or actress would not be wise, when they get the opportunity, to devote the whole of their time and talent to moving picture work? And what is more, as in the case of Miss Elita Proctor Otis, who avowedly worked for the Vitagraph Company, the fact of actors and actresses accepting moving picture engagements should be publicly announced. Where's the harm?

* * *

If you look down the theatrical papers you do not see actors and actresses advertising that they work for moving picture theaters. Why is this? Yet, hundreds of them do. Now and then you see a mysterious paragraph going the rounds of the papers, hinting that such-and-such a performer in such-and-such a film is a well-kown Broadway actor or actress. Why not say so? Why not give their names? There is nothing to be ashamed of in working for a moving picture house. On the contrary, I should think, judging by the Pathe standard, it is something to be proud of. I know that I am a great man, an able man, a distinguished man, and all that kind of business, perfectly well able to edit the "Dramatic Mirror" as well as its present conductor, yet I am rather pleased, indeed rather proud, to be associated with this paper, because I like moving pictures and believe in them and look upon them, except in a minority of cases, as offering a better and cheaper entertainment than the average theater or vaudeville house.

* * *

And that is the point. The great paying public show by their attitude these recent years, both in this country and in Europe, that they no longer hold the talking stage in that veneration that they once did. They stay severely away from the regular theater and patronize the moving picture house in their hundreds of thousands. Consequently, a new condition of things arises entirely. Now, has the Broadway actor or actress to stand on his or her dignity and refuse to work for the silent stage simply because the conditions of employment are varied, or are they to live on dignity and air?

* * *

What possible harm or insult is there in openly discussing a point like this? I fail to see any. If I am wrong in looking upon the actor or actress in any other light than that of a workman or workwoman, then I will apologize, do penance in a winding sheet, and hold a white candle in my hand outside of the Players' Club in Gramercy Park. You know, ladies and gentlemen, it is not so long ago since, by a law of a European sovereign, actors were classified as rogues and vagabonds, and even in many sections of society to-day they are not looked upon with the strongest favor. I have no sympathy with this kind of attitude, any more than I have with its antithesis, namely, the assignment of the business of acting to a place amongst the professions, such as the law, the church, the army, or the navy, or medicine. Then, again, there is the use of the much-abused word "artist" in this connection. Some people deny the right of an actor or actress to call himself or herself an artist. This is a debatable point.

* * *

The whole thing, to my mind, is a very simple matter. In this world we are judged by the quality of the work we do, and I assume that every actor or actress, the same as every newspaper man or any other kind of worker, has no claim to quarrel with this kind of classification. In a democratic community the attempt to rule off people into distinct classes is opposed to the spirit of things. Your eminent author to-day

may be issuing the best-selling novel of the season; tomorrow he is contributing an anonymous review or criticism to a newspaper. Does he lose dignity on that account? I think not. The actors or actresses of the Comedie Francaise who have worked for Pathes are presumably thereby not prejudiced for subsequent work at the Paris theaters. Take the case of the historic pageant which is a feature just now of continental Europe. Well-known producers, actors and actresses worked in these things during the intervals of their regular stage duties. Do they lose dignity by it? I think not.

* * *

I do not want to unduly labor this point, but what I wish to emphasize is the fact that there appears to be a disposition on the part of film manufacturers to engage the best class of talent for their moving picture plays. The talent, on its side, however, does not seem to be offering itself, possibly on the grounds of professional punctiliousness. Now, how is this little chasm to be bridged over? How is the headliner of the talking play to be made the headliner of the moving picture play? How is the newspaper recognition, the public applause, and the like, which are the concomitants of acting, to be switched over to the moving picture field? That is a point which I think is open for discussion.

* * *

A great deal of discussion has taken place as to the attitude of theatrical managers, actors and actresses towards the moving picture. The managers are alleged not to like the moving picture business because it interferes with their business. Some of the more sensible of them have fallen into the new condition of things, and, instead of keeping their houses dark, or putting on unattractive plays, have adopted the moving picture as an attraction for the public. What the theater manager is not too proud to do, I venture to think, **pari passu**, the actor and actress should not be. There, ladies and gentlemen, is the whole case in a nutshell. I stated the case as plainly and concisely as I could two or three weeks ago, with the result that I was called down for my attitude. A reconsideration of the matter, however, prevents me from taking up any other position. So I re-state the case now, not in any desire to insult anybody, but rather by way of sympathy with high-class actors and actresses, whom I and many others interested in the moving picture will be glad to see working before the camera.

THE HEAT AFFECTS THE EXPRESS COMPANIES.

The Kent Film Service, of Toledo, Ohio, send us the following remarkable letter which they have received from their express company with the request that we suggest some plan of action to have the absurd ruling withdrawn:

Toledo, Ohio, July 13, 1909.

Kent Film Service Co.,
Toledo, Ohio.

Gentlemen: Effective August 1, 1909, we are permitted to accept moving picture films only when in heavy metal cases (excepting tin) enclosed in wooden boxes.

They must also bear a label printed on red paper not less than three inches square, reading as follows:

MOVING PICTURE FILMS.
Must not be loaded or stored
near a radiator, stove or other
source of heat.

The above for your information. Kindly acknowledge receipt of the new instructions, and oblige,

Yours very truly,

(Signed) AMERICAN EXPRESS CO.,
Geo. D. Hartman,
General Agent.

It is reported that the other express companies are issuing similar instructions. We have racked our brains in vain to discover any reason why the express companies should issue such an order. Considering the thousands of dollars that they have collected from the exchanges it seems hardly possible that they would seek to cut off that source of income. It would be impossible for the manufacturers and exchanges to comply with the ridiculous requirements in the short time specified. Where can the exchanges procure thousands of "heavy metal cases (excepting tin)" in two weeks' time? If there is a nigger in the woodpile he must be laying low with an ample supply of these cases on hand. But why should the express companies take this stand now when they have carried thousands of packages for years without a case being reported of combustion from the heat of a radiator or any heat-giving source such as is found in an express office? Now that non-inflammable stock is coming into general use it might be surmised that the manufacturer of that stock was behind the boomerang, but the order does not exempt N. I. film.

We would suggest that every manufacturer and exchange man register a protest with the express companies and we will do our best to agitate a repeal of the order. Meanwhile we will endeavor to trace it to the source and discover the reason for the absurd ruling. Truly the path of the film man is hard. No sooner does one trouble seem to be about settled than another springs up.

LUMIERE AGAIN A PRODUCER.

This old stablished house which was one of the pioneers in the film manufacturing field, and whose subjects in years gone by were in great demand, have again started to produce. The first shipment of their printed film is now in New York and it is the intention of their New York agent to begin releasing one reel per week about August 1st. It is needless to say that the house of Lumiere would not enter the field if they were not prepared to issue subjects that will compare in photographic and artistic quality with any on the market. They have the facilities and they have the means. Their reputation is already made and we look forward to seeing some film subjects from this house which will gladden the hearts of the independent exchanges and give them fresh encouragement. Particulars as to prices, release dates and subjects may be obtained from The Lumiere Co., 37 East 27th street, New York.

A NEW CANADIAN FILM EXCHANGE.

The Great-Western Film Company, which has opened spacious offices in the Kennedy Building, Winnipeg, Manitoba, announce that they now have their film renting exchange in excellent running order, and are prepared to give the exhibitors of Canada a service of the highest quality and in a most satisfactory manner. A complete line of accessories such as machines, etc., are carried in stock at all times. The company, which includes some of the most well known business men of Winnipeg, are prepared to take care of a very large amount of business in Western Canada. Their offices are under the management of Mr. J. A. King, who is also a member of the company, and exhibitors can rest assured that only good business relations and the most courteous and intelligent treatment will be waiting for them from Mr. King.

"HALLBERG" EQUIPMENT FOR BULLOCK & DAVIS' NEW ORPHEUM THEATER AT NEW LONDON.

The Orpheum Theater at New London, Conn., has now been equipped with a special "Hallberg" Economizer installation. The electric light company delivers three-phase, 104-volt, 60-cycle current at New London. Messrs. Bullock & Davis, who have had a great deal of experience in securing perfect results on the screen, decided that they would invest in a device for changing the three-phase current into direct current for the moving picture and stereopticon lamps. After careful investigation Mr. W. S. Davis, the manager, placed the order for one "Hallberg" A. C. three-phase to D. C. Economizer with a capacity to operate two dissolving lamps and one moving picture lamp at the same time. The Economizer is provided with a special compound winding which maintains an absolutely steady current, no matter if one or all three lamps are burning. The saving is about 50 per cent., but the light is the most perfect ever produced. Messrs. Bullock & Davis' theater is perhaps equipped with the most modern devices of any M. P. theater in the East, and no expense has been spared in giving the patrons first-class service in every respect. Even the Economizer was specially designed and built for this theater according to specifications of Mr. Davis.

Phil Lewis, of the Chicago Film Exchange, is in town with the intention of opening a New York office for the sale of the Tiger and Phoenix films, for which they are selling agents. Some of their films which we saw on the screen in an independent exchange last week were of excellent quality, the photography being indeed above the average.

Mr. Alfred H. Moses, Jr., who was formerly general manager of the Co-operative Film Service of America, and manager of the St. Louis office, is now manager of the Consolidated Film Co., of New York. They have fitted up the cutest thing in film exchanges in the rear of the handsomely appointed offices of the Film Import and Trading Co. at 127 East Twenty-third street. Mr. Moses is very busy getting ready to handle a large amount of business, which he feels sure of getting, and as he has many friends among the exhibitors we believe that he will not be disappointed.

Comments on the Week's Films.

SKI-ING AT ISPHEMING, MICHIGAN (Vitagraph).

Until we saw this picture, we were under the impression that the European sport of ski-ing was not indulged in in this country. The Vitagraph Company, in this picture, probably enlighten others besides ourselves. During the hot weather that we recently had and are having, a Winter picture such as this comes as a positive relief. Moreover the subject is novel. The sport of ski-ing consists in gathering momentum on the large skate-like shoes the contestants wear, and then taking a great jump or leap through space, the measurement of the jump deciding the winner. The sport appears to be full of excitement, and the exercise must undoubtedly be beneficial. As an example of high speed moving picture camera work this film deserves every praise, the pictures of the ski-ers being in every case clearly defined. It is quite a new sensation to see a man as it were on very large skates practically flying through the air, for that is what it amounts to. As the sport takes place on snow covered hills it can be seen that the subject is one affording novelty and variety. The effects of snow are extremely well rendered, and the subject is not without its humorous side, when the ski-er instead of hurtling through space, falls down and is unable to resume his flight. An uncommon and interesting film.

"ONLY A DREAM" AND "A SURE CURE" (Gaumont).

Mr. Kleine releases this week two intensely comic subjects which are also decidedly novel. In the first of them we have a Mephistophelian-like individual inflicting the most curious surprises upon two men, one of whom refuses to give him alms. He cannot kill the curious creature, who seems to bear a charmed life. He disappears and reappears at the most inopportune moments and generally disports himself as his Satanic majesty is generally supposed to do. The ingenious manner in which this figure is made to come in and out the film argues great skill by the Gaumont photographers. It ends by the merchant and his servant awakening from a dream in which they have been troubled by this uncanny visitor. The picture is extremely diverting and appears as a very welcome comic relief. So, too, does the other Kleine subject, "A Sure Cure." An unfortunate man suffers from hiccoughs and a number of extremely drastic remedies are tried on him with the idea of expediting his recovery. They even shoot a cannon in his presence. But this has no effect upon him. Finally the presence of his mother-in-law is tried, and this brings about the desired result. The other day a great theatrical manager ordered that no reference to mother-in-law should be made in his theaters. Mother-in-law is occasionally a very nice person. In this film she is the reverse, for it is only by her presence that a bad attack of hiccoughs is cured. This, like the film previously mentioned, is a ludicrously comic subject which provokes hearty laughter. On the whole a welcome relief to the more serious pictures which have recently come from the Gaumont Company.

THE CARDINAL'S CONSPIRACY (Biograph). ..

This picture is of the costume kind. In other words, one, when looking at it, has the impression that the author has gone to the pages of Stanley Weyman, Henry Harland or Morris Hewlett for his inspiration. We breathe the atmosphere of court life and are taken back, as it were, into a far more romantic period than the present. Briefly the story is that of the disinclination of a beautiful Princess to marry to order. A Cardinal, attendant at the court, conceives a plot, whereby the girl is made to fall in love with the unwelcome Prince. The latter hires a band of desperadoes and he rescues the Princess and her lady friends from the clutches of these terrible looking, but in reality quite harmless, villains. This is a step towards gaining the girl's heart, but the Cardinal, and the King, her father, put her to a series of further tests with the disguised Prince as the object. At the appearance of love in the Princess' bosom, they interpose all sorts of obstacles between her meeting the lover. A knowledge of female human nature will tell the reader that the success of this plot is assured, for the more numerous the attempts are to part them, the greater becomes the girl's ardour and finally she falls very much in love, indeed, with the Prince, who is given her hand, whilst the Cardinal and the King, in a little interesting aside, take snuff and exchange knowing winks. We have read this story, but cannot locate it, nor is it important that we should do so. The point we desire to note is the excellent clearness with which the Biograph Company have worked out a simple love theme on a canvas crowded with couriers, gallants, bravos and the usual attendants of a kingly court. The acting throughout is stately and dignified, and so far as we can judge convincing. The famous Biograph heroine plays her part exceedingly well, so do the Cardinal and the King, who look their parts to the life. The lover is perhaps less youthful than he might have been. We regretted as we saw the film that it was in cold monochrome, because such a subject as this, with its varied costumes, scenery and handsome appointments would have made a lovely thing to look on if it were colored. The picture is well worth seeing on account of the clever way in which a very difficult theme is handled by the Biograph staff.

WOOD FLOATING IN MORVAN (Pathe).

This is another of the industrial subjects which we are always pleased to commend in the pages of the World. In a series of well photographed scenes, that are nicely toned or tinted in the Pathe way, we witness the progress of the wood cutting and wood floating industry in continental Europe. The trees first of all are chopped down in the accepted fashion, and then the logs of wood pass through the various stages of transport, much as they do in the regions of the Canadian lumber trade. They are, as it were, shipped by river, and make their way to their destination by a series of interesting stages. In these stages there are some wonderfully good effects of rapidly moving water, which being properly tinted, make the picture, even on this account, well worth looking at, aside from its popular industrial interest. We noticed that the audience, when this picture was shown, followed it very attentively, which is one more proof that your modern educated moving picture audience appreciates the industrial applications of the moving picture camera, as well as its dramatic.

DRIVEN FROM HOME (Lubin).

This is an old title, and it tells by no means a new story; in fact, there is a certain artlessness about the latter to which we think the moving picture audience to-day is somewhat superior. Although it is fair to say that a subject of this simple nature commands great interest; especially amongst the smaller patrons of the silent stage. A pretty girl gives her hand to the wrong man, and she and her young husband have a very bad time, indeed, through the machinations of the defeated suitor, who, in the long run, is found to be Jim the forger. Before, however, the illustrious Jim is run to earth and duly brought before stern justice by a brawny policeman, he works a lot of mischief. He gets the hero turned out of his job two or three times, he makes love to the hero's wife unsuccessfully and misleads the girl's father all on account of these terrible forgeries, the exact nature of which Mr. Lubin's producer does not reveal to the audience. But then it does not do to be too critical of stage law or stage crime. Sufficient for the purpose is it to show that in this piece there was the bold, bad villain with the conventional sneer, that there were the virtuous hero and heroine, the deceived parent, and that all ends happily. And this is the story of "Driven from Home." Artless and ingenious, as we have endeavored to convince the reader, but no doubt very popular with a large number of the smaller patrons of the moving picture theaters, and in this respect, the Lubin Company is, therefore, perhaps wise in putting out subjects of such a nature. The film is photographically good, but we wish that Mr. Lubin's staff would remove or rather prevent the little surface defects in the way of marks and splashes which occasionally disfigure his otherwise excellent pictures.

"THE SECRET OF THE LOCKET" (Edison).

A striking drama which has been rendered into a film play in a manner highly creditable to the actors and the mechanical department. Few flaws are noticeable in either, and those who see the play say it is one of the best dramas the Edison people have ever turned out. When the mother pawns her child, and afterward dies from the effects of privation, the sympathy of the audience is aroused and it never wavers all through the succeeding scenes, and when at last the girl is returned to her father there is a murmur of satisfaction. The dramatic possibilities of this drama are more thoroughly developed than is usual, and the effect is to maintain the interest to the end. The Edison people have been producing some excellent dramas recently, and their reputation will not suffer in this instance. With the exception of here and there a short section, the photographic quality of the film is beyond criticism, and in the development of the story the details have been carefully considered. As a whole, the picture is a step higher.

"Mine at Last."—A love story from the Vitagraph studio which has some elements of novelty in introducing war scenes as a part of the play and showing one lover in a position to intercept letters between the other two. There is much good acting in the closing scenes when the villain is denounced in public. No one mourns particularly when death takes him. His villainy is of the type which has no sympathizers. The film is good photographically in most places, though a little weakness shows here and there, and the company act their parts with fidelity to the narrative.

"The Cobbler and the Caliph."—A Vitagraph film which contains a moral teaching, or, at least, a suggestion to be contented with one's lot. The cobbler who was transformed to caliph soon wearied with the manifold troubles and wishes himself a cobbler again. When the transformation is effected he is contented ever afterward. A well-conceived and well-staged picture that pleased the audience.

"A Sqeedunk Sherlock Holmes."—The Edison people have given a good burlesque of the average detective story in this film which has the photographic quality of their recent work. It is unquestionably as good a comedy as they have turned out in a long time, and the audience shows its appreciation in its hearty laughter. The acting is quite in keeping with the subject and is as smooth and even as the Edison actors usually are. As a welcome break from the far too frequent monotony of gloom and death this film is a decided success. It deserves a long run.

"An Absent Minded Cupid."—A comedy from the Edison studio in which the affections of a young man lead him into trouble, but an absent minded Cupid gets him out and he is able to wed the object of his adoration. The film is good photographically and the acting is excellent. The picture is quite as comical as the usual run of comedies from the Edison works.

"A Soldier of the United States Army."—A Kalem film which will be interesting anywhere in the United States since it tells in graphic fashion the story of the United States soldier from his enlistment up through his numerous experiences, including a battle in the Philippines, a waiting mother and a lonely grave. These pictures are interesting and valuable for two reasons. They show the real life of the soldier, which always possesses more or less of a glamor, and they teach the lesson that patriotism is costly in both blood and treasure. It might be a good thing for the entire country if this film could be exhibited everywhere. It should not exert any influence upon reducing the size of the army, but it would show plainly enough what the recruit is expected to do and what his life will be while in the service. For these reasons it deserves a long run and should be widely circulated.

"The Little Detective."—A story from the Pathes which has more of actual heart interest than detective stories usually have, since it introduces a child who discovers the man who robbed the safe in her father's office for which he was falsely accused, secures the police and has him arrested and her father released. It is told with the excellent photography of the Pathe films and with the innocent truthfulness which is inseparable from the work of children in this particular. The picture is sure to please because it is full of what appears to be real life.

"The Fan."—A trick film from the Pathes which introduces numerous interesting transformations and classic poses by beautiful girls on a fan. Some of the tableaux are especially good and will be certain to please any audience which has the good fortune to see them.

"Visions of Mother."—A Gaumont which might be used as a warning for those self-sufficient young men who neglect their mothers and spend their time among the riotous scenes of which their mothers often know nothing. In this picture the young man sees a vision of the mother whom he left in the night that causes him to resolve to return to her. But he finds that it is too late. She has died of a broken heart long before he came back. The acting is good and the last scene is sufficiently touching to make a deep impression. The photography is clear and the tones of the picture are good and accurate.

"A Bad Case."—A graphic illustration of different kinds of dangerous microbes with which individuals are afflicted. This gentleman was particularly unfortunate and had a serious case indeed. Those who see this film will recognize many of the troublesome microbes and will undoubtedly laugh heartily at the man's discomfiture when he discovers the nature of his disease.

"Wearybones Seeks a Rest and Gets It."—A Vitagraph film which illustrates in humorous fashion the desire of Wearybones to rest and how it was gratified. The action is good and the picture keeps the audience in good humor throughout its length.

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY.

A NOTABLE MANUFACTURING SUCCESS.

While it may seem strange that the Enterprise Optical Manufacturing Company, now located at 83 West Randolph street, Chicago, has never been the subject of more than one short article in any of the periodicals, the company is really one of the pioneers, and is one of the largest manufacturer in the line.

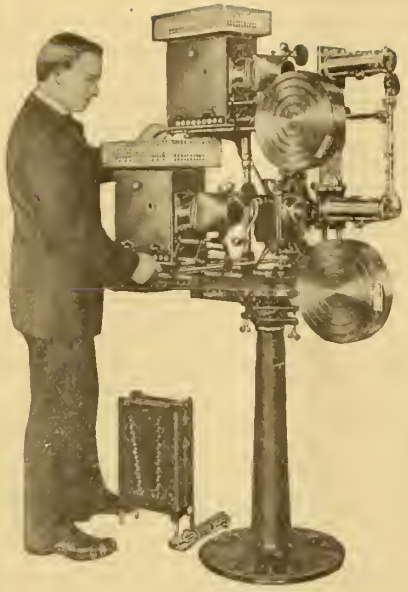
A few days ago the writer called on the Enterprise Optical Manufacturing Company in their new quarters, and in an interview with Mr. Roebuck, the president and owner of the company, he learned many things that he believes will be of general interest to the readers of The Moving Picture World.

The Enterprise Optical Manufacturing Company was started in the Spring of 1898 as a co-partnership, for the manufacture of motion picture machines, magic lanterns, stereopticons, lantern slides and other optical projecting instruments, apparatus and supplies. At that time the exhibition of motion pictures as a business had only reached the point where it could be called a real commercial success, but even at that early date the Enterprise Optical Manufacturing Company had an excellent machine, which was not only well designed, but carefully made, and the business grew rapidly from the start. In those days the business of projecting motion pictures, with the exception of a few vaudeville circuits, was carried on almost exclusively by traveling exhibitors, who usually showed one night in a place, and such a thing as a continuous permanently located motion picture theater, or store show, was unheard of. In January, 1900, the company was incorporated, and the capital increased to keep pace with the growth of the business. The business of this company is unique, and it is the only concern of the kind in this line in the world, so far as we know, in that they manufacture and sell only to dealers, with the exception of repair parts, in cases where they feel that to furnish them direct will be an accommodation to the purchaser. The Enterprise Optical Manufacturing Company issue very large and complete catalogues, which they supply to dealers that make a specialty of their line of goods.

The machines and other goods of the company's make have been improved from time to time to keep pace with the developments of the business. From the beginning they have made a specialty of supplying complete outfits to the traveling exhibitors, and Mr. Roebuck states that in his belief they have supplied more of these machines and outfits than any other maker.

About four years ago the first nickel theater was started. It immediately opened a new field. The requirements for this class of work were different from those of the traveling exhibitor. The traveling exhibitor used, as a rule, both slides and films to illustrate a lecture, and as his shows were

Rupprecht Building—Home of Enterprise Optical Mfg. Co.



WHY—The

Is th

MOTION PICT

Because the Pictures are More Brilliant. The special patented Shutter is so arranged that it saves a lot of illumination otherwise lost.

Because Flicker is eliminated by the new patented Shutter.

Because the Pictures are Rock Steady when using a good film, and are restful to the eyes of your patrons. This result is because of accurate workmanship and excellence of design.

Because it has patented quick Rewind (one and one-half minutes) connected to main crank handle. No other similar.

Because it has the only perfect Fire-proof Shutter, automatic and absolutely reliable.

Because it has Enclosed Spiral Gears. They work smooth and wear longer.

Because it has a Perfect Take Up. Easy on the film and always reliable.

Because it has inclosed Framing Device. Wears longer, is quickly removed and patented.

Because it has "Wide Open" Lamp house, convenient for changing carbons, adjustment, etc.

Hundreds of Other

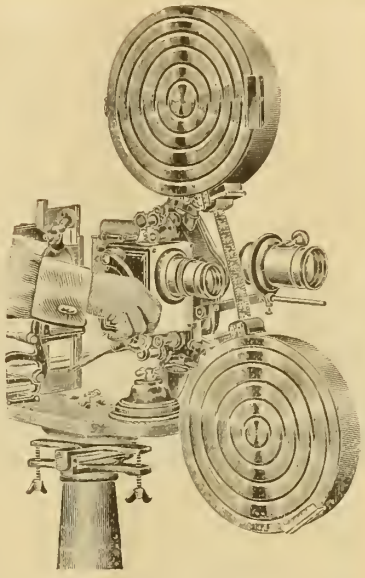
OUR CATALOG **will tell you lots of interesting thin**

ENTERPRISE OPTICAL MFG. CO.,

Motiograph

Best

URE MACHINE



Rewinding the Fi m on the Motiograph

Because it is absolutely Fireproof.

Because it has Double the Wearing Qualities possessed by other Machines.

Because it is almost Noiseless; runs more quiet than any other.

Because it has Heavy Pedestal Base, adjustable and patented.

Because it has more than 40 other points of special merit. Boston, New York, Chicago and San Francisco approved.

SEE WHAT USERS SAY:

On March 28th, F. L. F., Chicago, Ill., Says:
"I purchased my Motiograph Machine latter part of August, and have not spent one penny for repairs since. To say that I am pleased can hardly express it."

D. F. E., Denver, Colo., February 1st, Says:
"I have not sold a Motiograph to anyone who is not delighted with it."

O. T., Great Falls, Mont., June 7th, says:
"Its running fine, and we get the picture and the 'Biz.' We cannot say enough for the Stereo Motiograph. A snap for any operator."

M. F. F., Oklahoma City, Okla., May 18th, Says:
"The Motiograph is the talk of the town."

E. T. S. Co., Philadelphia, Pa., June 2nd, Says:
"Machine at the Grand Opera House is a dandy, and is daily making Motiograph converts."

P. & K., St. Anthony, Idaho, April 16th, Says:
"The Motiograph projects the best picture in the country. We show a much better picture than our competitors"

Say Similar Things

bout Motion Picture Machines. Write for it To-day.

3-91 W. Randolph St., Chicago, Ill.

The Office.

usually one night stands, he used a light portable outfit, and the Enterprise Optical Manufacturing Company's outfits were especially designed for just such work. The nickel theater work, however, is different. It is usually an afternoon and evening steady grind, and the only intermission for the machine is when they show the illustrated song slides. To meet these conditions, the "Motiograph" motion picture machine was designed. It was then, and is still, the heaviest machine on the market, and being not only rigid, but extra well made, the pictures, when a good film is used, are rock steady, beautifully brilliant, and free from flicker.

These days since competition has so greatly increased, it is very difficult to get a new machine introduced. The dealers are too busy with film rental to devote their time to the introduction of a new machine, and the user is inclined to take no chances but to purchase a machine of known merit, but the Motiograph was of such excellent quality, and its features of merit were so conspicuous that it made a hit from the start. It is beautiful in design, and quite a departure from the general appearance of other machines. It possesses new improvements, such as the one and one-half minute rewind from the main crank handle, the revolving magazines, a special automatic fireproof shutter, a flicker eliminating feature, and a very heavy pedestal and base, besides many other special features not found in other machines. Any one accustomed to the use of light machinery could tell at a glance that it is unusually well made. The result was that almost from the beginning the factory, even though already enlarged, was unable to keep up with their orders.

After having paid bonuses to several tenants of the building where they were located to move to other quarters, they were finally forced to seek more commodious quarters, which were found in their present location at the northeast corner of Randolph and Jefferson streets, in what is known as the Rupprecht Building, which is a new, modern, strictly fireproof, reinforced concrete and brick construction. The only wood used is in the doors, windows and floors. The building is 100 feet square, and the Enterprise Optical Manufacturing Company occupies three floors. The third floor is mostly

Pattern Shop and Nickel Plating Plant.

devoted to the office, shipping room, stock room and lantern slide manufacturing department. Incidentally Mr. Roebuck explains that his company has made all of the lantern slides used by Mr. Burton Holmes, who is noted for his world famous "Travelogues." In one year alone they made over 800 slides for Mr. Holmes.

The fourth floor, and part of the third floor, is devoted to manufacturing, including the nickel plating department. The second floor is devoted to manufacturing and assembling.

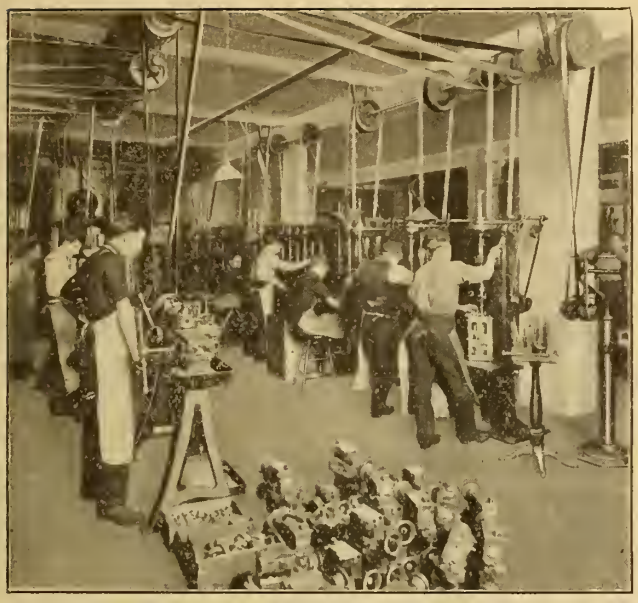
For arrangement of machinery, light, air and neatness this establishment certainly is a model, and reflects great credit on the management. The machinery used is of unusual high grade, and is nearly all new, the old machinery having during the past few years been sold or traded in for new, and instead of being installed hit and miss, is arranged according to classification. There are long straight rows of milling machines, of engine lathes, or bench lathes, of drill presses, of screw machines, each row all of the same classification, reaching clear across the big manufacturing room. Besides, there are many costly screw machines that make complicated and beautifully finished turned and threaded parts, and require little attention from an operator, except to occasionally supply a long rod of material and to measure the parts from time to time with a micrometer gauge that is graduated to thousandths of an inch. Then there are automatic gear cutters, for spiral gears, straight spur gears and bevel gears. There are universal and automatic grinders. The automatic grinder is really a marvelous machine, and while it is intended for the grinding of nohing but small parts, its weight is about 3,000 pounds. It is arranged to be set so

Screw machines, engine lathes, bench lathes and grinders.

as to automatically grind back and forth and stop at the fraction of a thousandth of an inch. Mr. Roebuck says, "it is customary to grind only a few of the smaller parts, but in our establishment we grind all the parts that are adapted to being ground."

We were shown the pattern shop, where the company make their own patterns, and a complete nickel and copper plating plant, which is equipped with direct connected electric buffers, provided with exhaust fans for carrying off the dust, acid fumes, etc., and every modern convenience for the promotion of speed, quality, health and comfort.

We were next taken to the material department, where there are long rows of bins that stand seven or eight feet high, and hold thousands of castings, and other pieces of material. Mr. Roebuck explained that "different from most manufacturing establishments in this line who have their parts made in many factories, besides their own, to save investment in machinery, we make all but the castings and even make part of those. By making all of our own parts," he says, "we are able to work closer than is practicable where they are made in several factories, and that close work is absolutely necessary for fine work on the screen." At the far end of the material department, is the entrance to the fireproof vault, and when we entered that we were astonished at the size of it. We were told that it measures inside about 17 x 23 feet. There is shelving all around the wall and long rows of cabinets running from one end to the other, with just enough room for a man to pass comfortably. These cabinets contain thousands of drawers in each of which is stored from one to several kinds of parts of motion picture machines, gas machines, magic lanterns, stereopticons, calcium jets, arc lamps, rheostats, lens mounts, lens cells, etc. The parts are all finished and nickel plated, ready for assembling, and some of the small parts are partly assembled.



There are long, straight rows of machines.

The drawers all have labels, on each of which is marked the number of the part, or parts, the quantities that are put in, and the respective quantities that are taken out from time to time for assembling. At a glance, even though the number of parts in a drawer may run into the hundreds, it can be seen just how many parts are in stock.

On the end and side shelving, from the floor to near the ceiling, is the special tools, dies, gigs, etc., with which the different articles manufactured are machined, drilled, etc., so as to make them uniform and interchangeable, and to bring the cost down to a practical figure. To demonstrate the usefulness of these special tools, Mr. Roebuck explained that the machine work alone on the first model of the "Motiograph" mechanism cost them, without make over, more than $500, yet to-day they sell a complete No. 1 Mechanism for $125. The above cost did not include the cost of designing, and the patterns, core boxes, etc.

It was explained that these special tools, dies, gigs, etc., had cost about $35,000, yet they were of no value whatever for any other purpose than the finishing of the particular parts for which they were made.

It was also explained that the drawers and shelving in the vault contained about $40,000 worth of finished parts, and that the vault we saw on the third floor carried about $50,000 worth of condensers, calcium jets, rheostats, arc lamps, negatives for making lantern slides, and a considerable stock of lantern slides and other finished goods. Besides these goods was a very large stock of finished Motiographs in the No. 1, No. 2 and Stereo "Motiograph" grades. Mr. Roebuck assured me that the figures given were not subject to the discount customary in newspaper articles.

Next we went to the assembling room on the second floor, where we were astonished to find long rows of finished motion picture machines, gas outfits and other goods in all stages of completion, which gave us an idea of the enormous investment required to conduct a business of this kind. The work in the assembling room is handled very systematically; each workman assembles only certain parts. In this manner they are able to work more accurately and become experts in their particular line. After the parts are all assembled, the finished machines go to an inspector. The assemblers and inspectors sign their names to the assembling tag, and when the tag has the O. K. of the head inspector it comes to the wholesale department, where it is taken to a 65-foot demonstrating room, where it is given a thorough test by passing through it a 1,000-foot length of film, and projecting the film on the screen. If it works perfectly in every respect, it is placed in stock room for shipment.

After having come so closely in touch with all the different features of this model manufacturing establishment and noted the thoroughness in all the details, we can better understand why the Enterprise Optical Manufacturing Company has made such a prominent success, and why the "Motiograph" motion picture machine has so admirably endured the heavy and exacting requirements and is in such great demand.

The Assembling Room.

We would now like to say something about Mr. Roebuck, the able and genial manager of this establishment, but as space is limited, we will postpone that until another number.

Each row, all of the same class, reach clear across the big manufacturing room.

THE UNITED ECONOMIZER.

In a recent interview with Mr. F. L. Ferguson, sales manager of the United Manufacturing Company, he states that the company has had great success with their new economizers owing to the fact of the bright and steady light which they produce as well as the saving percentage of 60 per cent. The Hillside Park, one of the largest parks on the Jersey coast, has recently installed one of the United Economizers which has more than made good. Mr. Ferguson appeared to be very busy at the time of the interview, working on a device to be used as a current saver for direct current. Devices of this kind are at the present time limited. He promises big results. From their advertisements in this number it will be seen that they are offering a special inducement on their economizers for a short time only.

AN IDEAL SOUVENIR OR ADVERTISEMENT FOR MOVING PICTURE SHOWS.

From the Winthrop Moving Picture Company, 421 Lafayette street, New York, we have received several of those little thumb books which give an excellent moving picture effect. One, in particular, of Christy Mathewson, of the National Baseball League, delivering one of his famous curves, is very good indeed. These little books should be an excellent advertisement for a show, either to be given away or sold, with the advertisement of the show on the cover. Particulars as to prices in quantity and samples may be obtained from the Winthrop Company at the above address.

WIDE EXITS, EASILY OPENED, MEN TO HANDLE THEM, AND A COOL MUSICIAN SAVE TROUBLE.

The best of facilities for quickly emptying its big auditorium of its audience, and thorough coaching of employes as to what should be done in an emergency, prevented a panic last Monday evening at the Exhibit, a well-conducted moving picture show in Columbus, Ohio.

During a performance there was an explosion and in a second the room was in darkness. The audience rose from its seats, and the only thing needed was a cry of fire to cause a catastrophe. But in the crisis the piano player continued the music, the employes jumped to the large side doors, which are always kept fastened with easily removed hooks; pulled up the hooks and gave the doors a push open with one movement, and the proprietor, Max Stern, requested the audience to move out quietly, saying the performance would be resumed as soon as the trouble was located.

It was found that a small tube in a vulcanizing furnace in an adjoining bicycle repair shop had blown out, destroying the electric light fuses leading to the Exhibit. The damage was repaired in a few minutes.

AN APPRECIATIVE EXHIBITOR.

A World representative who dropped into the Omaha office of the Pittsburg Light and Film Company, was shown a letter which is so different from that generally received by exchanges from their customers that permission was asked for its publication:

Fremont, Neb., July 7, 1909.

Pittsburg Calcium Light and Film Co., Omaha, Neb. Mr. Ramsdell:

Dear Old Friend—I am shipping you your film by express, charges paid. It was O. K. in every way and is the right dope for the box-office receipts. No more Independent subjects for me.

You know what Laemmle's ad. said in the "Show World" about the white elephant in your house? I am going to have one of those little white elephants in my house, and I am going to feed him $2.00 per week, because this little white elephant gets the people in the house, and they come back to see him each night, where the Laemmle Independent, Sweet Land of Liberty, was running them away till we had to sell peanuts on the side to help make expenses.

Now, Mr. Ramsdell, I have always been an Independent man, as you know, but the wisest of us make mistakes, and I want to say right here that I have made a big one by staying as long as I have by the Independent stuff like I have been running—and I have been running first and third run film—and it is killing the show business.

Well, I am fixing up a vaudeville stunt and can't possibly get away till Sunday. I have my service paid up till then with the ——— Co. Meet me at your office Sunday at ten or eleven o'clock and I will try to make a deal with you.

If you want your money for the film you shipped me, before Sunday, send in your bill and I will remit at once.

Many thanks to you, old man, for your help in time of need. I remain,

Yours very truly, J. W. GLENN.

NOTES FROM CHICAGO.

Chicago, Ill.—Frank Gazzolo will erect a moving picture ttheater at 1003 West Madison street.

* * *

The Selig auto. race films have been a tremendous drawing card at the Orpheum Theater. It is safe to say that tens of thousands of people have witnessed the races via motion pictures.

* * *

Many of the smaller Chicago motion picture theaters have closed for the hot season. Some place the number at two hundred.

* * *

Another beautifully fitted 400-seat house is soon to open on Kedzie, near Harrison street. It will be under the able management of Mr. Horace Francis, who has guided the destinies of several of our successful houses in the past. Under Mr. Francis' management we predict a glittering success to the new house.

* * *

About August 1st the Selig Company will put out an entirely new model of their Polyscope. Many improvements over the older models will be in evidence, and the company claims the new machine will approach perfection as nearly as any projection apparatus on the market.

* * *

There have been dark r-u-m-o-r-s that there was g-r-a-f-t in connection with the examination and licensing of Chicago's operators. The man who would even suggest that there could possibly be graft in anything even remotely connected with the Epworth Band of Hope which runs the Chicago City Hall must have a nerve made of chilled bessemer steel. The very idea!

Anyhow, the Operators' Union wants all men re-examined, but whether or no it will be pulled off, the writer is unable to say. This much he does know, however: For each license issued the aforesaid "Band of Hope" received ten simoleons. If operators were re-examined and some rejected, the said "Band of Hope" (otherwise our esteemed City Government, otherwise our Business Administration) would have to give up the ten for each one thrown out. Umph! Mebby so, mebby so! but the writer's observation is that it requires a pretty stout crowbar to pry coin loose once it is in the hands of the Philistines. From some samples of "operators" the writer has seen sporting city licenses it would seem that a re-examination might possibly be very much in order, but—but (see above for answer to the "but").

WANTED
An Experienced Mechanic

Who understands the construction of moving picture machines. Steady work. State experience.

Foley Bros. Co. **Olean, N. Y.**

We want every Moving Picture Theatre in the United States in the interest of the Moving Picture Industry in general to use

The best preparation for the Moving Picture Sheet that Money and Brains can put up

Silverine Curtain Coating

The Real Article. After using it on your curtain your house can he light enough to read the finest print and you'll have a better picture than you had before with your house in pitch darkness. No more reason for your patrons stumbling over themselves in the inky darkness. Be up-to-date. Your competitors will wonder how you do it if you use SILVERINE CURTAIN COATING on your sheet.

WONDERFUL RESULTS

Are produced by use of this new preparation

Your house can be light as day; You can open your doors and windows wide and allow free ventilation and have no fear of a dimmed picture. Outside light has no effect. Will not crack nor peel off the sheet after being applied.

Price, $3.00 The Package

One package treats one curtain, or 150 square feet. Sent C.O.D. to any address, or by EXPRESS PREPAID on receipt of price. We want every Film Exchange and Picture Machine Dealer to handle it. A sure winner. Liberal discount on quantities to the trade. A trial package will convince.

Monarch Film Exchange Co.
C. D. Struble, Secy. & Treas.
Oklahoma City **Oklahoma**
Licensee, Motion Picture Patents Company

Exhibitors, Listen !

The ITALO-AMERICAN FILM EXCHANGE has sold its entire stock, chattels and good-will of its business to

Exhibitors' Film Exchange

a Corporation formed with a capital stock of Thirty Thousand ($30,000) Dollars.

If you are not INDEPENDENT and do not intend to be INDEPENDENT, just read this. It will make you INDEPENDENT:

1. What are you getting now for the fifteen hundred dollars or more you are paying yearly to the Exchanges, except films that you do not like?
   Nothing!
2. How much do you make out of the one hundred thousand dollars that the Exchanges clear up every year, WITH YOUR OWN MONEY?
   Nothing!!
3. What are the Exchanges giving you for being their customers?
   Absolutely nothing!!!
4. Why are you paying two dollars to the TRUST?

What We Offer You

1. We will divide our profits with you. For how much?
   Practically for nothing!!!
2. You will have your own Film Exchange, which will protect your business.
3. You will be our partner, and you will know how.
4. You don't have to pay two dollars every week to the TRUST.
5. With your co-operation, we will be in a position to buy twice as many films as the biggest renter does.
6. You will get a film service that nobody, except our customers, can have.

NOW

If our representative could not explain you everything to your satisfaction, or if he failed to call on you, apply to the office, where a special man will be put at your disposal to furnish all the information you require.

CALL—AT ANY TIME,
PHONE—FROM ANY PLACE,
or WRITE—IN ANY LANGUAGE.

EXHIBITORS' FILM EXCHANGE

138 Third Avenue = = New York

Phone 2775 Stuyvesant.

JUST IMPORTED:

Count Ugolini.	Pietro the Bandit.
Billy's Bugle.	A Princess' Love Affair.
Fate and Poverty.	The Punch Register
The Poisoned Flower.	Automatic Umbrella Seller

and others.

Polly Wants A Gracker!
Any Way Will Do.
Polly Tries to Imitate, but
Only Make A Mess of It.

We Originated the Baby Show Scheme For Theatres.

We wrote and published in this magazine, the only published details of the scheme.

You saw it. So did Polly.

The slides we make are high class art productions. Business pulling slides must be such and cost more than junk. Imitators make imitations, thus the junk accumulates.

Dealing with us is peace of mind. You just know the slides cannot be equalled and the service is quick.

Special Coupon Tickets for this Contest, 30c. Thousand.

BRAYTON MANUFACTURING CO.
Established 1892
122 E. RANDOLPH ST., - CHICAGO
Makers of the best slides, camera and brush will produce.

SONG SLIDES

PEERLESS SONG SLIDES

THE KIND THAT ALMOST TALK
Ever Imitated. NEVER EQUALED
Let us place you on our mailing list
Full line of ANNOUNCEMENT SLIDES
SEND for SPECIAL PRICE LIST
Set of 20 plain, $4, colored, $8. Set of 35 plain, $7, colored, $14
NORTH AMERICAN SLIDE CO. 143 N. 8th St., Philadelphia, Pa.

SONG SLIDES

MANUFACTURERS.

Dark-Room man or Camera operator Wants work. Experienced, sober and reliable. J. H. OELKERS 205 East 43 St. New York.

The Edison Kinetoscope And Edison Films

are essential features to a safe, attractive and profitable motion picture exhibition

If you do not have an EDISON KINETOSCOPE, ask your Exchange to send you a catalogue and tell you about its merits. If you have a Kinetoscope and not the Films, ask your Exchange to include Edison Films in your service.

All Edison Films are approved by the New York Board of Censorship, a Board that has been organized to improve the character of the motion picture business. If you are a motion picture exhibitor and your name is not on our mailing list, send us your name and address and we will mail you a bulletin giving detailed descriptions of our new films. Write requests on your letter head.

EDISON FILMS

NEW SUBJECTS

Released July 13, 1909

THE SECRET OF THE LOCKET

A dramatic film showing how a father lost his child through domestic troubles and how he sixteen years later again found her by means of a locket found on the child.

No. 6483 Code, VERMINARIA App. Length, 915 feet

Released July 16, 1909

CAUGHT BY THE COUPON CRAZE

A farcical subject caricaturing the tendency of the day to make needless purchases for the sake of securing trade coupons. In this case, Bilkins bought cigars galore and smoked himself sick in order to secure coupons necessary to get a $7.98 lamp.

No. 6484 Code, VERMINATE App. Length, 435 feet

THE EGYPTIAN MYSTERY

This is a trick film that will not only furnish amusement to those who see it, but will cause the uninitiated to wonder how the pictures could be made. A pendant found in an ancient Egyptian tomb causes much trouble. Everything disappears when touched by one wearing the peudant. The article falls into the hands of the iceman and the things that disappear under his touch make up a humorous and interesting story.

No. 6485 Code, VERMINDERN App. Length, 565 feet

NEXT WEEK'S SUBJECTS

Released July 20, 1909

THE MISSIONARY AND THE MAID—A Comedy

No. 6486 Code, VERMINEUX App. Length, 630 feet

McGINTY'S SUDDEN RISE—A Farcical Comedy

No. 6487 Code, VERMINKING App. Length, 370 feet

Released July 23, 1909

THE BRIDEGROOM'S DILEMA—A Laugh Compelling Comedy

No. 6488 Code, VERMINOR App. Length, 730 feet

CASEY'S JUMPING TOOTHACHE—A Character Comedy

No. 6489 Code, VERMINOSO App. Length, 205 feet

EDISON MANUFACTURING CO.

MAIN OFFICE and FACTORY: 72 LAKESIDE AVE., ORANGE, N. J.

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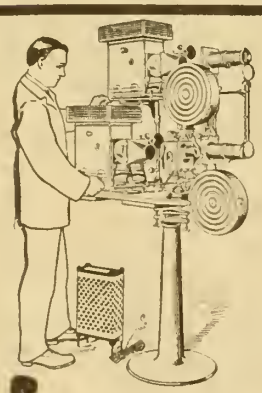

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insist upon using the **Best Machine** and **Film Service. We sell the best.** We are special agents for the Motiograph, Powers, Edison and other machines.

There's a big difference in Motion Picture Machines but our book entitled "The Motion Picture Theatre" tells all you want to know about the motion picture business and it's yours for the asking.

Are You Satisfied with your **Film Service?** If not, write us. We get at least one copy of **each of the 18 reels produced by the licensed manufacturers each week.**

We feel sure we can **improve your service.** Tell us your requirements and we'll submit you prices.

THEATRE FILM SERVICE CO., 85-87 Dearborn St., Chicago, Ill.

NEXT Sand A FILM ISSUE

ORDER QUICK

OUR

FEATURE SUBJECT

The

Romance

of a

Stranded Actress

(Length, Approx. 1000 Ft.)

READY

Wednesday, July 21st

ESSANAY FILM MFG. CO.

62 N. Clark St., Chicago, Ill.

THE WEEK'S PROGRAMME OF LICENSED PICTURES AT A GLANCE.

MONDAY, JULY 19.

BIOGRAPH—The Renunciation (Comedy-Drama).
LUBIN—A Nugget of Gold (Dramatic).
PATHE FRERES—Behind the Mask (Dramatic).
PATHE FRERES—The Fiddlers (Comedy).
PATHE FRERES—Catching Turtles (Industrial).

TUESDAY, JULY 20.

EDISON—The Missionary and the Maid (Dramatic).
EDISON—McGinty's Sudden Rise (Comic).
GAUMONT—True to His Master (Drama).
GAUMONT—The Man in the Moon (Comedy).
VITAGRAPH—Instructions by Correspondence Com.
VITAGRAPH—The Adventures of Fifine (Dramatic).

WEDNESDAY, JULY 21.

PATHE FRERES—Bewitched Manor House (Com.).
PATHE FRERES—Little Busybody (Comedy).
ESSANAY—Romance of a Stranded Actress (Dra.).
URBAN—The King's Conspiracy (Dramatic).

THURSDAY, JULY 22.

BIOGRAPH—Sweet and Twenty (Comedy).
BIOGRAPH—Jealousy and the Man (Comedy).
LUBIN—Hiring a Girl (Comedy).
LUBIN—Mexican Bill (Dramatic).
SELIG—Won in the Desert (Dramatic).

FRIDAY, JULY 23.

EDISON—The Bridegroom's Dilemma (Dramatic).
EDISON—Casey's Jumping Toothache (Comedy).
KALEM—The Tomboy (Dramatic).
KALEM—Tickle Mary (Comedy).
PATHE FRERES—A Case of Lumbago (Comedy).
PATHE FRERES—Sweet Toothed Dogs (Comedy).
PATHE FRERES—Holding Up the Wedding (Com.).

SATURDAY, JULY 24.

GAUMONT—The Monk's Mother (Drama).
GAUMONT—Brown's Moving Day (Comedy).
PATHE—Poor Kid (Dramatic).
VITAGRAPH—The Sword and the King (Dramatic).

Stories of the Films.

BIOGRAPH COMPANY.

THE RENUNCIATION: A Comedy Drama of the Wild, Woolly West.—There is certainly a positive axiom in the lines "Woman has more strength in her looks than we have in our laws," for we may say that the greatest heroes of history were made through woman's glances. The focused rays from woman's eyes have ever enkindled the flame of man's ambition and brought it to a state of ebullition. Hence it is but consistent that the appearance of pretty little Kittie Ryan at Yellow Hill Mining Camp should play such havoc. Joe Fielding and Sam Walters were boyhood chums, and becoming obsessed with the gold fever came out to Yellow Hill as partners. Both sturdy, honorable chaps, they found congeniality in each other's company. They worked together, shared the fruits of their toil, and, in fact, seemed a monumental typification of true friendship. We see them sitting on the rocks smoking and talking over old times, no doubt repeating the lines of Byron: "Ah! happy years! once more, who would not be a boy." But, lo! A cloud. The heart-high disturber appears in the person of Kittie, the pretty niece of old Steve Ryan, on a visit from the East. Joe and Sam are immediately smitten with the little one, whose lustrous orbs pierce their very soul. Both make up their minds to win her, as does every other fellow in the camp. However, Joe seems to hold high cards, and so the erstwhile chums are now bitter rivals. They quarrel over the precious bit of femininity, and a challenge to a duel with pistols is the outcome. Joe is a dead shot, while Sam's aim is uncertain. Upon returning to his cabin, Joe's eye alights on a photograph of the boyhood chums, and his heart softens. He realizes the duel can only result in the death of his chum, so he decides it shall not take place, and he writes a note, renouncing claim to the girl's attentions, and will leave the place at sunrise; in conclusion, hoping that Sam and Kittie will be happy. Relieved and happy at his self-sacrifice, he lies on his cot and sleeps. Meanwhile Sam is in his cabin in a state of nervous perturbation, knowing well that it would be fatal to face Joe's unerring gun, hence he plans assassination with a knife. Kittie learns his intention and follows him to Joe's cabin. Here a fierce conflict with bowie knives ensues, Joe having been taunted by Sam into participation. At a most crucial moment, Kittie rushes in and parts them, thereby intercepting a calamity. When she finds she is the cause of their conflict, she pretends amazement, and introduces to their notice as her favored Strephon the most effeminate, namby-pamby dude one has ever gazed upon. The contrast between the big, rugged miners and the weak apology for a human being is indeed superlative. One look is enough, and the chums in unison exclaim: "Well, I'll be ———," but there were ladies present.

SWEET AND TWENTY.—A pretty little comedy of love's young dream, presented in the most dainty manner imaginable. 'Tis late Spring, the flowers are in bloom and the birds are in tune to the lover's song, when Alice and Frank romp among the wildflowers. Frank is desperately in love with pretty little Alice, but she, while loving him in return, is a tantalizing mite of femininity and enjoys the sensation of keeping him guessing. However, as faint heart ne'er won fair lady, he persists so stubbornly that he finally wins her response. Frank is now in the very zenith of ecstatic bliss. They part at the door and Alice goes inside. Frank is too happy to lose her company so soon, so follows after. Entering the drawing-room, he espies what appears to be the object of his visit standing at the window closing the shades. Approaching stealthily, he kisses the braids of her hair and then turning her head around imprints a kiss on the lips of—"Great Scott! her sister." Here is trouble, for Alice had entered just in time to see the performance. It is all off between them, despite his explanation, and in desperation he resolves to go and throw himself into the lake and end it all. At the lakeside his determination receives a chill, and he is cogitating when he hears Alice approaching in pursuit to dissuade him from his dire design. He now makes the bluff at self-destruction, which goes; Alice doing her utmost to drag him from the spot. As his resistance is but mild, she succeeds, and they are once more folded in each others' arms, she accusing herself of being unreasonable and hasty, while he is proudly slapping himself on the back with the assumption that he is simply irresistible. They are just a couple of kids who will kiss and make up, only to quarrel again soon for the fun of making up.

JEALOUSY AND THE MAN.—"With groundless fear he thus his soul deceives, What frenzy dictates jealousy believes." These lines by Gay most aptly fit the principal of this Biograph story. Jim Brooks, a painter, and his wife, have boarding with them their best friend, John West. Jim and John being lifelong chums, Jim is amazed at what he imagines to be blatant perfidy in his wife and friend. He espies them whispering together on several occasions, but the apparently convincing evidence is the slipping of a note into the hand of John by the wife, while she visits their place of work, with their luncheon. This decides Jim, and he rushes home, arms himself with a gun, declaring they shall both die. You may imagine his surprise when, as he is about to assassinate the pair, they load him with presents, it being his birthday, which he had forgotten. Their little intrigues were in making the arrangement, and the note was a list of things for John to get.

EDISON MANUFACTURING CO.

THE MISSIONARY AND THE MAID.—It was the love of a dusky damsel that drove Henry Herbert from the African missionary field. He could stand for the hot pots and the cannibalistic soup tureens of those who were living in darkness and the dinge of their own color, but when it came to receiving an osculatory imprint from those merry widow lips of sofa cushion dimensions and an embrace from the huge arms attached to her 400-pound form, that was too much. He could serve the heathen even though he was tortured, but not when he was the object of such pachydermal passion. The innermost core of the hottest hot pot was infinitely preferable to the lady's love.

Henry wasn't much of the missionary order at that. He had been induced somewhat against his wishes to take up the studies for the field, but had his doubts about his fitness even when active preparations for his departure for Africa were already going forward. He had been a little of a sport in his time, and his friend, Pug Peity, thought he would waste his life in Africa.

To Africa Henry went, however, and the chieftain's fat daughter loved him from the moment of his landing. Umpilika she was called, and Umpilika vowed to have him for her very own. Heroically she saved him from the community pot to the cook's wrath. She forced the wedding bells upon him and then a diversion happened. A dusky, husky warrior returned from battle to claim the fickle one and Henry Herbert was compelled to do combat with him for her hand. Better this death than the marriage. Henry was happy, so happy he lighted a pipe and at the first puff of smoke from his pipe the cannibals scattered. Here was a devil indeed, a man who smoked as he talked. They never stopped running, all save the coy maid. She loved and she would be true—even to a white devil. She threw her arms around Henry in an excess of loving emotion and—he woke up.

It was all a dream, but it was enough for the intending missioner. He abandoned the cloth to the horror of his clerical friends and adjourned with the redoubtable Pug Pelty to the activity of the world. He couldn't face the prospect of possibly being loved by an elephantine maiden of cannibal lineage. App. length, 630 feet.

McGINTY'S SUDDEN RISE.—"Down went McGinty to the bottom of the sea" was one of the most popular songs of a comic nature ever published, and the reason for its pronounced success was due to the comedy of the situations suggested in its lines. There was a laugh in every one and this same statement may be made regarding the scenes in "McGinty's Sudden Rise," just about as good a laugh-producer as was ever staged before a motion picture camera.

McGiuty is the foreman of a rock blasting gang. Feeling the pangs of thirst he sends a youth for a bucket of potable refreshment, but, alas for his dreams of a cooling drink, the youth spills the contents of the pail. Having red hair, McGinty was not dilatory in administering physical punishment to the youth and the latter planned revenge. He had it by setting off a keg of powder on which the foreman sat to eat his noonday meal.

Up went McGinty toward the sunny, bright blue sky, and he didn't have a chance to know the reason of the why. Far upward he did sail, but he came down like a whale. Not that whales fall from the sky. Oh, no. But his crash was heavy enough for such a ponderous mammal. He hit a church steeple, likewise a few other objects, before he finally struck the cold, hard earth, and was minus an arm and a leg when his sorrowing workmen found him unconscious on the ground.

The workmen wheeled him to a surgeon, expecting little, but they got much. The doctor was of the occult variety. He made a few mysterious passes with his supple hands and arms, the missing members of the McGinty anatomy appeared and connected themselves and McGinty returned to his cheering men as sound as he ever was, as fiery of temper and as full of strenuous vituperation. App. length, 370 feet.

THE BRIDEGROOM'S DILEMMA.—A merry tale, forsooth, my gentlemen, and one that hath within it naught but bubbles of mirth, glittering in the sunshine of humor and sparkling with all the brilliant colors of imprisoned smiles. So an Elizabethan gentleman-courier might have proclaimed this film subject. It is indeed a thing of mirth and if merrier tales than the story it tells have been offered on the screen they have been jewels of comedy in all truth.

Witness Lord Quex placing the final touches upon his toilet preparatory to the wedding ceremony with Miss Gladys Vanderpool at high noon. He must have a cup of strong coffee to quiet his nerves. The old servitor brings the beverage and at that moment an unlucky accident causes the upsetting of the tray on a dresser drawer full of his lordship's shirts. The coffee stains fall on them all. Lord Quex has no others save some at a Chinese laundry, taken there several days previously by the old servant. It looks easy. Secure the shirts at the laundry. Certainly. But Lord Quex has mislaid his laundry ticket and the slant-eyed sons of Cathay will yield the laundry to neither his lordship's messenger nor himself. Madly Lord Quex dashes about to solves the problem. It is a holiday. The stores are all closed. He is going frantic. What can he do? A friendly tip from a passer-by. There is a little store open down the street. Thither the nobleman flies to find he must choose between a blue shirt or a dickey. He selects the latter and returns to his rooms.

Meanwhile the bridal party has had opportunity to learn what nerves are. The hour for the wedding arrives and is passed. The bride is near collapse. A scouting party finds Lord Quex, rushes him into his coat and off to the bride's home. At this juncture the fat Irish servant finds the laundry ticket, has no money to pay the bill, but takes the laundryman to the bride's home and here the celestial bursts in with his bundle upon the astounded party. The cord breaks as he demands his money and Lord Quex turns to find his shirts, collars and cuffs in a heap at his feet. length, 730 feet.

CASEY'S JUMPING TOOTHACHE.—Casey was a strong man, 'sure, for his size; he could lift more than any man at the quarry. He was a brave man, too, was Casey, and often vowed that nothing could get the best of him, but when that rousing, jumping nerve wrecking ache implanted itself in one of his teeth it floored him in the first round. He was crazy with pain, he gyrated, howled and nearly rent rocks in twain in his agony. At last the foreman took pity on him and helped the helpless stroug man to a dentist.

Casey's teeth had roots, well, those of an oak tree must have been pygmies compared with them. The dentist tugged and pulled, he used larger and larger forceps, while Casey bowled and yelled and vowed, when he had a chance to vow, that he was being murdered. Casey squirmed and pulled and kicked so that the dentist was finally reduced to his only alternative. Casey must take gas. Casey did. He inhaled with the depth and strength of an elephant. Unconsciousness stole upon him swiftly and Casey slumbered and dreamed.

The dentist began to make love to his pretty assistant, he forgot all about the patient and Casey filled so with gas that at last he floated upward, punched a hole in the ceiling, and drifted away, but just as he began to sweetly drift he came to with a yell. The dream was over and the tooth was out. App. length, 205 feet.

ESSANAY MFG. CO.

THE ROMANCE OF A STRANDED ACTRESS.—A romance that is tinctured with some pain of stern reality and filled with intense human heart interest from the opening to the close of the story, holding to view, also, a living principle of the "Good Samaritan" whose heart goes out to the stranger in distress.

It is a clean, wholesome lesson of sweet charity as against cold, heartless hypocrisy, with the final reward of virtue.

Our young heroine, Agnes Hiller, is the leading lady of a theatrical troupe which comes to the little town of Hampton in one of the New England States. They meet with misfortunes, bad business, lack of funds, etc. The manager skips and leaves the company stranded.

Agnes, just before the catastrophe, has sent her last dollar to her invalid mother; she has no means whatsoever. The landlord of the hotel has put her out and retained her baggage even to her small handbag.

Misfortunes crowd upon her and while she is crossing the street she is run down by an automobile. The people who crowd about her as she lies insensible upon the ground, refuse to aid her. She is an actress, and the strong prejudice against such bars her from their consideration. The young curate of the village is passing and seeing the uncharitableness of the people, appeals to two ladies of his congregation to care for her. They indignantly refuse to shelter "an actress." The young parson carries the girl to his mother, who receives her. She is nursed tenderly back to health.

The girl's patient forbearance and gratitude has won the affections of the mother and the heart of the young parson.

In the meantime gossips get busy. A committee waits upon the parson and demands that the actress be sent away at once and "end the village scandal."

The parson resigns his charge, begging the girl to marry him. Agnes, though she loves him, cannot bring further trouble on him, and she refuses him.

The young parson decides to make one last appeal to the committee and goes to the house of one of the ladies who demanded that the actress leave the parsonage. When he enters he finds the old ladies playing bridge. Weeping, they beg his forgiveness, declaring they will renounce cards forever, but he leaves denouncing them as hypocrites. Calling at the home of a deacon, who was also one of the committee, he finds this dignitary half intoxicated with the accusing decanter of whiskey at his elbow.

The young preacher returns to the parsonage, fully resolved to marry Agnes. They prepare to leave the village when the penitent and shamefaced committee call upon him, begging him not to leave, and offering no objections to his marriage to Agnes.

At Liberty—Licensed operator. Thoroughly competent to install, manage, and operate. Four years' practical experience. Satisfaction guaranteed.

Selig's New Melodrama

Won in the Desert

Code Word, "Desert" **RELEASE DATE JULY 22nd** **Length, 1000 Feet**

Order from your film exchange. It is a winner

Selig Polyscope Co. 45 RANDOLPH STREET CHICAGO, ILL.

Kalem Films

UNSURPASSED IN PHOTOGRAPHY

Issue of July 23, 1909

THE TOM-BOY

Length 690 Feet

"The Tom Boy" is a splendid romantic drama exploiting the remarkable riding and swimming ability of a pretty young girl. Her rescue of her lover from drowning is one of the best things we have ever done.

TICKLE MARY

Length 130 Feet

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There is no accounting for a woman's whims or tastes. In this story, little Kittie Ryan visits her old uncle at the Yellow Hill Mining Camp, and throws all the miners into a frenzy. Every one of them falls desperately in love with her, especially Joe Fielding and Sam Walters, who have been chums since boyhood. Through their rivalry for her glances they become bitter foes, and a duel with pistols seems imminent. Joe, however, picks up a photograph of he and Sam as boyhood chums, and, being a dead shot, softens and feels he cannot kill his comrade, even for the sake of the girl, so decides to renounce his claim to Kittie's attention; but Sam enters threateningly and a bowie knife contest occurs, which would have resulted in a fatality had not Kittie entered and introduced her choice—the most effeminate, namby-pamby dude one has ever gazed upon. One look is enough, and the chums exclaim in disgust, "Well, I'll be ——," but there were ladies present.

LENGTH, 982 FEET.

RELEASED JULY 22, 1909.

SWEET AND TWENTY

A pretty little comedy of "love's young dream," presented in the most dainty manner imaginable. Frank and Alice, youthful sweethearts, quarrel, and Frank resolves self-destruction by drowning, but the cold waters chill his determination, so they kiss and make up, to quarrel again soon for the fun of making up.

LENGTH, 572 FEET.

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A rather unique short comedy, in which the jealousy of the husband is aroused, only to find that the wife's little intrigues are in arranging a surprise for his birthday, which he had quite forgotten about.

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GAUMONT.

(George Kleine)

TRUE TO HIS MASTER.—As the blind man and his dog, the principal characters in this series, arrive at their home, and the master is adding the results of his day's earnings to his little hoard, he is attacked and overcome by vagrants, who lead the old man out into the woods, where they leave him to his destiny, and lock the dog up in the shed. The dog digs his way out of the shed, runs to the station and brings the police to the scene. Following the scent, he traces his master to the woods and reaches him just as he is about to step over a precipice. The vagrants are overpowered and taken into custody. Length, 554 feet.

THE MAN IN THE MOON.—Two lovers perform a fandango dance. A jealous quarrel follows and the heart-broken swain decides to end it all. He throws himself from the window of his room, but instead of being killed the anchor of a passing balloon intercepts his flight and he is taken up high into the clouds.

Laughing at the poor, unfortunate mortal, the moon arouses the anger of the desperate lover and a battle between the two ensues. The moon seems to get the worst of it and a comet appears, transforming into a beautiful woman, who remonstrates with him for the trouble caused. The moon enters a complaint against her antagonist and three stars sit as judges to hear the case. The legal battle is terminated in favor of the lover. He, however, implores the pardon of the court and is discharged, whereupon he drops down to earth into the arms of his sweetheart, who is glad to see him. Length, 317 feet.

THE MONK'S MOTHER.—Saragosse, Spain, was besieged by the French in 1809. The Spaniards were attending Thanksgiving mass in the ruins of the church when the enemy entered the town. A monk is just pronouncing the benediction when the gathering is stormed. After a short struggle, the survivors, including the monk, are led away, prisoners of war.

The monk is tried by a court martial and sentenced to be shot. In vain the mother of the monk and the populace plead for the life of their spiritual father. The old lady is inconsolable over the son's tragic death.

Several years later conditions have changed and the commanding officer of the French party enters the home of the monk's mother and seeks refuge from a pursuing party. She at first refuses him aid and as he is about to go reconsiders, and presents him with the gown of her dead son, thus enabling him to make his escape. Her act is rewarded by the satisfaction due to the conviction that she has done just what her son would have done in returning good for evil. Length, 664 feet.

BROWN'S MOVING DAY.—Brown determines that he must be present and boss the moving job. As a result, much furniture is broken, dishes smashed and bric-a-brac ruined, and it finally becomes necessary to remove Brown himself. Length, 290 feet.

URBAN-ECLIPSE.

(George Kleine.)

THE KING'S CONSPIRACY.—Captain Fretigny, an army officer during the reign of Louis XIII., receives a visit from the son of his friend, bearing a letter of introduction and commending him for service in the captain's regiment.

While the two are discussing the proposition, an order comes from the king, directing the captain to investigate a reported conspiracy under the auspices of one Concini.

The captain's daughter fears that harm might befall her father, but the young friend reassures her and even promises to follow and if necessary protect the parent.

Fretigny discovers the plot, but is recognized and obliged to fight for his life. He makes a brave stand, but is about to succumb to the superior number of his antagonists when his protector intervenes in his behalf. A terrible duel takes place, but, despite the great odds, the valiant young recruit is victorious, and taking the wounded captain in charge, brings him back to safety. When the king learns of the remarkable display of courage he sends his messenger and confers highest honors upon them.

The young man is enlisted in the captain's regiment and is also awarded the hand of the captain's charming daughter. Length, 957 feet.

KALEM MFG. CO.

THE TOMBOY.—Taken at Ladden Rock Farm, by courtesy of the owner, Wm. L. Marks, during the glorious month of June, a time when Mother Nature opens wide her lap and scatters her gifts about in careless abandonment, this picture offers a series of scenes that should hold attention by their beauty alone. But in addition is told the charming story of the Tomboy. At the time of the opening scene she is just budding into charming womanhood. Left motherless at an early age, her father, a lifelong invalid, in his desire to give her those pleasures denied him, has encouraged her live her life out in the open air. She has grown up on the beautiful estate more like a boy than a girl. Her favorite companion and playmate is young Ned, the son of a neighboring boyhood friend of her father's. It is the one desire of her father's heart to see young Ned and herself safely married before he dies. The only other member of the family is a ne'er-do-well nephew, to whom the Tomboy's father has given a home and education. This nephew, noting the growing feebleness of the invalid father, has been planning and scheming to marry the Tomboy in order to secure the fortune that will be her's ou her father's death.

The scene opens with a charming view near the house. The nephew, angered at the Tomboy for some slight she has given his advances, is venting his anger on one of her poor pets that happened to be in his way. Dobbins, the old gardener, who has raised this dog from a blind puppy, cannot bear to see such abuse aud remonstrates with the nephew. The nephew laughs sneeringly. Letting his righteous anger get the better of him, Dobbins strikes the nephew. The nephew cruelly feils him with a savage blow of his cane. Away the nephew goes, for fear someone may have seen him. Here come the Tomboy and her father to spend their customary morning hour by the lake. They discover old Dobbins lying senseless. Tenderly they lift him up. They question, but he refuses to tell how he was hurt. The father orders him taken to the house. Scarcely have the Tomboy and her father settled themselves when young Ned arrives. The father greets him warmly. Ned thinks this is a good opportunity to press his suit with the Tomboy. The old father encourages him. The nephew appears in the rear and overhears what they are saying. But the Tomboy is obstinate. She cannot see her childhood playmate Ned in the role of an accepted suitor for her hand. The father grows insistent. Finally the Tomboy stamps her foot and rushes off in a temper. The old father becomes greatly excited. Rising in his chair, he calls angrily after her. Now he lifts his fists. But the excitement is too much for his feeble frame. He gasps, strives frantically for breath, and falls lifeless into young Ned's outstretched arms. Young Ned lays him gently on the grass. The Tomboy, repenting of her foolish anger, returns to ask her father's forgiveness, only to find him lying lifeless at her feet. Overwhelmed with grief, she kneels over him, sobbing. Young Ned stands by, ready to comfort her in this her hour of trouble.

Scene II.—The Nephew and an Adventuress Plan to Disgrace Young Ned.

Scene III.—A Sinister Meaning Given to a Kind Deed.

Scene IV.—Young Ned Gets a Snubbing.

Scene V.—The Final Plot to Be Rid of Young Ned Overheard by the Old Gardener. In a secluded

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"'Scuse Me To-day."
"When the Girl You Want, Wants You."
"Molly Lee."
"That's Why I Love No One But You."
"My Wife's Gone to the Country, Hurrah! Hurrah!"

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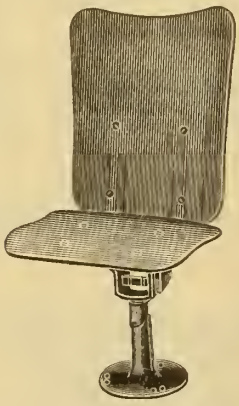

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part of the grounds the adventuress is awaiting the nephew. Here he is at last. Hurriedly they talk over their plans. They have decided it will be necessary to be rid of young Ned forever. The stone bridge over the lake is the place. Young Ned cannot swim. If he should by any means fall into the water, who would know how it happened? But how to induce him to come there? A letter!

Scene VI.—The Plot Frustrated by the Tomboy's Heroism. Young Ned has received the note and is waiting for the adventuress at the bridge she indicated. He is idly reading her note and wondering why she wishes to see him. Here she is. She greets him and again thanks him for his kindness. Now she invites him to take a seat so they may talk it over. Back she glances to see that all is ready. A quick move and her handkerchief is floating on the water. Young Ned offers to recover it for her. Out over the water he reaches his fishing tackle. Up creeps the nephew. A quick push and the boy is floundering in the water. The two plotters hurry away. Meanwhile the Tomboy has gone for a horseback ride and is trying in the excitement of a wild gallop to forget what she had seen the other day. What was that? A cry? She listens intently. Again it is repeated. Down comes the whip across the flank of her horse and she is away at a breakneck pace. Back at the bridge the poor boy is fast losing his strength. No help is in sight. Ah! here comes the Tomboy. Down the hill she gallops. Courage, boy, she will soon be with you. Off the horse she throws herself. Into the water she leaps. Now she has the boy and is swimming ashore with him. Here comes the old gardener, who has arrived too late to prevent the plotters, but is in time to help the Tomboy. He calls for help and two other men come. They lift the boy and girl from the water. The boy soon recovers enough to tell his story and the men rush to catch the two guilty plotters before they escape from the estate. The boy and girl are left together.

Scene VII.—The Lovers Reunited and the Plot Revealed—Retribution.

LUBIN MFG. CO.

A NUGGET OF GOLD.—The Quarrel. At the bar in a Western saloon stands Harry, a young miner, conversing with others, when Range, a rough-looking fellow, enters, slightly intoxicated. He asks the boys to have a drink. Harry refuses. This enrages Range. "You are going up to old man Hardy's to-night," he says, "to see his girl and you don't want her to smell the stuff on you. She will smell it alright," and he throws the contents of a wine glass over Harry's shirt. Harry quickly knocks him down.

Engaged. It is evening. Gertie at her home. When Harry enters he is made welcome by Gertie and her father. Harry proposes and is accepted.

Married a Year. A little baby brings sunshine to the happy home of Harry and Gertie. He kisses her good-bye and leaves, while the young wife fastens the door by putting the wooden bar across the door through iron hands.

A Rich Find. Harry finds a large nugget of gold. Wild with joy, he shouts loudly. Other miners come, among them Range. All look at the nugget and congratulate Harry, who rushes home to tell his wife of his good luck.

The Conspirators. Range is trying to get Harry out of the way. He hires two greasers, with whom he promises to share the claim if they will do what he wants. They readily consent.

The Spy. Harry is just showing his wife the big nugget of gold. They dance around with joy. Harry goes to the bed, pulls out a bag half full of gold-dust and nuggets, deposits the nugget just found with the others and replaces the bag in its hiding place. He has not seen the face of the greaser outside of the window who watched every one of his movements and rushes to Range and his accomplice, telling them of the secret hiding place of Harry's gold. Range tells the greaser to deliver the following note to Harry:

"Harry Boy—Come over to the ranch house at once. I want to see you on very important business. Hurry. "DAD."

Harry tells Gertie he must go at once. They embrace and kiss, and he leaves while Gertie is giving the greaser a drink of water. The greaser steals the door bar, which he brings to his waiting accomplice. Range goes towards the house, telling the greasers to watch for Harry. Gertie having looked vainly for the bar and seeing Range approach, puts her arm into the door rings. Range tries to open the door, but Gertie holds it fast. Range enters through the window and overpowers Gertie. He takes the bag of nuggets, then picks up the senseless form of Gertie and starts for the door. He is just putting Gertie on one of the three horses which the greasers bring when one points down the road. Somebody is coming. Range drops Gertie, the three mount their horses and quickly gallop away. Just then Harry, Hardy and cowboys ride up, find Gertie and carry her into the cabin. They revive her and she tells the story.

The Pursuit. The miners are quickly alarmed. Cowboys and miners start in pursuit. In the meantime Range and the two greasers divide the spoils. He wants to keep the large nugget for himself. A fight ensues. Range shoots one of the greasers in the arm, while the other one knocks the gun from his hand with a knife. Just then Harry and his party surround Range and the greasers. They are overpowered, a rope is tied around their necks and they are led away to the next tree.

All's Well That Ends Well. Gertie is seated in a chair, her bandaged arm in a sling. Harry, the cowboys and miners return. Harry embraces Gertie, shows her the bag of nuggets. There is general rejoicing. Length, 995 feet.

HIRING A GIRL.—Mrs. Newlywed goes to the employment office to hire a girl. There are more than fifty applicants for a position. As soon as Mrs. Newlywed makes her appearance she is besieged by the crowd. Frightened, she runs away, followed by the anxious women. She appeals to the police for protection, but the police are helpless against such a hurricane of femininity.

After many incidents and accidents, Bridget finds the exhausted Mrs. Newlywed and brings her home. There she reigns now as the queen of the kitchen. Length, 330 feet.

MEXICAN BILL.—Inez, Major Kingston's daughter, while riding to the ranch house, meets Mexican Bill as he is just chasing an Indian off the land. The poor fellow was at the river drinking water when Mexican Bill kicked him into the stream. Enraged, Inez takes her riding crop and beats Bill unmercifully. He turns towards her, but is soon given a dose of his own medicine by Yorel, Inez's lover. Mexican Bill swears revenge. He speedily rides to Major Kingston's house and tells him of the cowboy's love affair with Inez.

When Yorel appears with Inez, Major Kingston shows him the door, with instructions never to approach his girl again. Yorel puts his horse away and then returns to the old man to tell him of his love for Inez. At this moment Mexican Bill raises the window and fires a shot at the old man, who drops to the floor. Mexican Bill rides to the ranch house and gives the alarm, saying that Yorel killed Major Kingston. The Indian, who was a witness of the incident, tries to tell the truth, but is choked by Mexican Bill, gagged and bound and thrown down an embankment, where he is later found by Inez. She, together with the Indian, tell the truth about Mexican Bill's outrage. The boys free Yorel and chase after Mexican Bill, who, even though having a big lead, is captured after some swift riding. He is brought before the old man, who confirms Yorel's innocence. Mexican Bill is strung up, while Yorel gets the hand of his sweetheart. Length, 650 feet.

PATHE FRERES.

BEHIND THE MASK.—The opening scene shows the interior of a home where a man and his wife are at dinner, but on this particular occasion they are very much at swords' points with each other, and after a general "rough house" in which both equally participate, the man makes a bolt from the place. The wife is left alone to air her feelings, and picking up a paper she reads of a masked ball that is to be given that night at a fashionable hotel. Disgusted with everything, and determined to seek a diversion, she makes preparations to go to the ball. Hailing a cab, she enters it and soon is in the midst of the gay festivities. The husband, in the meantime, makes up his mind to attend the same ball, so, after going to a costumer where he fits himself out in a fancy suit, he, too, makes for the scene of splendor. Hardly has he arrived when he spies this prim little woman who is well disguised, and, after a short flirtation, the pair become very chummy. The man invites his charming partner to partake of some refreshments which she graciously accepts and the happy pair are in high glee mingling with the crowd of revelers, and never for a moment suspecting each other's identity. Finally they retire to a private dining-room to have a little supper, and when alone, they agree to remove their masks; so off they come, and there, facing each other, are man and wife. They each treat the episode as a great joke, and after talking matters over they decide to patch up their little misunderstanding and live happy in the future. Length, 393 feet.

THE FIDDLERS.—We are confronted in this clever trick picture by a happy group of colored minstrels, who take their respective places, and proceed to entertain us by their many funny antics. After strumming upon their musical instruments they strike some funny poses and envolve themselves into all sorts of grotesque and unique shapes which are highly amusing and well worth seeing. Length, 278 feet.

CATCHING TURTLES.—In this picture we see the natives of a tropical country engaged in catching monstrous turtles. In the first picture we see a boat load of men come to the trap and after a short search they are successful in capturing a big fellow, which they drag into the boat and take to the village. One thing worthy of special mention is the way a turtle is harnessed and made to drag a little wagon in which two children are seated. Length, 210 feet.

BEWITCHED MANOR HOUSE.—This picture reveals an old, deserted castle, which is infested with spooks. Two wanderers happen by as night falls, and having no place to lodge they pick out this very desirable looking old house as a place to rest and spend a quiet night. Upon entering the castle they soon discover that they are sadly disappointed in their choice, for immediately they see all sorts of strange objects dancing around them and grotesque spook faces gazing at them from every nook and corner. Too late to retrace their steps, the pair enter the old deserted dining-room, where, standing in the corner, is a closet copiously filled with rare edibles. As they are about to help themselves a lot of fierce looking animals come from the closet and proceed to make life unbearable for the distressed guests. The pair rush into the kitchen and there they meet his Satanic Majesty, who does some of his fine work and calls forth more ferocious beasts, and things are reaching a serious state in the place when, behold, the good Fairy Queen appears and changes everything into the sublime. The animals are all transformed into gallant knights and by a wave of the magic wand a group of pretty maidens appear and the old deserted castle is turned into a most hospitable place where the weary old travelers take advantage of all the courtesy showered upon them. Length, 360 feet.

LITTLE BUSYBODY.—An old scientist who is tired after a long and strenuous day of research falls asleep in his studio. Soon his little grandson sneaks in and being an inquisitive little busybody, the young rascal proceeds to investigate everything in the place, and through his peering into some things which are supposed to be secrets, we have an opportunity of enjoying a little peek also, for everything that he sees through the magnifying glass is transmitted for our benefit upon the screen. In the first place he goes up to the telescope and gets a good view of all the heavenly bodies, then turning the telescope earthward, he views a lot of very amusing incidents far out of his reach. Finally coming into the studio he takes a piece of cheese and through the aid of the magnifying glass he shows the cheese lovers the good qualities of the delicious stuff, as also does he magnify a drop of water and many other things of interest which if viewed at a proper time will be the cause of many swearing off for life. Length, 489 feet.

A CASE OF LUMBAGO.—This picture shows a fellow who is suffering from a bad case of lumbago, and the excruciating pains which shoot through his system at every move cause him to wince and turn into all sorts of grotesque shapes. He has a very important social engagement and must keep it at any cost, never daring to let such a little thing as lumbago deter him. After going through all sorts of misery in dressing, he finally gets out on the street, where he hails a cab, and when he tries to enter, he is not physically capable of such a task, so the cabby is pressed into service and lifts him bodily into the rig, where now he is unable to sit down. At one jolt of the cab he falls into the seat, and is compelled to remain there until, reaching his destination, the driver lifts him out and starts him on his merry way. Entering the reception room where all the guests are assembled, he tries his best to look pleasant and he is succeeding nobly until they ask him to have a seat. Not satisfied to sit down, he refuses, whereupon one of the other guests gives him a push and with a terrible shriek he falls into the chair, nearly causing a panic among the fair ones. Finally his lady friend gets him into a cozy corner, and when he refuses to be seated she upbraids him and after giving him a rather cutting "call down" she leaves him and joins another man of a more charming disposition. Length, 328 feet.

SWEET TOOTHED DOGS.—An old dog fancier leaves his home, leading his little terrier on a leash, and going to a confectionery store he purchases a bag of candy from which he gives his pet a few pieces. Just then an old street poodle comes along and the generous man throws him a piece of the sweets, whereupon the grateful beast tags on and there is no possible way of getting rid of him. As the man goes along the street it looks as though every dog in the town knew that he had a bag of their favorite candy, for a group of canines keep augmenting at every block until the man is swamped. He tries to escape them by jumping into a cab, but this has little effect, for the dogs keep up to the fleeing vehicle. Next he gets into a trolley car, in the hope of losing his trailers, but that is ineffective also, as the animals crowd into the car and drive all the other passengers to distraction. Finally after a long and weary chase, in which the unfortunate man, who has not alone all the dogs in the town, but the inhabitants as well, reaches his home, where he enters quickly and makes his way to his own apartment. The people follow him in and there is a general "rough house" before the police arrive and save the dog fancier's life. Length, 315 feet.

HOLDING UP THE WEDDING.—The happy wedding party start out for the office of the Justice of the Peace, where the knot is going to be tied, but as they are strolling along a fellow steps up to the prospective bridegroom and hands him an important paper which calls for his immediate attention. The latter excuses himself from his friends, telling them to go right along to the place set for the ceremony, and that he will follow soon. He then goes to a summer garden with the man, where, after attending to his business, he has a drink, after which he makes an attempt to leave and join his friends. As he gets to the gate he meets an old friend, and the pair return and have some more refreshments in honor of the wedding day. Every time that the fellow starts out of the place he is sure to run into some one whom he knows and each time he has a drink, forgetting all about the wedding party who are nearly frantic waiting for him to come. Finally he is hardly able to walk, so climbing into a cab, he is driven to the place to join his friends. In the meantime they have become tired waiting and all have fallen asleep.

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NEXT ISSUE

A Shadow of the Past
Powerful Dramatic Production
Length Approximate 460 ft.

Carnival Merriment in the North
Length Approximate 354 ft.

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When he drives up he is helpless and the enraged crowd try to make things interesting for him for a little while, but he manages to slumber on through all of the excitement. Length, 335 feet.

SELIG POLYSCOPE CO.

WON IN THE DESERT.—Suakim, Arabia, on the Red Sea, is one day's camel ride from the Berbar Oasis, and two hours after leaving the straggling Arab town, with its strange mixture of African inhabitants, a rocky wall or pass confronts the tourist. Looking seaward, a fair land, green fields and well kept, primitive farms greet the eye. But let the traveler cross the rocky range of hills and he will find himself on a well-defined caravan trail in an otherwise pathless desert. If his convoy is numerically strong he need have no fear of the marauding hands of Berbar who infest the region. They are daring and crafty and unquestionably brave, and if the desert travel is light they do not hesitate to enter the town of Suakim to ply their trade of extortion. Our present picture story deals with a case of this nature.

H. Packington, a wealthy pork packer of Chicago, arrives at Suakim on a tour around the world, accompanied by his wife and daughter, who are agreeably surprised to meet at the hotel an old friend from the States, a Captain Henry Norris, of the U. S. S. Panther. His vessel is lying at anchor awaiting orders from the Government. Norris has with him one of his aides, a dashing young lieutenant by the name of Jack Danton. Introductions are in order and it is a case of love at first sight with Jack and Packington's pretty daughter, Mabel.

The party repair to the cafe to enjoy luncheon and a conversation about mutual friends back home. A few evenings later Jack and Mabel are enjoying a moonlight stroll in the beautiful gardens of the hotel and we see that they are under surveillance. Sheik Ahmet, who styles himself "King of the Desert," has learned from his spies about the hotel that the American is very rich and he has formulated a plan to secure a goodly share of his wealth. We see the unsuspecting couple bid each other goodnight on the vine-covered balcony overlooking the gardens that they have just left. Jack runs briskly down the steps and out into the street. As the girl turns to enter the hotel her head is suddenly covered with a large shawl, a rough hands placed over her mouth stifles an involuntary scream, and though she struggles bravely, her efforts are useless. A half-dozen brawny arms encircle her and she is lifted over the low balcony onto the back of a camel, and her captors steal silently into the darkness. The next day we see the brave girl alert and defiant in the hands of Ahmet's band crossing the desert waste, bound for the oasis of Berbar, where they intend to camp.

We leave the caravan in the desert and take a glimpse of the oasis before they arrive. As the scene changes a tawny lioness stands as if guarding the spring; her head raised listening, the sound of human voices reaches her ears. With a startled roar she leaps straight at us and is gone. Next we see the caravan arrive and the Sheik's party pitch their tents, post guards and prepare to await developments.

The Sheik writes to Packington demanding a ransom and a messenger mounts his horse and starts back to Suakim with the letter. We follow this messenger and see him deliver the demand.

"Mr. Packington:—Send ten thousand dollars to the Berbar Oasis. No treachery. The trail is watched. Sheik Ahmet,
"King of the Desert."

The astonished father turns to question the Arab messenger, but he has disappeared. Jack Danton enters half-crazed with grief and anxiety, and together the two go in search of Norris. The captain, after reading the demand, acts with American promptness, and determines to take a squad of sailors fully armed and equipped and rescue his countrywoman. With young Danton at their head we witness their departure. We see them on the trail, see them find the captive, and with her make a dash for freedom. A running fight between the Arabs and sailors occurs. At last they reach the rocky pass that divides the desert plains from the fertile valley of Suakim. The sailors, led by Danton, who has Mabel under his personal care, dismount and turn their horses loose and all make a dash for the footbridge at the head of the ravine. After all are across, the sailors work desperately to push the frail structure off the rocks. As it topples over, three hearty American cheers warn their pursuers that their prey has escaped. A relief party from the ship arrives and the now exhausted girl is soon restored to her mother's arms.

Two weeks later Jack's ship is ordered to sea and we see the sweethearts parting in the little garden where their romance began. That evening Mabel forms a resolution. "Papa, I want to marry Jack. You need a young partner at the stockyards. Let's wire him to resign and you offer him the job." The grateful father consents.

Our final scene occurs aboard the Panther. Jack is alone in his cabin, very dejected and unhappy at being separated from Mabel. A knock comes at the door. "A wireless for you, sir."

Via Wireless:

"Jack Danton, U. S. S. Panther.

"Hurrah! Pop says yes. Resign and meet me in Chicago. Mabel."

And so we leave the elated lover to happy thoughts of the future to be spent by the side of the girl his bravery won in the desert.

VITAGRAPH COMPANY.

INSTRUCTION BY CORRESPONDENCE.— Bertram Brown, a weak-minded young man, is hard up. He reads in the newspaper an advertisement of "how to make a fortune quickly, taught by correspondence," and sends for the particulars. The first lesson tells him to earn the gratitude of a millionaire by saving his life. He picks out such an individual, a Mr. Moneybags, and tracks him all over town in the hope of saving his life. Moneybags becomes suspicious, tells the police, and Brown is arrested as an anarchist with homicidal intentions. Undeterred by failure, he takes the second lesson, which tells him to rescue an heiress. He watches in front of a wealthy girl's house, sees her, as he thinks, come out, rescues her in a crowded street from being run down, only to find, after his adventure, that it is the servant. The third lesson tells him to rescue a rich, old maid from a burning building, and if necessary to set the building on fire himself. He hides underneath the bed of a rich old lady, Miss Perkins, with this intention, but is discovered, arrested as a robber and, instead of finding a fortune, is left breaking stones in prison. Length, 510 feet.

THE ADVENTURES OF FIFINE.—The plot is laid in a French academy near Paris, where Fifine, an orphan scholar, is discovered in the classroom with other girls of her own age. Presently Fifine, who has apparently been working very earnestly, nudges one of her classmates and holds up to view a caricature of Madam Lemair, the teacher and head of the academy, which she has drawn upon her slate. There is a general snicker among the girls, whereupon Madam commands Fifine to bring the slate. Madam looks at the picture in horror, places a fool's cap on Fifine's head and stands her on a stool. Here the mischief-maker cuts up all manner of capers until the class is dismissed. She is kept and Madam shows her a letter from her guardian, in which he states that he has arranged to marry his ward to his nephew, Paul Leval, in a month's time. Fifine tears the letter in pieces and goes angrily from the room. Before retiring for the night Madam visits her dormitory, assures herself that the pupils are asleep, then goes to her room. The door is scarcely closed when Fifine sits and awakens her chums, to whom she tells of the arrangements for her marriage and of her determination to escape from the school. She dons a suit of boy's clothes and, with the aid of the girls, climbs out of the window and is gone. The next morning finds her trudging along the country road, tired and hungry. She has no money and an apple orchard near by appeals to her as the only place where her hunger can be appeased. She gathers a few apples and is contentedly munching them when a shout alarms her and an angry farmer and two servants are rapidly approaching. She runs off, closely followed by the farmer and his assistants and a gendarme whom they have pressed into service. Coming to an apartment house, Fifine dashes in the entrance, through the hall and up the fire-escape, through a window into an apartment, where a young man is smoking and yawning over his newspaper. He springs to his feet in astonishment at the sudden appearance of Fifine and asks the trouble. She tells of her experience in the orchard and begs him to protect her. At this moment there is a knock at the door. The young man hides Fifine under a table, resumes his reading as the door opens and the pursuers enter and demand the object of their search. The young man denies any knowledge of the culprit and orders them from his room. When they have gone Fifine emerges from her hiding place, partakes of some refreshments and she and the young man are talking pleasantly as another knock is heard. Fifine hides again as Mons. Leval enters excitedly and tells the young man that his ward has run away from school and the marriage he had planned must for the present be postponed. In the midst of the conversation Fifine comes from beneath the table and throws herself into Mons. Leval's arms. When the situation is explained and Fifine realizes that her protector is none other than Paul Leval, to escape marrying whom she ran away from school, she regrets her hastiness, runs to him and nestles in his arms, while her guardian stands by, astonished but pleased. Length, 490 feet.

INDEPENDENT FILMS.

The following films are released this week by the Empire Film Company, 150 East Fourteenth street, corner Third avenue:

Motor Skates (Clarendon)	584 ft.
Mysterious Lodger (Paul)	297 ft.
The Step-Mother (Mester)	489 ft.
Ballad of the Pumpkin (Lux)	375 ft.
Brave Little Organ Boy (Ambrosio)	567 ft.
Too Much Lobster for Supper (Hepworth)	275 ft.
The Sacrifice (Lux)	593 ft.
Mr. Stubborn (Italia)	373 ft.
A Jealous Woman (Lux)	418 ft.
His First Drink (Ambrosio)	365 ft.
Never Gamble for Your Trousers (Warwick)	525 ft.
Inexperienced Angler (Hepworth)	479 ft.
Expiation (Italia)	617 ft.
Miraculous Fluid (Lux)	335 ft.
Tragic Night (Italia)	390 ft.
The Curate of the Races (Hepworth)	575 ft.
The Salome Craze (Phoenix)	435 ft.
I Love My Wife; But Oh! You Kid (Bison)	800 ft.

New importations released this week by the Exhibitor's Film Exchange, 138 Third avenue, New York:

The Poisoned Flower.
Count Ugoliui.
A Princess' Love Affair.
Pietro, the Bandit.
Fate and Poverty.
Billy's Bugle.
Automatic Umbrella Seller.
The Punch Register.

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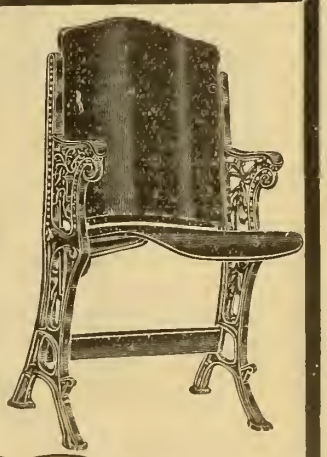

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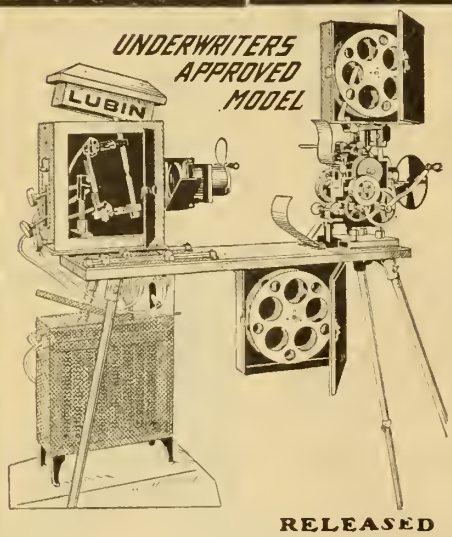

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RELEASED JULY 19.

A NUGGET OF GOLD

This is the story of a young miner and his brave little wife, who against the odds of outlaws defend their home and fortune. All is well that ends well, and so is this film. An excellent picture of great dramatic drawing power. LENGTH, 995 FEET.

RELEASED JULY 22.

HIRING A GIRL

This picture depicts the troubles of a young wife in her selection of a hired girl. She gets a girl, but not before she had the time of her life.

LENGTH, 330 FEET.

MEXICAN BILL

Mexican Bill, a ruffian, while maltreating an Indian, is horsewhipped by the farmer's daughter. Mexican Bill swears revenge, but his plans are foiled by the grateful Indian. LENGTH, 650 FEET.

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An Old Soldier

(Approx. 268 ft.)

A touching little story of the days of 1776

Born For Trouble

(Approx. 485 ft.)

This picture shows us the inconvenience of having a double, especially one whose only ambition is to get into trouble and always escaping the penalty by allowing it to fall upon the innocent, full of life and it will undoubtedly be a big hit.

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LATEST FILMS.

BIOGRAPH COMPANY.

May 27—The Cricket on the Hearth (Dramatic)....985 ft.
May 31—What Drink Did (Dramatic).....913 ft.
June 3—Eradicating Aunty (Comedy).....545 ft.
June 3—His Duty (Dramatic).....429 ft.
June 7—The Violin Maker of Cremona (Dramatic)..963 ft.
June 10—The Lonely Villa (Dramatic).....750 ft.
June 10—A New Trick (Comedy).....223 ft.
June 14—The Son's Return (Dramatic).....993 ft.
June 17—Her First Biscuits (Comedy).....514 ft.
June 17—The Faded Lilies (Dramatic).....481 ft.
June 21—Was Justice Served? (Dramatic) .....962 ft.
June 24—The Peachbasket Hat (Comedy) .....666 ft.
June 24—The Mexican Sweethearts (Dramatic).....309 ft.
June 28—The Way of Man (Dramatic).....986 ft.
July 1—The Necklace (Dramatic).....969 ft.
July 5—The Message (Dramatic).....944 ft.
July 8—The Country Doctor (Dramatic).....942 ft.
July 12—The Cardinal's Conspiracy (Dramatic).....999 ft.
July 15—The Friend of the Family (Dramatic).....749 ft.
July 15—Tender Hearts (Dramatic).....233 ft.
July 19—The Renunciation (Comedy Drama).....982 ft.
July 22—Sweet and Twenty (Comedy).....572 ft.
July 22—Jealousy and the Man (Comedy).....418 ft.

EDISON MANUFACTURING COMPANY.

June 4—The Hold-Up Help Up (Comedy).....160 ft.
June 8—The Legend of Sterling Keep (Dramatic)..1000 ft.
June 11—Buying Manhattan (Historical).....400 ft.
June 11—The Boots He Couldn't Lose (Com.).....600 ft.
June 15—A Rural Tragedy (Dramatic).....1000 ft.
June 18—How the Tramp Got Even (Comedy).....160 ft.
June 18—Closed on Sunday (Comedy).....840 ft.
June 22—The Lost Invitation (Comedy).....905 ft.
June 25—The Whole World Kin (Dramatic).....520 ft.
June 25—An Affair of Art (Comedy).....480 ft.
June 29—The Man Without a Country (Dramatic)...1000 ft.
July 2—Parted on Their Honeymoon (Comedy)...690 ft.
July 2—He Wouldn't Go Under a Ladder (Com.)...305 ft.
July 6—Up the Ladder With Tom Boline.....995 ft.
July 9—A Squeeduuk Sherlock Holmes.....500 ft.
July 9—An Absent Minded Cupid.....500 ft.
July 13—The Secret of the Locket (Dramatic).....915 ft.
July 16—Caught by the Coupon Craze (Comedy)..475 ft.
July 16—The Egyptian Mystery (Comedy).....525 ft.
July 20—The Missionary and the Maid.....630 ft.
July 20—McGinty's Sudden Rise.....370 ft.
July 23—The Bridegroom's Dilemma.....730 ft.
July 23—Casey's Jumping Toothache.....205 ft.

ESSANAY FILM MANUFACTURING COMPANY.

June 9—Ten Nights in a Bar-room (Dramatic)....992 ft.
June 16—A Hustling Advertiser.....550 ft.
June 16—The Little Peacemaker.....450 ft.
June 23—The Curse of Cocaine (Dram.).....988 ft.
June 30—The Tramp Story (Dramatic).....750 ft.
June 30—A Case of Seltzer (Comedy).....250 ft.
July 7—The Black Sheep.....1000 ft.
July 14—Which is Which? (Comedy).....450 ft.
July 14—The New Cop (Comedy).....550 ft.
July 21—Romance of a Stranded Actress (Dram.)..1000 ft.

GAUMONT.

(George Kleine.)

June 8—A Mother's Choice (Dramatic).....806 ft.
June 12—A Strong Diet (Comedy).....598 ft.
June 12—Historical Fau (Scenic).....278 ft.
June 15—Hunted to the End (Dramatic).....717 ft.
Jnne 15—A Paying Business (Comedy).....285 ft.
June 19—The Cry from the Well (Dramatic).....812 ft.
June 22—A Good-Hearted Policeman (Dramatic).....572 ft.
June 22—The Troublesome Lamppost (Comedy).....357 ft.
Jnne 26—The Wrong Medicine (Dramatic).....502 ft.
June 26—Stung by a Bee (Comedy).....377 ft.
June 29—Saved from the Flames (Dramatic).....453 ft.
June 29—No Appetite for Dinner (Comedy).....430 ft.
July 3—The Hand Bell (Comedy) .....420 ft.
July 3—The Sunny South of France (Scenic).....535 ft.
July 6—The Coin Collector (Magic).....493 ft.
July 6—Raised in the Country (Comedy).....502 ft.
July 10—Visions of Mother (Dramatic).....664 ft.
July 10—A Bad Case (Comedy).....314 ft.
July 13—Only a Dream (Magic).....470 ft.
July 13—A Sure Cure (Comedy).....490 ft.
July 17—In the Hands of the Enemy (Dramatic)....734 ft.
July 17—The Lost Tie (Comedy).....227 ft.
July 20—True to His Master (Dramatic).....554 ft.
July 20—The Man in the Moon (Comedy).....317 ft.
July 24—The Monk's Mother (Dramatic).....664 ft.
July 24—Brown's Moving Day (Comedy).....290 ft.

URBAN-ECLIPSE.

(George Kleine.)

June 2—Tender Cords (Dramatic).....628 ft.
June 2—Magic Carpet (Magic).....357 ft.
June 9—Two Heroes (Dramatic).....564 ft.
June 9—The Race Course (Sporting).....436 ft.
June 16—The New Footman (Comedy).....569 ft.
June 16—Modern Algeria (Scenic).....396 ft.
June 23—Winning a Princess (Dramatic).....636 ft.
June 23—Mrs. Simpson's Attractiveness (Comedy)...272 ft.
June 30—The Phantom Sirens (Dramatic).....727 ft.
June 30—Rulers of the World (Historical).....265 ft.
July 7—The Pretty Fishermaiden (Dramatic).....589 ft.
July 7—Exciting Steeplechase (Sporting).....364 ft.
July 14—Conchita, the Spanish Belle (Dramatic).....550 ft.
July 14—The Wizard's Walking Stick (Magic).....424 ft.
July 21—The King's Conspiracy (Dramatic).....987 ft.

KALEM COMPANY.

June 4—$5,000 Reward (Comedy).....170 ft.
June 11—The Little Angel of Roaring Springs .....970 ft.
June 18—A Priest of the Wilderness (Hist.).....735 ft.
June 18—Mardi Gras in Havana.....205 ft.
June 25—Famine in the Forest (Dramatic).....745 ft.
June 25—Never Again (Comedy).....135 ft.
July 2—Japanese Invasion.....950 ft.
July 9—A Soldier of the U. S. A.....890 ft.
July 23—The Tomboy.....690 ft.
July 23—Tickle Mary.....130 ft.

LUBIN MANUFACTURING COMPANY.

June 17—Flossie's New Peach Basket Hat (Comedy).275 ft.
June 21—The Story of Two Lives.....775 ft.
June 24—Saved by His Sweetheart.....440 ft.
June 24—The Hypnotic Cure.....385 ft.
June 28—The Oysterman's Gold (Dramatic).....715 ft.
June 28—Mary Jane Visits Her Country Cousin (C.).200 ft.
July 1—The Old Army Chest (Dramatic).....930 ft.
July 5—A Great Wrong Righted (Dramatic).....810 ft.
July 8—The Sideboard Folding Bed (Comedy).....505 ft.
July 8—Room Mates (Comedy).....335 ft.
July 12—Driven From Home (Dramatic).....750 ft.
July 15—Two Cousins (Dramatic).....965 ft.

PATHE FRERES.

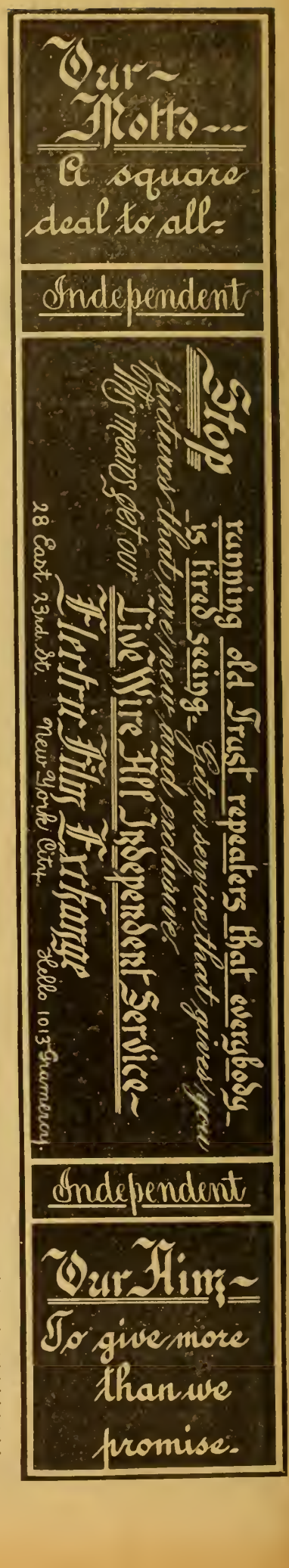
June 16—The Reckoning (Dramatic).....666 ft.
June 16—Strenuous Sneezer .....269 ft.
June 18—Mixed in His Dinner Dates (Comedy).....623 ft.
June 18—Looking for His Umbrella (Comedy).....361 ft.
June 19—Poor Little Kiddies (Comedy).....443 ft.
June 19—Good Birthday Present (Comedy).....338 ft.
June 19—Making Lace (Industrial).....197 ft.
June 21—For His Daughter's Sake.....836 ft.
June 23—The Grandfather.....1062 ft.
June 25—An Affair of Honor.....440 ft.
June 25—An Assortment of Aeroplanes.....456 ft.
June 26—Joan of Arc.....853 ft.
June 28—A Western Hero (Dramatic).....410 ft.
June 28—Broke Again (Comedy).....535 ft.
June 30—Psyche (Scenic) .....934 ft.
July 2—The Bogey Woman (Comedy) .....394 ft.
July 2—Fun with a Manikin (Comedy).....587 ft.
July 3—Book-Taught Hypnotism (Comedy) .....315 ft.
July 3—An Inspiring Sunset (Scenic) .....289 ft.
July 3—Determined Wooer (Comedy) .....390 ft.
July 5—A Child's Love (Dramatic).....524 ft.
July 5—Spanish Army (Educational).....442 ft.
July 7—A Tragic Ending of Shrove Tuesday .....459 ft.
July 7—Tunisian Industries (Scenic).....426 ft.
July 9—A Little Detective (Dramatic).....774 ft.
July 9—The Fan (Scenic).....213 ft.
July 10—The Witch's Donkey (Comedy).....445 ft.
July 10—Trained Falcon (Scenic).....403 ft.
July 12—Different Rulers of the World (Historical).426 ft.
July 12—Wood Floating in Morvan (Industrial).....459 ft.
July 14—The Evil Spirit in a Girl's Boarding School (Comedy) .....623 ft.
July 14—True to Her First Love (Dramatic).....358 ft.
July 16—The Hand of Justice (Dramatic).....1010 ft.
July 17—Invisible Thief (Comedy).....377 ft.
July 17—A Kind Hearted Touch (Dramatic).....587 ft.
July 14—Which is Which? (Comedy).....450 ft.
July 14—The New Cop (Comedy).....550 ft.
July 13—Only a Dream (Magic).....470 ft.
July 13—A Sure Cure (Comedy).....490 ft.
July 17—In the Hands of the Enemy (Drama).....734 ft.
July 17—The Lost Tie (Comedy).....227 ft.
July 14—Conchita, the Spanish Belle (Drama).....550 ft.
July 14—The Wizard's Walking Stick (Magic).....424 ft.
July 15—The Peasant Prince (Dramatic).....1000 ft.
July 19—Behind the Mask (Dramatic).....393 ft.
July 19—The Fiddlers (Comedy).....278 ft.
July 19—Catching Turtles (Industrial).....210 ft.
July 21—Bewitched Manor House (Comedy).....360 ft.
July 21—Little Busybody (Comedy).....489 ft.
July 23—A Case of Lumbago (Comedy).....328 ft.
July 23—Sweet Toothed Dogs (Comedy).....315 ft.
July 23—Holding Up the Wedding (Comedy).....335 ft.
July 24—Poor Kid (Dramatic).....1062 ft.

SELIG POLYSCOPE COMPANY.

May 13—The Bad Lands (Dramatic).....1000 ft.
May 20—Hunting Big Game in Africa (Scenic).....950 ft.
May 27—A Wartime Sweetheart (Dramatic).....1000 ft.
June 3—Fighting Bob (Dramatic).....995 ft.
June 17—In the Sultan's Power.....1,000 ft.
June 24—A Country Girl's Peril (Dramatic).....1000 ft.
July 1—Ben's Kid (Dramatic).....1000 ft.
July 8—The Lion Tamer (Dramatic).....975 ft.
July 15—The Peasant Prince (Dramatic).....1000 ft.
July 22—Won in the Desert (Dramatic).....1000 ft.

VITAGRAPH COMPANY.

June 12—A Romance of Old Mexico.....530 ft.
June 12—Caught at Last.....440 ft.
June 15—The Foundling .....1000 ft.
June 19—The Plot that Failed.....485 ft.
June 19—A Maker of Diamonds.....490 ft.
June 22—The Duke's Jester (Dramatic).....945 ft.
June 26—The Troubles of an Amateur Detective .420 ft.
June 26—The Old Organ (Dramatic).....527 ft.
June 29—Washington Under the British Flag (Hist.)990 ft.
June 3—Washington Under the American Flag (H.)995 ft
July 6—Led Astray (Dramatic).....565 ft.
July 6—The Dramatist's Dream (Dramatic).....390 ft.
July 10—Mine at Last (Dramatic).....610 ft.
July 10—Wearybones Seeks Rest and Gets It (C.)..305 ft.
July 13—The Cobbler and the Caliph.....585 ft.
July 13—Skiing at Ispheming, Mich.....345 ft.
July 17—Birth and Adventures of a Fountain Pen....525 ft.
July 17—The Magic Fountain Pen.....475 ft.
July 20—Instructions by Correspondence.....510 ft.
July 20—The Adventures of Fifine.....490 ft.
July 24—The Sword and the King.....991 ft.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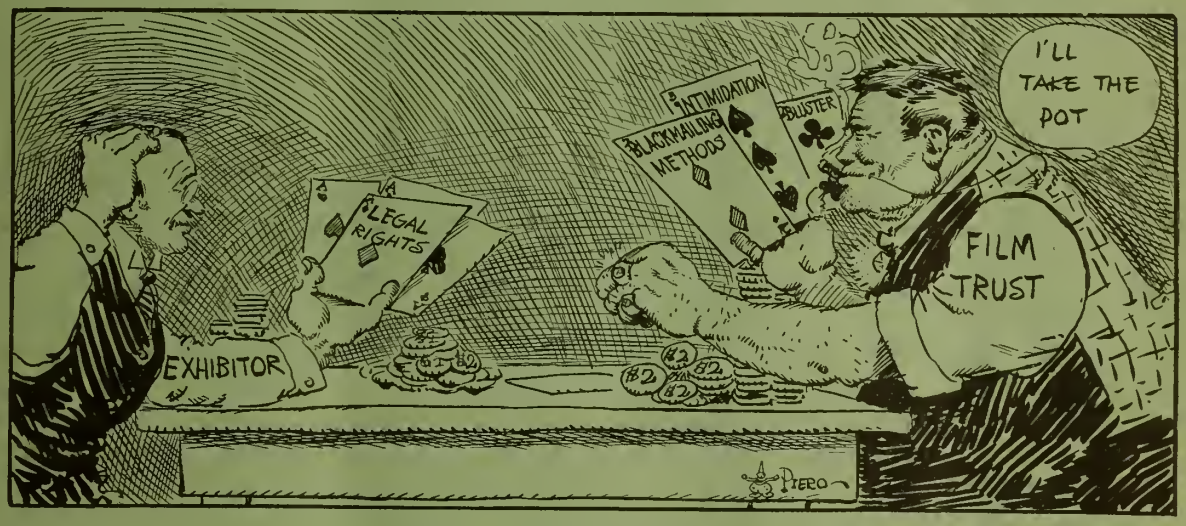

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THE MOVING PICTURE WORLD

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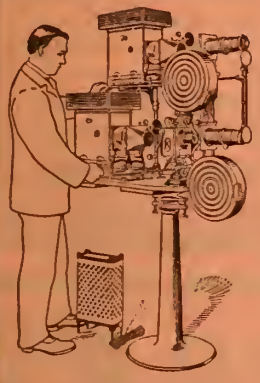

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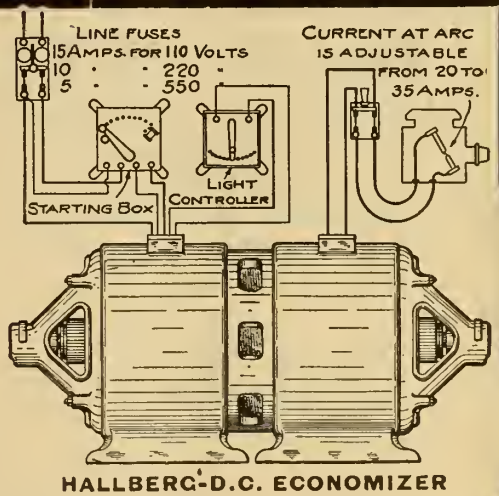

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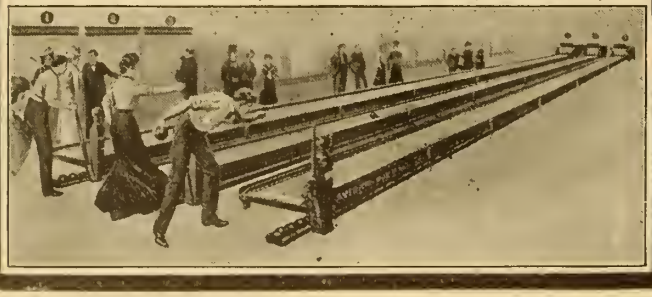

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Moving Picture World

Founded by J. P. CHALMERS.

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The World Photographic Publishing Company,
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Telephone call, 1344 Gramercy.

Editors: J. P. CHALMERS, THOMAS BEDDING, F.R.P.S.

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Vol. 5 JULY 24, 1909 No. 4

Editorial.

Old Wine in New Bottles.

There is a common tradition that all narrative stories trace their original sources either to Assyrian Papyri, the Pyramids, or a few tablets of antediluvian origin. Solomon, as we all know, said some 3,000 years ago that there was nothing new under the sun. If that was true then, it is certainly true to-day.

These reflections have occurred to us when looking at some of the stories that the film manufacturers have recently been adapting and putting out. We do not know how these stories came to be adapted, or who is responsible for their selection, but the fact remains that in several cases we might specify, long popular novels and plays have been taken up in substance and then converted into moving picture form and the films given new titles.

In very recent times we have been told on excellent authority that the day when people of the eminence of Clyde Fitch, Augustus Thomas and other noted dramatists would write stories for moving pictures was at hand. Evidently the time is ripe for the change. If the moving picture stage is ever to compete successfully with the talking stage, it must abandon the practice, once rife in theatrical circles, of hashing up and rehashing up old stories and plays that did duty in the days of our grandparents. In other words, the plays must be original in so far as originality can be got in the year of grace 1909.

Of course, as practical men, we recognize the difficulty of providing fresh, attractive, novel themes, but, after all, this is the difficulty which confronts every editor in the world. These unfortunate people earn their daily bread by exercising every vigilance in the search for new talent. So do the publishers. And that it is to be found is shown to the readers of the magazines and the publishing houses. A first rate magazine or a first rate publishing house which relied for success on resuscitated, fossilized classics of fiction under new titles would very soon find that the wrong course had been chosen; for the critics and the public would get wise to the game and circulations would suffer.

As we have over and over insisted, the moving picture public is a very critical public, just as critical as the magazine or book reading public, and we draw attention to this practice of putting old wine in new bottles as a very dangerous one. Old wine, it may be explained here, is not necessarily good because it is old; it may be sour, or too potent, or in some other way deleterious. For "wine," if you like, reader, read "beer" or any other commodity of human consumption. In other words and plainer terms: the public will not stand for buying and paying for as new that which is old and played out.

Magazine and publishing houses, besides employing editors and the like, also engage the services of "readers," i. e., men whose experience and knowledge enables them to tell at a glance whether a book or a story submitted to them is new and original or only a rehash of what has been published before. Something of the same kind of arrangement seems called for in moving picture houses. If the necessary knowledge were at hand, we are convinced that many stories that have recently been put on the moving picture stage would never have been issued. We are told often enough that large numbers of scenarios are offered and very few of them accepted. We wonder if the originals are rejected simply because there is a lack of ability to recognize what is original. We have also had complaints from those who are writing picture stories, that their best work has been turned down and that that which is accepted is "improved."

The object of this article is to draw the attention of film manufacturers to the urgent necessity of paying closer attention to the story end of matters. There is plenty of originality in the world, but all good things want some trouble in finding. If the producers who are employed by the various film houses would only take the necessary trouble, we are confident that they could get all the original work for their films that they are likely to require.

The Factor of Uniformity.

If order is Heaven's first law, then uniformity must be one of its important rules. We do not know what the first law of moving picture making is, or should be, except to make the best, but we are in no sort of doubt as to the value of uniformity in the work. Uniformity, of course, is only another way of saying that everything at the technical end of matters should be standardized, as was pointed out in a series of articles called "The Modern Way in Moving Picture Making," that finished publication a few weeks ago.

This question of uniformity has come into our minds several times lately when we have formed members of the paying public at some of the theaters for the purpose of writing our criticisms. And it arose with the greatest possible prominence only last week, when, in company with a friend, we were examining some of the latest films. The figures in this picture arrested our attention. Or we should say a part of the picture. These figures were so large that they occupied the entire perpendicular dimension of the sheet, that is, the figures that were nearest to the camera. The consequence was that the people in the theater had the idea that the film showed a story that was being enacted, or had been enacted, rather, by a race of giants or giantesses. A little later on in the course of the picture the figures had been photographed at a greater distance from the camera and so were less monstrous to the eye; while, in even a third part of the picture, the figures were so far away from the camera that they appeared of their natural size—an effect which was more agreeable to the audience.

Now, here was a total lack of uniformity, due entirely to a want of intelligence on the part of the producer and the photographer, and the effect on the minds of the people who saw this picture was extreme dissatisfaction. There is only one other explanation for this apparent dis-

crepancy in size of the various parts of this picture, and that is that the lens varied in focal length. Of course, this is absurd to suppose. Only one lens was used in taking the various parts of this picture. Where the fault lay was in the disregard of uniformity of conditions evinced either by the photographer or by the producer, or both. If these figures had been photographed at equal distances from the camera, then they would have appeared of equal sizes on the screen, instead of varying between the dimensions of a Brobdignagian monstrosity and Lilliputian pigmies.

It is curious to reflect that in an hour's entertainment of a moving picture theater, the visitor sees an infinite variation in the apparent sizes of things as shown by the moving picture. This is absurd. On the vaudeville or talking stage, figures of human beings do not expand or contract irrationally or eccentrically; they remain the same size. Not so on the moving picture stage, where, as we have said, one film shows us giants and another mannikins. Now this is eminently a case, we think, where some sort of attempt should be made by somebody to make things uniform. It is not our business, of course. We do not make the pictures. If we did, however, we should make them not on the mammoth scale, but more in accordance with the need of conveying the correct sensuous impression.

AN ENGLISH VIEW OF THE AMERICAN MOVING PICTURE.

By Fred Marriott.

Being familiar with the moving picture in London, I thought that perhaps a few impressions of my visits to moving picture theaters in New York City might be of interest to your readers. Incidentally, I might remark that I am but a new arrival in New York City, that this is my first visit thereto.

The morning after my arrival, having nothing particular to do except to endeavor to satisfy my curiosity, I was passing through one of the small squares, gazing wildly around, when my attention was attracted by a somewhat ambiguous sign bearing the words "Bijou Dream." What that meant was Greek to me, but as there was a courteous attendant standing in a particularly inviting though small vestibule in front of resplendent glass paneled doors, my curiosity was aroused and I decided to elucidate the mystery of the "Bijou Dream."

Paying a very moderate entrance fee I was surprised to find a nicely appointed little theater, nicely carpeted, "where soft the footsteps fall," and seated on either side in rows towards the front a silent and orderly audience, mostly of men, gazing at moving pictures. Yet, it was barely past 11 o'clock and my surprise was great to see so many people assembled at that house, a thing that would not for one moment be contemplated by a Londoner, whose pleasures begin later.

There is a celebrated London music hall that tried the experiment of afternoon entertainments, i. e., between 2 and 5 o'clock, of a similar kind, but the audience I saw there were of a very meagre description, although another enterprise a little further away continues to attract considerable audiences, but these are composed, not of business men, but mostly of ladies and their children, who come from the West End of London to see this novelty. The idea of an all-day show has not caught on with us in England as it appears to have done in a very marked degree here, and in the States, and the absence of the ladies and their youthful offspring and the substitution of obvious men struck me very forcibly.

Taking a comfortable seat I was just in time to hear a young man of excellent voice render a song with a popular chorus, but your audience did not respond as an English one would have done to that catchy chorus.

The effect of his singing, however, was marred by his attitude, one that would not be tolerated by a London management, for he lounged on in an indolent manner, with his hands in his pockets, as if he were hovering over the almighty dollar, and wondering if he had enough to spare to take his sweetheart for a blow on the river on Sunday with etc., to follow, or as you would say over here "to have a good time." This spectacle was neither graceful on the singer's part nor respectful to the audience. But I digress. The songs, together with the accompaniment on the piano, as in London, were appropriate to the subjects on the screen and well rendered.

This particularly struck me at another theater that I subsequently visited (and of which more anon) when a mandolin accompaniment was introduced coinciding with the movement of the figures in the picture. Certainly your moving picture caterers here spare no pains to render effective the scenes they depict. Although the exhibition was very varied it struck me that the scenes were in many cases much too long; take, for instance, the representation of a ski-ing tournament. A little bit of this goes a long way. You don't want to see a man jump forty or fifty times over the same course or on different parts of the same course. It gets monotonous. The more so as the glaring white sheet of snow with its very dark masses of watching humanity in contract is absolutely devoid of interest.

Prolonged agony is surely not conducive to amusement and the American moving picture people might well follow the example of the London moving pictorialists and seek more to make people merry than to make them sad. A business man requires relaxation, perchance he has sickness at home. Why remind him of it? Seek to cheer him up with your subjects, not to make him sadder than ever by watching what I saw this week. Here is the story:

A well appointed doctor's house in the country. A charming young wife with a lovely child. They all go out together gathering flowers in the fields, depicted, by the way, in a most charming and delightful set of well posed and well lighted pictures. Then the clouds begin to gather, the man on my right opens a book and begins to read. I didn't weep but I was near it when the child fell ill, dying, revives, agony of mother, little better, relapse, doctor called away to another child patient, by agonized poor widow, painful hesitation of doctor, as to whether he shall save the widow's child possibly at the expense of his own. Goes to widow's cabin or whatever they call it where I imagine same child model goes again through various agonizing stages of illness. Doctor performs surgical operation and wipes up the blood, leaving patient much better only to find, on arriving home, that his own child is dying. More agony. Death of child. Still more agony of husband and wife. Curtain. And yet a man behind me, and he was the only one who spoke, said, "Very good." I call it infinitely pathetic. I admire your American sense of quaint humor, but this was beyond a joke, and the man with the book still read on. I will, however, say this for the scenes, they were only too well acted and too well reproduced.

Now let me take the opposite side of the theater. A charming set of colored pictures which indeed did not belie the indication of the outside sign of a "Bijou Dream," depicting children both in and out of school coupled with a juvenile love incident. The lighting was perfect and reminded me very much of the treatment of a very well known picture of a somewhat similar subject exhibited at the English Royal Academy by Eyre Crowe, R. A., and reproduced not only in English but in American publications. It sounds very simple and very ordinary, does it not? And yet the handling of that subject by the photographic artist, and artist he must have been to his finger tips, was superb. Go and see it, readers, for I assure you it gave me the greatest delight I have yet experienced in your great city. The lighting, the pose, the color, the vitality of the thing were amazing even to me and I venture to say I have seen not a few pictures ever since the days of moving picture invention. I said above that I admired your sense of humor. You audience appreciate anything humorous and applaud it, if applause it may be called, for you seem to be far less emotional in your appreciation than an English audience. Perhaps you are right, for do they not spoil their favorites by too much enthusiastic praise?

Another subject which an English audience would hardly tolerate was that of a trained trio of birds of prey catching and tearing to pieces poor little bunnies (by the way, I love little bunnies, they are such docile creatures, and this in the presence of (photographic) ladies who smile and watch the poor creature wriggling in its agony as the terrible bird tears piece after piece of raw flesh from its still quivering body. Really, Mr. Manager, although your pictures were technically well done, we English visitors would prefer to have something a little less gruesome. I guess your brother Jonathan will agree with me, for we are alike in our ideas of humanity as we are in our language. I lingered on at the second house for some considerable time and several more lively scenes were presented, but when a blood-stained, dying toreador, who had been gored in a bull fight, was brought in on a stretcher, I thought it was time to depart. Au revoir.

Plain Talks to Theatre Managers and Operators.

By F. H. Richardson, Chicago.

CHAPTER XI

THE SPOT.

Many operators govern their light almost entirely from the appearance of the light which shines on the gate, called the "spot." This is decidedly wrong. Aside from the length of the arc and effects produced by something wrong in the carbons the thing which should be your sole guide in regulating your light is the picture itself. Aside from the two above named things it will tell you every lamp adjustment you should make, tell you when you have made it just right, and tell you better than can anything else. Looking at a bright, brilliant spot, or sitting, as the operator must, where it strikes the eyes, is very hard on them. The writer protects the spot with a rather light (but not too light) strip of green glass. This glass, which must be made different sizes and shapes for different machines, he has a tinner bind the glass in a narrow frame of tin to which is soldered a flange, by which it is attached by two screws to the gate or cooling plate. Fig. 30 shows the idea. You must drill screw holes in the cooling plate or gate, usually, to attach it. The glass should stand out about 1½ inches and be deep enough up and down to show the whole spot, especially its top edge. This glass takes away all the glare and one may look straight at the spot as long as one likes with absolutely no eye strain at all. After you have used it a day or two you will wonder how on earth you ever got along without it, though at first it will bother you some. Use hard solder for fastening on the flange or have it made in one piece with the frame. Some operators use a metal plate instead of the glass, but the latter is best. The shield should be set back about ⅜ of an inch from the picture opening, on the operating side, of course.

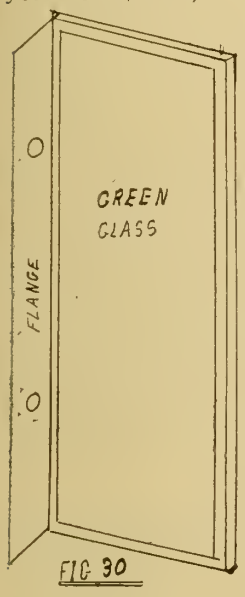


FIG 30

The writer has said in his hand-books and in various articles, and now repeats, that the operator who produces the best results watches his **picture** and **not** his spot, making his lamp adjustments according to what he sees on the curtain. Like all other rules, however, this must be qualified. At times it will be found impossible to get the desired result by any lamp adjustment you may make. This indicates that there is something radically wrong, and nine times in ten the trouble will be found in the arc itself. Perhaps a "mushroom" has formed on the lower carbon tip. Perhaps your carbons are not set just right. But to ascertain precisely what is wrong and intelligently remedy it without stopping, you must be able to closely examine the arc. This may be done as completely as you would examine the flame of a tallow candle, and with less eye strain. When burning a crater on a new carbon before the show starts the writer frequently opens the lamphouse door and watches the whole operation for several minutes, and he is using a very powerful light on a long throw with one of the largest pictures in Chicago. He can gaze right into the crater and examine every detail of his carbon tips and does do it several times in the course of each day. How? Simply by the use of two pieces of glass, 5 inches long by 4 wide, one red and the other green. But the shade must be just right to get the best result. This is a matter of extreme importance to operators and the writer is going, at the risk of being misunderstood, to offer to send these glasses to those who wish them. Colored glass cannot be had except in cities usually, and even then it requires considerable experience to get the right shades. The glass house here charges me 20 cents for each glass, or 40 cents for both. Send me 50 cents to 116 Chicago avenue, Chicago, and I will mail you one of each. Those who think I make this offer in any other than a spirit of pure accommodation will confer a decided favor by keeping their money. I have dwelt on this matter somewhat because I consider the ability to closely examine the arc as of great importance—so great that I am willing to go to the trouble of getting the glasses and sending them out to all who will pay the cost. A red or green glass alone is of small practical value in examining the arc, unless it be a very weak one.

The top edge of the spot is the best guide in shortening the arc (closing the carbons). When the carbons are too far apart (too long an arc) there is usually a sort of nebula of light forms at the top of the spot. With direct current it will be orange with a purple center when it gets large, and with alternating it will be purple. With your carbons set just right this nebula (I use the term for want of a better) will form quite rapidly and the careful operator will not let it get more than ¼ inch wide, closing the carbons just so that it disappears. If closed more than that the light will usually sing, indicating that the arc is too short. Trim your lamp **little** and **often** is the only right rule. The nebula will vary somewhat with the set of the carbons, also with the size of carbon used, but if the carbons are set right it nearly always appears and forms a perfect guide for trimming the lamp. If it does not form it is usually an indication that your carbons are not set right or are not burning right. Another guide to carbon adjustment is to drill a ⅛-inch hole in the front of the lamphouse on a line with the top of the condenser and about 1½ inches to its left. Through this hole will be thrown on the wall two points of light with a purple band between. The width of the band will indicate the relative length of the arc. Still another way is to set the condenser vent-hole (if you have a condenser casing which will allow it) on top, or a little to the right of the top, and bend the forward edge of the hole in a trifle. Through the hole will be projected on the wall, magazine or film guard a multi-colored band edged with orange or white, indicating the relative length of the arc. But, after all, the top of the spot is the best guide for carbon adjustment and he who can read all that it tells will find it a great assistance in securing good light. The spot should be as small as possible and get a good, clear picture, since all light which does not enter the picture opening is wasted. But even this must be qualified. Looking through the light beam you will usually see a clear, white center edged, top and bottom, with a more or less deep strip of orange. This latter portion of the light is, of course, very poor for projection and it is possible that by using it you will not get as brilliant a picture as though only the white center were utilized. This depends on circumstances and how "orangy" the light is. Just what causes this phenomenon the writer is unable to say, but believes it to be due to (a) wrong set of carbons, (b) uneven heating of crater, (c) imperfect lenses, one alone or all combined.

The spot should be perfectly round. An oblong spot cornerwise of the gate indicates carbons out of line with each other sidewise. Oblong straight across the aperature indicates crater too low down. Move bottom tip ahead or top one back according to circumstances. The size of the spot is controlled by moving the lamp toward or away from the condenser. If the spot is edged with light, bright blue and has a sort of "puckered" appearance the lamp is too far from the condenser. This is a condition which will usually only appear when using long focus condensers. It is possible with short focus lenses, but it is not likely you will ever get the lamp that far back with them.

NOTES OF THE TRADE.

Fulton, Ill.—McKee & Still have closed their moving picture show here.

Perry, Iowa.—A. S. Monroe is planning to erect a new air-dome theater here.

Hudson, Mich.—Ezra B. Dodge, of Eaton Rapids, is preparing to open a nickel theater here.

Topeka, Kan.—A. G. Goodwin has leased the new Frost building at 718 Kansas avenue for a moving picture theater.

Philadelphia, Pa.—Jacob Rose is making arrangements to open a new moving picture theater at 226 East Girard avenue.

Brooklyn, N. Y.—John Johnstone is erecting an open-air moving picture theater at the corner of Buffalo avenue and Fulton street.

Alma, Mich.—John Drew has sold the State Street Moving Picture Theater to L. J. Rainsberger, of Dundee, and L. D. Spencer, of Angress.

Wallingford, Conn.—The C. F. Wooding Company has been awarded the contract to erect a moving picture theater here for Paul Russo, of New Haven.

Prairie City, Ill.—Guy Arter, of this city, and Clayde Raymer, of Walnut Grove, have formed a partnership and will open a moving picture theater in the Emory building.

St. Louis, Mo.—The Fisher Amusement Company has been incorporated with a capital stock of $10,000. The incorporators are Louis Fischer, August Wahbrink and Herman Roeske.

THE ELEMENTS OF ACCURACY IN MOVING PICTURE MANUFACTURE.

[From "The Bioscope."]

By Arthur S. Newman.

The production of perfect pictures, "Steady Pictures" on the screen, is, or ought to be, the aim of every exhibitor. During the last three years a great improvement has taken place, but there is still much to be done before perfection in this particular is obtained. The exhibitor is almost wholly dependent upon the manufacturer, because, unless the film be perfect, no talent in exhibiting or quality in the projector can in any way improve matters. The operator may be provided with the most perfect machinery and appliances obtainable, his lighting arrangements may be faultless, but if the manufacturer of the film subject has not also produced perfect work the exhibition can only be second rate. The exhibitor being dependent on the manufacturer, it is natural his inclination will be to purchase from a source which may be trusted for steadiness. He will, consequently, first look through the list of subjects of those producers whose pictures have the best reputation for accuracy in projection. The subject sells the picture in most cases, and no doubt a taking, or exciting, or well-staged film will sell well, even if unsteady, and will pass muster if run among a large proportion of steady ones. How much better would it be if all pictures, whatever the subject, were also steady—rock steady, I was going to say—but all pictures are steady, or said to be so, and we hear the same statement applied to nearly every projector on the market. The English seem to glory in vague terms, and the term steadiness as applied to bioscope matters is so elastic and so casually used that it now conveys little or no definite idea of what is to be expected. I have seen pictures described as "steady" when a side movement was present all the time, and this movement was as much as 1-50th of the width of the screen. Side movement is most easy to prevent, and in most cases may be cured by attention to the gate of the projector, though this is not always the case. Why cannot some definite measurement of deflection be considered the limiting point between steadiness and unsteadiness in a picture? Every manufacturer should have a testing machine, and all films in which deflection is greater than a definite amount should be rejected, and the defect in manufacture looked for and remedied as soon as found.

I will endeavor to point out the reasons of unsteadiness, and indicate the means by which they may be remedied. The faults must in the first place be apportioned fairly between the exhibitor and the manufacturer. The exhibitor works by means of his projector, and if he provides himself with a good machine and keeps the same in good running order, his responsibility may be said to cease, and any fault remaining in his department belongs to the projector itself. This machine is at the wrong end for our purpose, as we must get to the root of the matter; so for the present we will leave the projector and the exhibitor and start at the beginning, dealing only with mechanical matters, and leaving the photographic or chemical side of the subject severely alone. After the film-stock has been coated with the sensitive emulsion, the mechanical problem starts; and the first difficulty is presented to us in the even coating of a film to an exact width. It is rare nowadays to find errors arising from uneven width of film; nevertheless, the manufacturer of film subjects should gauge every roll of film before use, and if found 1-200th of an inch incorrect it should be rejected, because, if too wide, it may stick slightly in passing through the gate of a well made projector or printing machine or perforator. If too narrow, in passing through the projector, a slight swerve from side to side will lay the foundation of inaccuracies, it will be aggravated as to various later processes, and proceeded with. The method by which exact gauge can be verified most easily is to have two width gauges, one to be 1-400th of an inch larger than the exact width, and the other 1-400th of an inch smaller. The correct film will then pass easily through the larger one, and be tight in the smaller one. The next process is the perforation of the film, and here the mechanician's skill is taxed to its greatest extent. Perforation is the most important and difficult of all the operations, and the utmost care should be taken to ensure its absolute correctness. Without correct perforation, steadiness must suffer, and no after treatment can reduce in the smallest degree errors introduced at this stage. A perfectly perforated film should have the holes cleanly cut, the lines of holes should be at corresponding distances from the edges, and should be of the correct distance from one another, both across the film and in the direction of its length. The size of the hole and its shape vary somewhat in different samples, and are not "per se" of importance; those originally adopted by Messrs. Pathe seem now to be the general favorite.

The distance apart of the holes in the film measured in the direction of its length is generally called "gauge." From an engineering point of view, the word "pitch" would much better describe its measurement. The gauge, or pitch, of a film is generally agreed to contain sixty-four holes in one foot, i. e., measurement from the center of the one hole to the the center of the sixty-fifth hole, or from edge of one hole to the corresponding edge of the sixty-fifth hole. If this measurement is complied with, most people are satisfied; it is, however, only one of the requirements for the exact measurement, it being quite possible to fulfil this condition and still have a very imperfectly perforated film. It is of much greater importance that all succeeding holes on one side of the film should be exactly opposite those on the other side, in which case the precise distance taken up by sixty-four holes and spaces is not so very important. The variation of 1-500th of an inch in the foot of either side of the standard is not of any great importance, the particular point is that the perforation should be evenly distanced. The exact gauge, or pitch, is only important where a continuous or rotary printer is employed, when to obtain absolute accuracy in the printing operation, it would be necessary to have the positive film perforated to suit the developed negative from which the print is to be taken. In order to do this the negative film will require to be of a long gauge, to allow of shrinkage in development, or the positive film could be perforated to a gauge somewhat shorter than the normal, the amount of difference being determined by the amount of shrinkage to which the special sample of film-stock used is liable during the development and drying. When in use the perforator must be kept scrupulously clean and well oiled; all old or dirty oil being wiped from the working parts each morning before starting. The gauge, or the pitch, of perforation must be verified from time to time to make certain that all is proceeding rightly, and the speed of the machine and the temperature of the room kept as even as possible.

PICTURE FILMS.

A patent has been taken out for an invention which renders it possible to carry out the development of moving picture films in the form of daylight-loading spools by daylight or by any actinic light, without the employment of a separate dark chamber for transferring the exposed film to the developing reel or flexible apron. A metal chamber of a cylindrical shape, with closed ends which are fitted with small holes for the inlet and outlet of air and liquid, the holes being trapped so as to prevent the entry of light, is provided with a lateral opening which can be covered light-tight by a hinged door, which has an aperture which can be covered when required by a spool box adapted to receive the spool of exposed film to be treated. This spool box is adapted to slide over or otherwise cover the aperture in the hinged door, so as to exclude the light. Within the chamber is a flanged reel with spindle which can be rotated from the outside of the chamber. The film is wound on a flexible apron with thickened edges of rubber or other suitable material having longitudinal ribs, the apron itself being made preferably of celluloid; the thickened edges are by preference attached to the apron by stitching along the depressed center of each thickened edge. The apron can at one end be clipped or otherwise attached to the reel spindle and coiled round it together with the film. The thickened edges of the apron keep the sensitive surface of the film from contact with itself and with the supporting apron as is well-known. Within the chamber is an inner portion of a wall bent to the curve of the outer wall, and between the two there is a space; this inner wall extends from end to end of the chamber, and in conjunction with the ends of the chamber forms a light trap; the space between the two walls also forming an aperture for the passage of the flexible apron.

The O. M. Edwards Company, of Syracuse, N. Y., are placing upon the market a film cabinet at a moderat price. This cabinet is built to pass the examination of the Board of Underwriters. It is made of rolled pickled steel, thoroughly baked and finished in olive green, with a decorative gold strip. It contains six shelves and has the capacity of holding 50 reels.

Some features are introduced not heretofore attempted in any similar cabinet, viz.: the door has a spring attachment closing it automatically and thus avoiding any possibility of it remaining open through the carelessness of an employee.

The locking device consists of the latest arrangement in lock design, having a bolt at the top, bottom and side of door, all being operated by one knob on the outside, each bolt holding the door tightly closed by an independent spring pressure.

Observations by Our Man About Town.

The moving picture business has now apparently settled down to its Summer level. The exhibiting houses that are in operation will in all probability remain open throughout the present and coming season, unless, of course, the owners decide to temporarily close for a brief period in order to make alterations or renovate the places before embarking for the Fall and Winter. The business is now at its minimum; from this period any changes that take place will be in the direction of improvement. The manufacturers and film exchanges report that the past ten days have developed very encouraging prospects. In many quarters the exchanges are placing orders for increased supply of subjects. This increase is not of a substantial nature that would justify the statement that a boom is on again, but it evidences a very encouraging revival. Most of the orders are placed with instructions that the increased supplies commence with the latter part of the month. No one in the business looks for a material revival before the latter part of August, but all agree that there will be a well defined movement toward that end from this time.

* * *

All the conservative men in the business concur in the opinion that the pictures will be more popular and bring larger returns during the coming Fall and Winter season than at any time since the Spring of 1908, when the high water mark was reached. This opinion is based upon the remarkable hold the pictures have retained upon the patrons of amusements despite the Summer season. While those who have weathered the hot season have not been favored with dividend-paying patronage, they have been favored with business that in many respects has surprised them under the conditions. This can be accounted for in a measure. The houses remaining open have secured some of the patronage of other houses whose managers would, or could, not keep open for the Summer. The situation brings to view an interesting point—a demonstration of the old adage that it is an ill wind that blows nobody good. Had all the houses been on equal terms as to accommodations, ventilation and other means for catering to hot weather audiences, they all would no doubt have closed down at least for a period during the Summer. The natural falling off of patronage would not have left enough for any of them to take in sufficient money to more than half pay expenses.

* * *

Reports are current that there will be a surprising increase in the number of new houses during the coming season. In a measure the reports are well founded, but they must not be misinterpreted. While there will be a great many new places, the aggregate number of houses will not exceed the number in operation before the Summer season set in. It is semi-officially stated in this city that many managers will find difficulty in getting their places re-opened. When application is made to the municipal authorities for renewal of license, they will be confronted with demands for improvements as to the conditions of their places, such as enlargement and increase of exits, better ventilation, and a general perfection of details to bring the places nearer the plane of regular amusement houses. If the authorities carry out their intentions, many places that closed for the Summer will remain with closed doors. In some cases the houses are not large enough to permit the alterations contemplated. Some of them will get by through leasing or purchasing adjoining properties and throwing the new and old places into one structure. Many exhibitors will be unable to do this, either on account of a lack of capital or the owners of adjoining properties refusing to sell, or holding them at prohibitive prices. It will thus be seen that many small places will pass out of existence as picture houses. The man with the money and plenty of room will then step in, which will be a very fortunate event for the picture business generally. The fellow who steps in as successor to the little man will come to stay and add to the feature of permanency.

* * *

I was surprised to find closed a large place that was opened for the Summer season. The owner spent considerable time and money on it and was doing good business, the location being an excellent one. Upon inquiring as to the cause of the closing, I learned that the owner commenced well in his arrangements, but did not go far enough. He did not end well. In outward appearance his place was a fine one, and the accommodations for the patrons were on the same scale, but he tried to cut down expenses on branches of work of a technical nature. Some of the municipal departments detected faults in the installation of the projecting apparatus, the wiring, etc. I was inclined to think at first, with others, that the case looked very much like one of those things called "a shake-down," but found that the owner had been repeatedly given an opportunity to bring the place within the requirements. These the owner disregarded, assuming the position that as the arrangements were good enough to pass examination when he opened the place they should carry him through the Summer. One afternoon the place was summarily closed and remained closed for nearly two weeks. In the meantime the regulations were complied with, but at more than double the cost for which the same work could have been done originally. The money spent in doing the cheap work was lost, the materials used were a loss, new materials had to be purchased, the tearing out of the old materials was an expense and the work of putting in the new had to be paid for. Add to this the loss in receipts during the time the place was closed and it is not difficult to see that what was at first considered economy was really extravagance. This case furnishes an excellent object lesson to exhibitors. Money used in doing a thing right is well spent. Do not depend entirely upon official inspectors. They vary so much in characteristics that they are very poor subjects upon which to place reliance. The official who looks over your place when you are about to open may have little ability for his line. Argument is frequently made that if an official inspector passes a place, that relieves the owner of any further concern, but this argument will not hold water. The original inspection may be made by an incompetent or indifferent man—I might say a pliable man. So long as this inspector is on the job the exhibitor may sail along serenely. But changes are frequently made in the assignment of such officials; if they are not sent to other districts, they are removed, or they may resign. Then a new man comes along, and if he understands his business and will stand for nothing but a compliance with the regulations the exhibitor will have his troubles. No chances should be taken. All the money the work calls for should be spent upon it. The proper materials should be secured and they should not be butchered by a man who is willing to work for a little less than that asked by the man who knows how to do it. It is far better to have an expert on the work at the beginning than be compelled to run after him to get you out of trouble. Besides, as has been shown, it is much cheaper. The higher priced man will fit up your place as it should be. When he is through, the official inspection is merely a formality and it is very seldom that alterations are required. The case of the exhibitor to whom I have referred is only one of hundreds. Thousands of dollars have been thrown away by exhibitors in like manner. Exhibitors contemplating alterations or the opening of new places should profit by the experiences.

OLIVER.

"THE GOLD NUGGET"—WESTERN SCENERY IN A WESTERN SUBJECT.

By Wild West.

In this picture there is a very marked improvement, especially in the photographing; in fact it is almost perfect. And at last we see that the producer has succeeded in finding Western scenery which gives great effect to the picture. The story, which does not seem very clear, is acted with good results, though the costumes and the makeup of the Westerners seem to be somewhat of a burlesque, in fact no one can but help noticing the amateurish makeup of the cowboys or miners, whichever they are intended to be. And you can also see very plainly that the riders are only novices at the game, for their mounting and dismounting is very crude and awkward. Yet for all that no one can look upon this picture and say that it is not a great improvement upon ones that the company has been turning out lately. Someone's criticisms have benefited. The scenery in all its branches (with the exception of the exterior of the house, ranch, cabin or whatever it is intended to be) is very much of the Western style, and the hair covered furniture is somewhat out of order for a mining district cabin or house. With a little more body to the story and little more accuracy the picture would have been par excellence. And when the cowboy actors start in pursuit of someone it does not look natural for them to ride to a certain mark and then all make a square cornered turn as if on dress parade, and when nearing the camera to take off their hats as if saluting some commanding officer. You see all these little things detract from the story. But nevertheless the picture upon the whole is a great improvement and congratulations are extended to all concerned.

Metcalf, Ill.—Julius Aldrich has opened a new moving picture theater here.

Fourth Semi-Annual Meeting of Film Service Association

July 16, 17, 18, at Atlantic City.

Charlie Calehuff, Bill Steiner and Will C. Smith in front of Young's Hotel.

The fourth semi-annual meeting of the Film Service Association was held at Young's Hotel, Atlantic City, on July 16, 17 and 18. In the opinion of everyone present the event was the most enjoyable in the history of the Association. An attendance of eighty per cent. of the membership did not show lack of interest in the organization, and the spirit of cordiality which prevailed was indeed encouraging to witness.

The Executive Committee met at the hotel on Thursday afternoon, July 15, and arranged the programme for the occasion. As the offices of President and Vice-President had become vacant, Secretary Herbert L. Miles presided, and he deserves great praise for the manner in which he performed his duties. The Executive Committee met again on Friday morning and the first regular business session took place on Friday afternoon. Secretary Miles called the meeting to order and read the following letter of resignation from former President Wm. H. Swanson:

Chicago, July 13, 1909.

Mr. Herbert Miles, Secretary Film Service Association,
Young's Hotel, Atlantic City, N. J.

Dear Sir: Rumors have reached me the past few weeks that any but licensees of the Motion Picture Patents Company would not be considered desirable as members of the Film Service Association. I presume this has emanated from the offices of the Motion Picture Patents Company, and, having no desire whatever to be associated with or considered a member of any organization domineered or controlled by any other force outside itself, this being one of the contentions I had made in the first year of the life of the Film Service Association when the representatives of the Edison Company, as well as other allied manufacturers endeavored and did elect the slate of their own choosing for officers of the Film Service Association, I, therefore, take this opportunity of expressing my most sincere and deep-felt appreciation of the honor that was conferred upon me at the last regular meeting in being elected president of the association, and also assuring every member of the many pleasant memories of the individuals comprising it, as well as the body itself, which memory will live as long as my faculties remain, and be valued as the most memorable in my existence.

Therefore, it is with greater regrets than I have the ability to convey in mere cold type the desire on my part to offer my resignation as president of the Film Service Association to take effect immediately upon receipt of this letter.

My most earnest wish is that you will elect leaders among yourselves who will have the best interest of the organization at heart, and who will have the courage of their convictions, thereby encouraging and upbuilding the business, which is sadly in need of it from either quarter, whether licensee or independent.

Life itself is of short duration; its tribulations and contentions are the spice required to its enjoyment, and while it would be a great pleasure to personally meet all my old valued associates once more, I can only say in conclusion that I wish each and every individual long life, prosperity and business success.

Yours very truly,

WM. H. SWANSON.

A Merry Group.

Letters of resignation were also read from Carl Laemmle, Vice-President, and from A. L. Kessell, of the Empire Film Exchange.

Nominations were then called for the offices of President and Vice-President, and Messrs. A. L. Gilligham and Wm. Steiner were elected to the respective offices.

President Gilligham then called for the reading of the minutes of the last meeting, which were read and approved. Treasurer Leiber submitted his report, which showed that the finances of the Association were in an encouraging condition.

Messrs. R. A. Rowland, of the Pittsburg Calcium Light and Film Co., and F. J. Howard, of Boston, were elected to fill vacancies on the Executive Board.

Sentry Alfred Weiss reported that Mr. A. L. Hayman, of

Just after a dip in the briny.

E. Mandelbaum, James B. Clark and Baxter Morton.

Pick out the winner.

Committee Meeting on the Sand.

the Motion Picture Service Co., of Syracuse, N. Y., and Mr. J. E. Willis, of the Kleine Optical Co., New York City, were at the door, with proper credentials, and they were admitted to membership.

Resolutions were passed admitting the licensed manufacturers to honorary membership and extending an invitation to the representatives of the licensed machine manufacturers present to remain as the guests of the Association.

It was then voted that the initiation fee of $100 be discontinued and the regular annual dues be $25 per year, which sum was immediately paid over to the Treasurer by the majority of the members present.

The members then adjourned to traverse the board walk in rolling chairs which had been provided by the Executive Committee, and at 10.30 they met at the Dunlap Hotel to partake of a supper and entertainment provided by Mr. S. Lubin, of Philadelphia.

On Saturday forenoon the members engaged in a bathing session, which was marred by an incident referred to elsewhere, and at 2 P. M. another business session was called to order in the hotel. Prolonged discussion took place on the order sent out by the American Express Co. to the film exchanges and which was published in last week's **Moving Picture World.** Representatives of the manufacturers and the Patents Company said that they would take up the matter with the express companies, and a committee was appointed, consisting of the members of the Executive Committee residing in the East, to interview the managers of the express companies and try to get the order rescinded. It was pointed out that the order was uncalled for at this time, as non-inflammable film would very shortly be in general use.

Mr. Pelzer, of the Edison Company, introduced a motion to appoint a committee to interview the Traffic Managers' Association in regard to obtaining lower rates west of the Mississippi.

Mingle & Wood presented a very complete scheme in regard to obtaining insurance on film exchanges and theaters on more reasonable terms. The members were much interested in the proposition.

Secretary Miles presented a scheme for the formation of a subsidiary purchasing company for buying parts of machinery and other supplies in large quantities for the benefit of the members of the Association. A committee was appointed to draw up the scheme in proper shape for action by the Association.

In the evening an official banquet was given in the Chevy-Chase room of the Marlborough-Blenheim Hotel, at which 83 covers were laid for 43 delegates, 25 alternate members and invited guests, 10 honorary members and 5 members of the press.

President A. L. Gilligham proved to be a most excellent toastmaster and called upon many of the delegates and guests for speeches. Treasurer Lieber, for the exchanges, made the longest speech and handed out some excellent advice to his brother exchange man on the conduct of the business and its future possibilities.

Mr. H. N. Marvin responded to the toast of the Motion Picture Patents Company. In referring to the work that this company had already done in regulating and improving business conditions he said that it was the desire of the members of the Patents Company and all the licensed manufacturers to work in harmony with the exchanges and the licensed exhibitors in placing the entire business upon a more solid footing, raising it in the public estimation and working together with the great possibilities of its future in view. He contrasted the dignified and harmonious sessions of the present convention with the stormy meetings in the early history of the Association, ascribing it to the gradual elimination of those elements which had been attracted to the business as a get-rich-quick scheme, but whose business methods, if not governed, meant the ruin of a great and growing industry.

Loving cups were presented to the following former officers: Former President Wm. H. Swanson, F. C. Aiken, James B. Clark, Percy L. Waters and F. J. Howard.

Fat Men's Race, F. J. Howard in the lead.

Mr. Rowland wore a sun-bonnet.

President Gilligham proposed a vote of thanks to Secretary Miles for his energetic work, which had contributed to the success of the meeting. Alfred Weiss, of the Reception Committee, whose smooth-shaven face wore a continuous smile, also worked hard to make things pleasant for everyone. The representative of the New York "Clipper," with a committee of Messrs. Rock and Hayman, provided some excellent vaudeville talent that was highly appreciated, and the most pleasant evening that the members have ever spent together terminated at 11.30 by the singing of "Auld Lang Syne."

* * *

The following delegates attended: Imperial Film Exchange, William Steiner, New York; H. Lieber Company, Robert Lieber, Indianapolis; Greater New York Film Rental Company, William Fox, New York; Miles Brothers, Herbert L. Miles, New York; Miles Brothers, John C. Weidman, Baltimore; Alfred Weiss Film Exchange, Alfred Weiss, New York; Howard Moving Picture Company, Frank J. Howard, Boston; Duquesne Amusement Supply Company, A. Warner, H. A. Lande; Electric Theater Supply Company, Harry Schwalbe, Philadelphia; Lake Shore Film and Supply Company, E. Mandelbaum, Cleveland; National Film Company, Philip Gleichman, Detroit; Pearce & Scheck, Baltimore; Buffalo Film Exchange, J. A. Schuchert, Buffalo; Superior Film Supply Company, L. Less, Toledo; United Film Exchange, Edward Kohl, Cleveland; H. & H. Film Company, S. S. Hutchinson, Chicago; Ohio Film Exchange, J. W. Melchor, Columbus, Ohio; Pittsburg Calcium Light and Film Company, J. B. Clarke, R. B. Rowland, Pittsburg; S. A. Sherley, Wilkes-Barre; Actograph Company, N. H. Mosher, Troy, N. Y.; E. M. Harrington, New York City; Lubin Film Service, Ferd. W. Singhi, Robert Etris; Kleine Optical Company, J. B. Wills, New York; Western Film Exchange, Harry E. Aitken, St. Louis; R. E. Aitken, Joplin, Mo.; John R. Freuler, Milwaukee; C. A. Calehuff, Philadelphia; Yale Film Renting Company, A. D. Flintom, Kansas City, Mo.; Motion Picture Service Company, A. C. Hayman, Syracuse, N. Y.; Vaudette Film Exchange, A. J. Gilligham, Grand Rapids, Mich.; American Vitagraph Company, W. T. Rock.

The manufacturing interests were represented by H. N. Marvin, of the Biograph Company and the Motion Picture Patents Company, New York; J. A. Berst, Pathe Freres, New York; E. H. Montague, Pathe Freres, Chicago; John Belzer, Edison Manufacturing Company, New York; Samuel Long, Kalem Company, New York; William Wright, Kalem Company, Chicago; Baxter Morton, Nicholas Power Company, New York; A. C. Roebuck, Enterprise Optical Company, Chicago.

Among the independent picture men present were: Ingvald C. Oes, of the Great Northern, of Copenhaben; A. Kessel, of the Empire Film Exchange; Will C. Smith, of the New York Film Exchange, and Louis C. Wurzer, of Detroit.

WHAT THE WILD WAVES WERE SAYING.

That S. Lubin, despite his years, showed more vitality and was a better swimmer than many of the younger men.

That Baxter Morton, in a closely fitting bathing suit, was the Adonis of the beach parade.

That the rooster took to the water like a duck. Both Mr. Berst and Mr. Montague were as happy and behaved like boys let out of school.

That Mr. Carrick and Mr. Kessell led in the free-for-all race, which looks good for the Independents.

That the editor of the World will leave his camera behind next time he goes to Atlantic City—maybe.

That Mr. and Mrs. Howard seem to grow younger as the years go by.

That "Pop" Rock did everything but brave the ocean, even to furnishing the bail bond for an arrested "criminal."

That our contemporaries missed an excellent subject for a cartoon by not being present with a camera when the "arrest" was made.

That Will Smith earned the gratitude of the World for his solicitous efforts in freeing the desperate "criminal."

That Mr. Marvin swam out so far beyond the breakers that his portly form was almost lost to view.

That Mr. Pelzer sent his wife away after the first day and sang with the boys, "My Wife's Gone to the Country, Hurrah."

That Mrs. Roebuck surprised her husband by unexpectedly arriving at the hotel on Saturday night just to "keep an eye on him."

That Al Hayman has an athletic figure which should cause recalcitrant customers to beware.

That Mr. Clark dodged the presentation of the loving cups to get out of making a speech. How about Waters?

That the ladies—bless 'em—added life and grace to the party.

That the "bunch" was the most orderly and desirable ever entertained at Young's Hotel—at least so said the manager to the representative of the World.

OFFICIAL BANQUET IN THE MARLBOROUGH-BLENHEIM HOTEL. Photo by Harper B. Smith, Atlantic City.

ATLANTIC CITY BARS PHOTOGRAPHERS.

The duty of a newspaper to its readers sometimes exposes its representatives to unsuspected dangers. The Moving Picture World provided its representative with a hand camera to obtain some mementos of the convention at Atlantic City for publication. We obtained a few which are published in this week's issue, but we paid the penalty for our enterprise. It seems that Atlantic City has recently passed an ordinance prohibiting the taking of photographs on the beach under a heavy penalty, but the enterprising authorities of this world-famed ocean resort are so astute that they have kept this precious document all to themselves and have not warned the unsuspecting public by sign or publication of their edict. While the pictures were being made, an officer approached and said we must stop, but the members of the party gathered around and assured him that we were of the party and that the pictures were not being made for commercial purposes. Permission was then granted to proceed, but when the last plate was exposed we were placed under arrest and marched away to "explain matters to the sergeant," which meant an arrest.

A member of the party, who fortunately was not in his bathing suit, furnished bail. When the case came up for trial the recorder remarked that it was the first arrest under the new law and they desired to make a test case. By thus getting the matter aired in the papers they no doubt considered that they would be relieved of the expense of advertising the ordinance. In fining the World representative $10, the Atlantic City authorities therefore conferred upon us the unenviable distinction of being made an example of for future delinquents.

We have procured a copy of the ordinance, which we believe to be necessary in the government of such a cosmopolitan resort, but it is absurd to suppose that any city can make private laws and enforce them without giving due notice of their existence. Moreover it is clear that we **did not violate any clause** of the ordinance, as it is printed, therefore the end is not yet.

* * *

The Atlantic City newspapers one and all deplored the uncalled-for arrest. The following editorial, which was printed in large type in the Atlantic City "Evening Union" of July 21, is certainly not a good advertisement for that Summer resort:

DIPLOMACY ON THE BEACH.

The case of James P. Chalmers, a New York publisher, arrested and fined $10 for taking pictures on the beach, shows the need of the exercise of tact and diplomacy by beach policemen in their dealings with strangers in the resort.

The New Yorker was not aware of the fact that professional photographers are barred from the beach, nor did he know that under police regulations amateurs are required to procure a permit before they can lawfully take snapshots with a hand camera. It was clearly the duty, then, of policemen to courteously inform him of these requirements.

Instead, he was first threatened and then arrested, a development that will be deplored by every right-thinking citizen of the city. The appearance of the naturally indignant defendant in the police court was sufficient to convince any reasonable observer that he was not of the type of visitors who deliberately disregard public regulations.

Arrests of this kind on the beach front must be stopped. Visitors must be treated with every possible consideration. They cannot be expected to know about every local law. In many places visitors are encouraged to bring cameras and take all the pictures they see fit. Atlantic City's statute forbidding the professional photographers to practice highwayman tactics on the strand, is a splendid thing, but the uninformed stranger who uses a camera there should not be classed in the same category for a minute.

The amateur photographer was never a dangerous law-breaker and the over-zealous policeman should be promptly apprised of that fact by superiors who have some sense of the fitness of things.

The Film Import and Trading Co. have contracted for the whole output of the Centaur Film Co., and are negotiating for the exclusive selling agency for other manufacturers.

Phoenix Film will soon be represented by a special agent in New York. Their latest production, "Her Favorite Tune," has all the elements of dramatic effect to keep the audience interested from start to finish.

ON THE SCREEN.

By Lux Graphicus.

From all I have read and seen lately, the open air moving picture theater has become a permanent feature of the entertainment situation here. Like everything else that is good, it is probably only in its infancy. It was pointed out in these pages some time ago that the open air life led by the people of this country in the Summer, gives the open air theater a great chance of success. After all it is a logical development that has been coming for a considerable time.

* * *

Quite recently your readers will remember Miss Maude Adams played Joan of Arc in the open to an audience of 15,000 persons. Then we have had regularly organized shows of players, such as the Ben Greet Company, which gives even Shakespeare in the open. It has escaped general notice that the first theatrical performances given by Birbage and others were conducted in open air theaters.

* * *

Then, in recent times, there has been a revival of the pageant idea, in which historical scenes have been enacted in the open. Altogether, then, it will be seen that the outdoor play is an idea of some antiquity and that it has been popular in some form or other for many hundreds of years. Clearly, therefore, the outdoor moving picture follows a natural lead in this direction. Climate necessarily plays an important part in this matter. And the climate of the United States is for the most part of the Summer an equable one and conducive to successful outdoor entertainment. It is doubtful, in proof of this, if such a vast enterprise as Coney Island would or could be successful in any other part of the world. Certainly in some parts of England it would be a very hazardous enterprise, for you could never count upon three consecutive days of fine weather.

* * *

All this makes for the success of the open air moving picture theater or airdome, as it is called. The airdome, it seems, leaped into popularity two years ago. From inquiries I have made during the past two weeks its popularity has so firmly established itself amongst New Yorkers that we may look for it to become quite an established institution. Speaking personally, some of the most enjoyable intervals I have had with the moving picture has been made in the open air. Indeed, last week, when I visited Coney Island and did not see some moving pictures in the open that I saw there last year I came away with something like disappointment. Probably some pictures are being shown there, but the Island is such a vast place that it is impossible for even the most inveterate pleasure seeker, like myself, to do everything at once.

* * *

As an example of what can be done in this direction, let me take the case of the open air theater at 138th street, New York City. Here recently the entertainment was so popular amongst the patrons of this place that the seating capacity of 2,400 had to be doubled. Round about July 4th each performance was attended by 2,500 people. Tasteful decorations were provided and the ladies were each given a souvenir. More than that, the pictures shown were of the latest and best kind, the newest illustrated songs were put on, and the music was of the nature that has been pleaded for in these pages more than once. The entire conduct of this theater merits the warmest praise, for it is in the hands of men who look after the safety and comfort of the public, and who take every care that the entertainment is of the cleanest and brightest kind.

* * *

I have taken my entertainment in the open air at nights in many large cities of Europe: in Paris, Antwerp, Brussels, London, Glasgow, Edinburgh, Manchester and Liverpool, and here in New York City; and I have never failed to observe that if you properly appeal to the eye and the ear of the people you will keep your patrons when once you have attracted them. There are two obvious ways of getting the patronage of the moving picture public; a public of many many millions in the United States to-day: one is with good pictures, and the other with good music. Both of these ends have been dwelt upon over and over again in these pages in recent months. For my part I do not care whether you put this programme before me inside of the theater or outside of the theater. I am just as pleased. But I am bound to say that on these hot Summer nights when the thermometer rather contraindicates the comfort of indoor entertainments, I give the preference to the alfresco variety.

In other words I want to sit and enjoy my moving picture, my song slide and my music with a comfortable seat and a good cigar and such other refreshments as my pocket or my principles allow me to take. And what I want I think millions of other people want. I don't object to the show being free, whether it be Coney Island or elsewhere; I don't object to paying the humble 5 or 10 cents for admission, all I want in the months of June, July, August and September, is the facility of being able to enjoy good moving pictures in the open air. And what I want, as I have said already, I am sure millions of other people want.

* * *

From all this it seems to me that the airdome idea is likely to extend and develop in future seasons. It is a factor in the entertainment situation to be reckoned with. After all, indoor entertainment is the most rational and most beneficial. Most of us live a very considerable percentage of our lives out of doors and take our pleasure there. If we must have pleasure, as assuredly I think we must, let our pleasure be of the best. And certainly at this time of the year, under the star-lit skies, we ought to be able to gratify a reasonable demand for good music in any section of a city in which we happen to be living. When you realize that a band performance in Central Park on a Sunday afternoon will attract many thousands of people, as it did last Sunday, from all parts of the city, it must be conceded that there is always a large number of the population who will respond to any efforts made on their behalf to provide it with good, cheap, wholesome, alfresco entertainment.

* * *

The family doctors of the Bronx are prescribing the open-air theater for the population in that section of this city. Why? you ask. Because in an open-air theater you can sit in the fresh atmosphere and be constantly breathing into your lungs pure air, whilst, in a closed theater, in the Summer, it is always more or less stuffy. When we visited the open-air theater at 138th street and Third avenue, the other night, it looked to us as though the whole of the Bronx visited this particular one, as it was pretty well crowded. The place was decorated with flags, bunting and Japanese lanterns. They show first run pictures and employ two of the very best projecting machines on the market. It is impossible to hear the running of the machine, even if you stand near the operating booth. The orchestra renders classical selections; the vocalist sang the latest songs with very nicely colored slides. The courtesy of the employees is up to the highest standard, and Mr. Joseph V. Vielbert, the proprietor, is always on the alert to see that everything is kept in order.

* * *

The Audubon Theater, at 521 West 181st street, on Washington Heights, appears to have caught the eye of the public in regard to featuring their billboards. Some of the houses that plaster up their signboards show very poor taste; in fact, most signs are crude. The work on the signs in front of the Audubon Theater has not been done in a hurry. They have been got up with pains and therefore are taken care of. Let us illustrate what we mean: A sign pasted on the billboard of a theater is covered with white glazed paper; all the creases have been obliterated; there are two strips of red and blue one inch wide used for a border. The strips are about one and a half inches apart; the title is boxed in oblong with single strips of red for the top feature and blue for the bottom one. Only square letters are used, and no shading is utilized. This is a very neat sign. The proprietor of this theater does not believe in displaying posters which are not true.

As the declared enemy of the common house fly, Henry V. Andrews sailed for Europe on the Minnetonka last week. He went on a mission for Edward Hatch, Jr., of the Merchants' Association Pollution Committee, which is engaged in a national campaign against the related plagues of water pollution and flies. The committee will conduct its war with moving pictures. Mr. Andrews will procure films so interesting that they will appeal by their oddity to the spectator in a cent arcade and at the same time preach a sermon on the disease-bearing habits of the insect.

BAYONNE BAN ON SIGEL PICTURES.

Mayor Pierre Garven of Bayonne, N. J., instructed Chief of Police John Yore last week not to permit an exhibition of moving pictures depicting the murder of Elsie Sigel. The Mayor delared such pictures would have a bad effect on the morals of children. Several exhibitions which were to have been given last week were stopped and the proprietors warned.

Comments on the Week's Films.

"The Egyptian Mystery."—A comedy from the Edison studio which has elements of novelty and good acting which make it interesting and funny. Mysterious disappearances, or the manipulation of articles to make them disappear under the hand of a surprised individual, always supply humorous situations, and these elements have been made the most of in this film. The bewildered iceman, who sees one thing after another vanish as he touches them, and for reasons which he cannot understand, furnishes a bit of comedy which is worth seeing. And when, finally, he, too, goes, the merriment reaches its height. The film is good photographically and the disappearances are all excellently managed. There is not a suspicion of a hitch in the entire film.

"The Escape from Andersonville."—The Kalem Company has produced a film under this subject which deserves long life and should be seen everywhere, since it will have the merit of fixing more firmly in the minds of the younger generations some of the facts concerning the sufferings of those engaged in the Civil War and it will undoubtedly arouse in the minds of many a desire to know more about the struggle and what it cost. This film shows graphically the horrors of the prison pen, then it represents the construction of a tunnel through which the prisoners might escape, the soldiers at liberty after they have completed their tunnel and have crawled through it, the flight through the swamp, with the swamp itself reproduced accurately; the finding of a Northern sympathizer, who assisted them, and the pursuit on the locomotive. Here one's nerves grow tense under the influence of the gradually lessening space between the two locomotives, but the breaking down of the Confederate engine enables the Federal soldiers to escape. Another dramatic situation develops when orders are telegraphed ahead to blow up the bridge under the fugitive engine. The explosion occurs according to orders, but it is too late. The engine has passed over the mine before it explodes and the locomotive still moves forward. Then the film closes with a home-coming which warms the heart and brings tears to the eyes. It would be difficult to select any particular scene in this film as being better than others. They are all good and they all suggest many other scenes which render the film more interesting because of this unseen influence. Sometimes the visions which accompany a film of this character are fully as interesting as the film itself. So far as the details are concerned, the writer saw the film in company with a soldier, who said he believed it was as nearly accurate as it could be made now. The scenes seemed to him to portray what he had been told regarding such escapes and pursuits, with unusual fidelity, and the photography is good in the main. The film is well worth running for its historical value, to say nothing of the sentiment which will be aroused by its exhibition.

"The Invisible Thief."—A Pathe film which gives another illustration of tthe trick work which enables men in motion pictures to disappear at will. The situations in this are funny, and there is abundance of opportunity for laughter when the policeman undertakes to seize the thief and he vanishes. The tricks are good and there is plenty of fun throughout. It leaves the audience in very good humor, marveling at the many changes.

"The Lost Tie."—This Gaumont picture illustrates a modification of the old lost collar button story when the gentleman's tie mysteriously disappears. It adds to the amusement to see it dangling from the back of his collar all the time and the fun is boisterous when he discovers that he had it with him while he was searching for it.

"Birth and Adventures of a Fountain Pen."—In this film the Vitagraph Company has achieved a success in what may be termed two ways. They have produced a good industrial picture, illustrating the processes of manufacture of an all but universal instrument, while at the same time they have given it a touch of humor by reproducing some of the adventures which may befall an ordinary fountain pen in the course of its life. It is unnecessary to describe the processes in detail, but the Vitagraph people are to be commended for securing such faithful reproductions of the methods of manufacture followed in the largest fountain pen factory in the world. The second picture, which is a series of magic drawings executed by the fountain pen which has just been seen manufactured, is interesting and amusing, in that it develops some curious pictures that constantly dissolve into others equally interesting and amusing.

"The Renunciation."—A Biograph comedy which has much of interest in it and holds the closest attention of the audience from beginning to end. It is a Western mining camp,

with a love story, rivals and a duel with bowie knives over a girl which both men, long chums, wanted. She discovers the difficulty and parts the fighters, and as a climax introduces her intended in the shape of one of the most effeminate dudes the sun ever shone on. The rough miners present such a strong contrast that there is no describing the difference. They both mutter something unprintable and leave the pair. The acting of the company and the photographic quality go to make this film unusually interesting and the audience is sure to be pleased with it. The staging is managed with fidelity and there is a snap to it which is irresistible, while the dramatic climaxes are all sufficiently interesting to hold the attention unabated.

"A Nugget of Gold."—A drama from Lubin which tells a story of Western life, in which there are finds of gold, with accompanying jealousy, an attempted burglary and kidnapping of another's wife which was foiled just as it begun, the pursuit and capture of the thieves who took the miner's gold, their execution and the happy reunion of the family. Like all Lubin's Western dramas, this one is alive from beginning to end. There is the mining camp, the rush and whirl of cowboys and miners, the greasers and other elements which are required to reproduce the atmosphere of such a community. Lubin's players understand the life they depict and in most instances their work is true to it. The details in this are managed with more than ordinary fidelity to the originals and there is a movement and swing to the action which aptly depicts the life it is supposed to represent, all of which adds to its interest and increases its attractiveness. This film should be popular everywhere.

"Behind the Mask."—A drama from the Pathe studios in which a mask ball is utilized as a means for settling a misunderstanding between a husband and wife. The opening scenes which illustrate the misunderstanding are interesting, then comes the ball, and the Pathes always make these occasions well worth seeing. The denouement in the supper room when the husband and wife discover each other's identity and patch up their difficulty is good, too. The film, as a whole, is interesting and is a welcome diversion from some that have gone before.

"The Fiddlers."—A Pathe trick picture in which a company of minstrels are represented as doing interesting and amusing tricks. The picture serves to break an otherwise heavy programme with a good comedy sketch.

"Catching Turtles."—This might be termed an industrial picture, since it illustrates, as only the Pathes can illustrate such a subject, the turtle catching which is a pursuit of some importance in the tropics. The scenes give a clear comprehension of how this is done.

"The Missionary and the Maid."—An Edison drama which has a good deal of originality about it. The genius who conceived the idea of a love story in the missionary field of Africa deserves encouragement. Here is a missionary who has braved all the terrors of the cannibals' cooking methods, and other features of African life which are not conducive to quiet nerves, but when a dusky damsel weighing four hundred pounds or more attempts to make love to him and seize him in a passionate embrace he objected. But it was useless and the wedding preparations went forward merrily. But just at the critical juncture a warrior, who had sought the mountain-like belle's hand, returned and forced the missionary into mortal combat. But another diversion occurs. Happy at the chance of escape, even through death's door and the cook's department, the missionary lights his pipe. Every heathen except the lovely maiden disappears. That was a new one on them. Just as he is about to accept the martyrdom because he can't escape he wakes up and finds it is a dream. But all thoughts of the missionary field are abandoned and he returns to the world, the flesh and the other of the triology. The film is a mirth producer of merit, well acted, adequately staged and well photographed. It should be a winner.

"Which Is Which?"—An Essanay comedy which takes a fling at the titled personages of the Old World who come here for American wives. Like all the Essanay comedies, it is carried out with a dash and go which makes it very attractive. The plan of disguising oneself as a lord to work mischief to the other bogus lord, is original, and leads to amusing complications. The story ends happily in mutual explanations and the securing of his sweetheart by the American. There are some weaknesses in the photography, though they are largely of a minor character. Otherwise the film is an acceptable comedy.

"The New Cop."—If the new policemen enforced the rules or the laws literally there would indeed be all kinds of trouble as a result. In this interesting and lively comedy from the Essanay studio that is exactly what a newly appointed officer does, and his amusing blunders are the basis of the picture. The company's comedian succeeds in creating a great deal of sport before the film ends. Technically it is good, and the many amusing experiences of the policeman, including his sudden entrance to the police station in the relentless grip of a ferocious bulldog, are funny and keep the audience laughing.

"Conchita, the Spanish Belle."—A Gaumont based upon illicit love and a misunderstanding which almost wrecks a home. The story is told in an interesting way, though it must be confessed that it is not an especially interesting story. These films which assume to represent the outcome of illicit love, leading to duelling and other disagreeable features, are frequently good dramatically and scenically, but one can scarcely commend them, because they inculcate erroneous impressions of life. Such occasions are undoubtedly common enough, but they are not pleasant subjects for motion pictures.

"The Wizard's Walking Stick."—A film from the Gaumont studio which presents comic, magic and mysterious scenes in an exceptionally artistic series of pictures, beautifully tinted and reproduced with excellent photographic quality. These magic films are entertaining and are much more to be desired than the pictures which introduce tragedy and develop stories of jealousy, bloodshed and crime.

"The Peasant Prince."—A drama from Selig which has all the elements which go to make up a thrilling story of love, jealousy and the rest. The peasant assumes the disguise of a prince to be near the lady he loves, is accepted by her and then torn from her for a short time by cruel fate, only to be restored as her lover when she understands it all. The story is one of those that appeal irresistibly to the average audience, and so well is it staged and so interesting is it throughout that there is never any question about the satisfaction of those who see it. A good love story is always popular, and the capable company which develops this one has caught the spirit of the piece and interprets the author's thought with striking fidelity and with a dash which carries one along with it, almost unconscious that it is a picture and not an actual scene. The acting of the young artist is exceptionally good and it is fittingly supported by Pauline, the girl whom so many loved. The scenes are spirited, and even during the duel there is intense interest in the outcome. When Claude hands back the sword to his disarmed opponent there is regret expressed, and one woman was heard to say: "Oh, what made him do that?" The ending is happy, showing that an artist may become wealthy and influential, though they are so many times represented differently. This is one of the best stories and one of the best films of the week and deserves a long run. It will hold the interest of any audience from beginning to end.

"Two Cousins."—A Lubin which develops a story of considerable dramatic interest around the making of a will and the consequent jealousy of a cousin. A hypnotist adds to the interest of the occasion and the picture indicates in some degree the possibilities of hypnotism when applied to criminal purposes. The acting is good, most of the dramatic situations being developed as strongly as possible. But one doesn't exactly relish the introduction of poisoning scenes and the final death of the conspirator when confronted by those she has led into crime. While the dramatic interest of the film is conceded and there is little to criticise in the technical development of the picture, still it leaves a disagreeable sensation behind. Possibly this is indicative of its power; but at best it is unpleasant.

"The Friend of the Family."—A Biograph life drama. Unquestionably such things actually occur in real life, though it is hard to credit them. Perhaps it is possible in some ways to excuse the action of the man in becoming infatuated with the girl whom he meets. She is pretty enough to attract anyone. Yet that he should desert his family for another is not right, and the tearful attempts of his people to win him back are disturbing. The note which the child writes is very touching and later exerts a powerful influence. Perhaps the most dramatic feature of all is the sudden entrance of another man, the friend, and the representation of a woman's fickleness in giving up the one who has followed her and is even then ready to elope with her, for another. The lesson is plain and might be heeded by men who are more or less under the influence of a similar spell. The final scene, where the father is embracing his boy, with the mother looking on from the staircase, is touching and arouses many tender emotions. There is no fault to find with the photographic quality and the acting is quite in keeping with the recent development of this company's work in the silent drama. It would be difficult to suggest an improvement.

AN IMPORTANT CHANGE IN THE MOTION PICTURE MAP.

One of the most notable changes that has occurred recently within the ranks of the licensed film rental exchanges is one of very recent occurrence in which Samuel S. Hutchinson, of Chicago, disposed of his stock in the Theater Film Service Company and has acquired a one-half interest in the C. J. Hite Film Rental Company, the capital stock of which has been nearly doubled, and will be know hereafter as the H. & H. (Hutchinson & Hite) Film Service Company.

Mr. Hutchinson is the son of a banker. He acquired his early business education in his father's bank, and later held a responsible position with one of the big Chicago banks. His training in the banking business has especially fitted him for making a success of any line where accuracy and capacity to handle details is necessary.

Mr. C. J. Hite is a well known man in amusement enterprises and for several years successfully conducted a lyceum for motion picture and lecture entertainments here in Chicago. The C. J. Hite enterprises covered, among other things, complete motion picture services for prominent social assemblys and were booked solid with the well-known Chautauqua organizations represented everywhere in the United States. In February, 1908, seeing the possibilities in the film renting field, Mr. Hite organized and incorporated the C. J. Hite Film Company which, through his ample management and untiring energy, became one of the most progressive film exchanges in the country. When the big raiding of the Patents Co. occurred last December, the C. J. Hite Film Company was one of the very few who got a license. The C. J. Hite Film Company has, three times in a very short while, been compelled to seek larger headquarters to be able to meet the demands of a tremendous growing business. The firm occupies now an elaborate suite of offices, third floor, Monadnock Block. It's the policy of the H. & H. Film Service Company to be strictly up to date in every regard, and among other changes they will equip their offices with new furniture and other up-to-date conveniences. A conspicuous feature of the new equipment will be a new office system which, we are told, will include all the best points of other systems in use, and with the new facilities, increased capital, increased buying of the best films and the combined able management of Messrs. Hutchinson and Hite, it is expected that the H. & H. Film Service Company will be a model for the excellence of their service.

Charles J. Hite.

Samuel S. Hutchinson.

MOVING PICTURES IN THE HOME.

At the request of many readers who were attracted by our suggestion that small moving picture cameras for home and amateur use would probably find a ready sale, we append particulars of one of them, the Kino, which is marketed by Burke & James, Chicago.

The Kino is the invention of the German camera manufacturer, Heinrich Ernemann, of Dresden. It is no larger than a small hand camera and requires no more skill in its operation than the ordinary camera.

The camera not only takes the negative, but prints the positive and finally projects it. The magazine which automatically revolves the film to the field of the lens is instantly attached or detached from the back of the camera in daylight. The camera contains the mechanism which regulates the film and is also fitted with view finder, revolving shutter and anastigmat lens working at f-2. The revolving shutter consists of two discs with sections cut out which can be adjusted to give any width of slot and which practically constitute a focal plane shutter. The operation from the loading of the unexposed film to the projection of the positives on the screen is simple. The unexposed film is placed over a spindle inside of the magazine, the end is attached to a spool which is a part of a small clockwork mechanism. The film is perforated and when the magazine is attached to the camera the holes engage in the teeth of a sprocket wheel. During exposure the mechanism is operated by means of the small crank handle which revolves the shutter in unison with the sprocket wheel.

ESSANAY EXPANDS.

Extensive alterations in the main offices of the Essanay Film Manufacturing Company, at 62 North Clark street, Chicago, are now under way and employees of this enterprising moving picture firm will soon have the most commodious and up-to-date working quarters ever to be desired.

With the completion of the new factory at 1055 Argyle street, the old studio was abandoned and the much needed space it formerly occupied is being remodeled and furnished with elaborate office fixtures. This fills a long felt want with their extensive and ever increasing business.

The work at the new studios is now running smoothly and is a decided success, as the photographic excellence and general superiority of their recent pictures plainly attest.

MOTION PICTURE EXHIBITORS ASSOCIATION OF PENNSYLVANIA.

Secretary's Office, 3954 Market Street.

Philadelphia, July, 1909.

Mr. Exhibitor:

For a period of time, our industry was in a most flourishing condition, but owing to a combination of interests, antagonistic to our cause and because of adverse legislation, some of which is obnoxious, we have arrived at a point where we must sink or swim.

Those who are responsible for this movement, to protect the exhibitors from within as well as from without, are men of large interests some of whom have invested thousands of dollars to erect handsome theaters. They had so much faith in the business that they have risked everything in many cases. Perhaps you are one of that number. Are you going to sit idly by and see your efforts wiped out? You say NO; of course. Then lend us your support.

We want every proprietor of a motion picture theater of respectability and honesty of purpose to join our Association. Don't say like many have done, "Well, I'll go in just to be identified." Don't think because you may be willing to pay dues or assessments you will be considered a good member. Not so, we want your individual assistance and co-operation. We must have it in order to be successful.

To be eligible for membership, he or they must pledge him or themselves to avide by a majority vote of its members and not to permit personal spite to guide his or their actions. We want unity of action and while in union there is strength, we do not propose to sacrifice our prestige merely to make our Association strong numerically. We believe that if we organize the Motion Picture Exhibitors Association of Pennsylvania and conduct same as above specified, we can make ourselves a power in the industry and when the test comes and come it must, they, the legislators and all others who attempt to curtail our privileges, will have us to reckon with.

We are not antagonistic to any person or persons, or to any body or organization. We have banded together for mutual protection. The law lately passed by the Legislature governing motion picture theaters in cities other than the first and second class is unreasonable. The contemplated legislation relative to additional license fees is likewise an imposition and if we do not rise and prove to the community at large that we are being trodden on, there will be nothing for us to do but shut up shop. This would be suicidal. WAKE UP. Address an individual letter of protest to your respective legislators and prove to them how, by their recent vote, they have deprived you of an honorable means of livelihood and their constituents in general of a moderate priced amusement, moral, clean and uplifting, where one's wife and children may attend with perfect safety.

NOW is the time to act. NOT to-morrow or next week. A meeting to which you are cordially invited will, therefore, be held on **Wednesday, July 28, 1909, at 2 o'clock P. M., at Odd Fellows Temple, Room C, 7th floor, Broad and Cherry streets, Philadelphia.**

At this meeting, a committee will be appointed to draft a set of By-Laws and Regulations to govern the body and if you have views that will aid us, by all means present them. Please signify your intention to be present, by return mail, to the Secretary's office, and DON'T FAIL TO COME.

Cordially yours,

MOTION PICTURE EXHIBITORS ASSOCIATION OF PENNSYLVANIA,

CHARLES SEGALL, Chairman, 608-14 South street, Philadelphia.

OTTO MILLER, Secretary, 3954 Market street, Philadelphia.

"JACK" BINNS SUES VITAGRAPH COMPANY.

"Jack" Binns, the hero of the wreck of the Republic, whose wireless "C. Q. D." rescued hundreds of passengers, has brought a suit for $25,000 damages against the Vitagraph Company of America. Binns asks that the company be restrained from exhibiting moving pictures purporting to be likenesses of himself on "Saved by Wireless" films. The hearing is set for next Monday before Justice Bischoff in the Supreme Court.

Binns avers he was the first wireless telegraph operator who succeeded in calling aid to a sinking ship at sea.

The petitioner alleges the moving pictures are misrepresentative of the actual scene on the wreck, and that they make him ridiculous. He petitions the court to order that all films showing pictures of himself shall be turned over to him.

WESTERN EXCHANGE MEN TO MEET.

Motion Picture Men Called for Conference.

An invitation has been extended by Melvin G. Winstock, general manager of the Morton Film Exchange, of this city, to the general managers of all the film exchanges as well as motion picture exhibitors who are operating in this territory, to meet at Portland, Ore., on or about August 1, for the purpose of considering the general situation concerning motion picture theaters in the Northwest. It is expected there will be present on that occasion representatives of the Edison Display Company, of Seattle; the Montana Film Exchange, of Butte; Trent & Wilson, of Salt Lake City; the Spokane Film Renting Company, of Spokane, and all others who are interested in this particular industry. At this conference it is expected some very important matters will be considered.

In answer to an inquiry as to the general status of the motion picture business in this section of the country, Mr. Winstock said: "Matters have progressed very satisfactorily since the organization of the Motion Picture Patents Company, in which the leading manufacturers of the United States and foreign countries are interested. The process of amalgamation and consolidation has been applied to the motion picture business, with the result that a very much better class of pictures is being turned out by the factories and productions have been limited so as to produce the best results. It was asserted in the beginning that there would be a general line of attack made on this consolidation, but thus far the so-called independents have been practically driven out of the field wherever they have attempted to fight the consolidation, and the result is that most of the exhibitors—that is, 95 per cent. of them—are taking their service from the licensed exchanges.

* * *

"I believe that the motion picture theater is but in its infancy," said Mr. Winstock, "but that the tendency will be greatly toward the larger and more thoroughly equipped theater, and I believe that as time rolls on this particular branch of public amusement will extend and develop for the reason that there is nothing in science, art, the drama or education, which cannot be reproduced in the form of a motion picture and presented for public purposes at a price which is within the reach of the humblest seeker of amusements.

"As a matter of fact, within the last year the most intelligent people in the community have begun to realize the importance of the motion picture, and they are as regular in their attendance upon this form of amusement as at the opera or the regular so-called legitimate drama. The great producers in the consolidation have realized that the public demands only that which is excellent, and they are now paying the highest salaries to the best actors they can procure in the world to pose for these moving pictures. It is stated on good authority that some of these pictures in their original production cost as high as $50,000. As long as the public can see things of this kind in a neat and comfortable theater at a trifling expense, so long will the motion picture continue in successful operation."

THIS LOOKS LIKE PERSECUTION.

Mr. Samuel Bergofler, of the Star Moving Picture Theater, 483 Third avenue, New York City, is held in $500 bail for the Court of General Session, for exhibiting the two films, "Miss Sherlock Holmes" and "The Road Agents." These films are now running in other New York and Brooklyn theaters and all over the country and never a word has been heard in disapproval, in fact we are informed that a police officer who witnessed a show in Brooklyn in which these films formed a part of the programme, said that it was the best show he had seen for some time. Therefore, when an arrest is made on such a threadbare excuse, we must look for some ulterior motive.

INDEPENDENT N. I. FILM.

We are informed that the Great Northern Film Company are now issuing about 40 per cent. of their output on Eastman non-inflammable film and that in a short time that stock will be used altogether. When all the independent manufacturers, as well as the licensed manufacturers, issue nothing but non-inflammable film the trade will be relieved of much of the hardships from which it now suffers and the cause for such drastic ruling as is threatened by even the express companies will have ceased to exist.

TONING LANTERN SLIDES.

By John A. Hodges, F. R. P. S.

Although black may be regarded as the "standard" color for a lantern slide, its pictorial qualities may sometimes be greatly enhanced by a suitable modification or selection of color. There has long been a difference of opinion on this point, but it would seem undesirable to fetter the slide-maker in his endeavor to secure an artistic rendering of his subject by limiting him in his choice of color.

"Color" v. "Tone."

Photographers are prone to use the word "tone" when they intend to refer to the "color" of a lantern slide.

Many workers, in their anxiety to secure a particular effect, are often unmindful of the fact that the process selected may be one upon which reliance should not be placed.

The novice in slide-making should certainly learn to make a good black slide before attempting the production of color effects. It will here be assumed that the reader has succeeded in producing several black slides, the color of which he desires to modify by the subsequent process of toning.

Permanence.

It is desired, however, to preface these hints on "toning" by recording the opinion that permanence should be regarded as a **sine qua non** in any photographic process and, if possible, the remark applies with even greater force to a lantern slide than to a print, because the conditions to which the former are subjected are far more trying to its stability than those to which the latter is ordinarily exposed. Further, our experience has demonstrated that color, when produced by toning, is of a more fugutive character than when effected by direct development.

Gold Toning.

The black produced by simple development is sometimes of a rusty or greenish hue, and in such cases a short immersion in a gold toning bath will greatly improve the color. Some lantern plates, however, are more amenable to the action of the bath than others. The same formula and treatment may produce very dissimilar results with different brands of plates.

A stock solution of chloride of gold is prepared by dissolving the contents of a 15-grain tube of gold chloride in 15 drachms of distilled watter. The toning bath is made as follows:

Stock solution of gold	2 drachms.
Soda phosphate	30 grains.
Distilled water	1 ounce.

The time occupied in toning will vary with different makes of plates, as also will the effect produced. Sometimes the color will quickly change to a pure engraving black, no matter how "rusty" or impure it may have been in the first instance. If the action be continued further the color becomes purple, and, with some plates, gradually changes to a bluish purple, ultimately becoming a pure blue. There are some plates, however, that will not pass into the blue stage. Slides so treated, if properly washed at all stages, are likely to prove permanent. The above remarks apply to bromide, or bromochloride plates, called by the makers "cold" and "warm toned" respectively.

Chloride Plates.

These tone very easily and pass quickly to the purple stage, so that the action of the bath must be carefully watched, not by looking at the slide as it lies in the dish, but by constantly examining it by transmitted light. The change of color will be more easily observed by holding the slide in front of a piece of ground glass held up against the source of light.

For chloride plates the following toning bath is most suitable:

Ammonium sulphocyanide	30 grains.
Stock gold solution	3 drachms.
Distilled water	1 ounce.

Very varied and sometimes beautiful color effects may be obtained by first bleaching the slide with mercury, thoroughly washing, and then immersing in a plain aqueous solution of gold. The toning action in this case is slow, in some cases occupying hours, but the action may be accelerted by raising the temperature of the gold bath to 80° or 90°. Slides so produced, however, are liable to deteriorate with age. The gold bath is made by taking

Stock gold solution	2 drachms.
Distilled water	1 ounce.

Platinum Toning.

Slides may be treated with the following platinum toning bath in the same manner as with gold:

Platinum chloroplatinite	2 grains.
Distilled water	1 ounce.
Nitric acid	1 minim.

But the toning action is not so satisfactory, being irregular, and with some plates proceeding with difficulty, nor can warmth of color be readily obtained. Mr. Somerville's platinum and mercury method produces fine warm browns by reflected light, but it is difficult to carry the reactiton sufficiently far to obtain the same color effect by transmitted light, nearly all toning action being in its nature superficial or partial, and hence the variation of the results so obtained.

Uranium Toning.

Various shades of brown and red can be easily produced by toning with uranium.

No. 1.

Potassium ferricyanide	40 grains.
Acetic acid	3 drachms.
Distilled water	10 ounces.

No. 2.

Nitrate of uranium	40 grains.
Acetic acid	3 drachms.
Distilled water	5 ounces.

The slides to be toned by this process, or indeed by any other, must be thoroughly washed to remove every trace of hypo, or reduction instead of toning will result. The above solutions should be mixed in equal parts just prior to use. When the desired color is obtained the slide must be washed in frequent changes of water slightly acidulated until the yellow tinge in its clear portions is removed. Prolonged washing will discharge the color and leave the slide in its original condition, the color being readily soluble in an alkaline solution. (N. B.—Most tap water is slightly alkaline.)

Blues and Greens.

Green and blue may be easily produced by first toning the black image to a brown by the foregoing uranium method, washing until the yellow stain is discharged, and then immersing the slide in the following:

Perchloride of iron (B.P)	10 minims.
Distilled water	1 ounce.

The color will slowly change, first to a yellowish and then to a bluish green, and, if the action be continued, to greenish blue, and ultimately to a bright Prussian blue, the color of the latter being made deeper by immersion in the following acid bath:

Sulphuric acid	10 minims.
Water	1 ounce.

Subsequently washing till the blue tinge in the lights is eliminated. The slides should not be washed in running water, nor should the washing be very prolonged, as the blue deposit, like the brown, is soluble in water. As the uranium bath has an intensifying action, and confers density on the slide, care must be taken in development to keep the slides thin.

Mercury Toning.

Many very beautiful shades of brown, red and purple are obtainable by first bleaching with mercury and then applying a reducing agent. For instance, ammonia or sulphite of soda gives fine purples and blacks, lime water or sulphide of soda beautiful browns.

Warm Tones by Development.

Warm tons produced by development give by far the most satisfactory results as regards permanence. The reason being that the color of the image is due to the condition in which it is deposited by the developer, whereas in most cases when the color is produced by toning, the chemical reaction is more or less superficial, and therefore incomplete and liable to future change.

The conditions which tend to warmth of color by direct development are generous exposure, greatly in excess of that required to produce black colored slides, followed by slow, or tentative, development with a weak and highly restrained developer. The longer the exposure the greater the warmth of color, but to produce it the developer must be diluted and further restrained, and a longer time allowed for development. Any attempt to curtail the period of development by the addition of accelerator will defeat the object aimed at, and cool the ultimate color of the slide.

Pyro Development.

Pyro is a suitable developer for the production of warm-colored lantern slides. The following formula is reliable:

No. 1.

Pyro	40 grains.
Sulphite of soda	200 grains.
Citric acid	20 grains.
Bromide of potassium	30 grains.
Distilled water	20 ounces.

No. 2.

Carbonate of ammonia	60 grains.
Sulphite of soda	100 grains.
Ammonia .880	1 drachm.
Distilled water	20 ounces.

For use, mix in equal parts just before use. It is unnecessary to dwell on the technical details of exposure and development, commercial plates varying so much in speed and other characteristics, but using the developer in the manner indicated a normal exposure should yield a slide of a good sepia brown. If greater warmth is desired the exposure must be increased, and the composition of the developer modified by adding one part of No. 2 solution to two parts of No. 1, and diluting the mixed developer by adding water equal to its bulk.

Developing Chloride Plates.

The warmest shades of color, i. e., yellows, claret color and bright red, are most easily obtained on chloride plates developed with the following developer:

No. 1.

Citric acid	130 grains.
Carbonate of ammonium	50 grains.
Distilled water	1 ounce.

No. 2.

Sulphate of iron	120 grains.
Sulphuric acid (pure)	2 minims.
Distilled water	1 ounce.

Give the plate a full exposure. Add one part of No. 2 to three parts of No. 1 just before use.—From The Practical Photographer.

Correspondence

New York, July 20, 1909.

To the Trade:

We wish to inform you that Mr. I. W. Ullman is no longer in our employ nor is he in any way associated or connected with this company, either directly or indirectly, as an officer, director or stockholder.

Yours truly,
FILM IMPORT AND TRADING COMPANY.

"LET SLEEPING DOGS LIE."

Baton Rouge, La., July 20, 1909.

World Photographic Publishing Company,
New York, N. Y.

Gentlemen—I desire to say a few words in connection with the Kalem film entitled "The Escape from Andersonville," just now attracting considerable attention where shown in the South. The New Orleans Times-Democrat of yesterday contains on its front page a criticism of the film. It is attracting attention and will continue to do so as long as exhibited in the South, as it touches too close to old sores not yet entirely healed.

The Kalem people have been putting on Southern pictures which, while no doubt possessing many points of merit and which would no doubt take well in other sections of the country, are liable to call forth protests from those of the South who are still sensitive on matters pertaining to the Civil War.

There is an old maxim which bids us "let sleeping dogs lie" and any film likely to promote sectional prejudice is best kept north of the Mason & Dixon line and not allowed presentation in the South. No matter how historically correct the story and the presentation may be there is always the danger of handling a burning question and it had better be eliminated altogether.

I would not take the responsibility of presenting this class of films to my patronage, and I cater almost exclusively to a population of over 25,000 people. I would recommend for the good of the business that all films containing the most remote insinuation and in the least manner calculated to provoke sectional sentiment, be scrupulously kept out of the section in which it is likely to prove objectionable.

The moving picture business is to be adapted to the likes and dislikes of the people to whom it caters if its ultimate success is desired and films like the one in question are sure to cause unpleasant publicity and untoward notoriety when exhibited in the sections which it is apt to misrepresent even though this alleged misrepresentation is gauged by the prejudiced standards of the community.

As stated above, I could not and would not use this class of films with my audiences, and would recommend that the less reference made to the Civil War the better success the motion picture business will have, especially with the Southern people.

Yours very truly,
ERNST BOEHRINGER.

APPRECIATION.

Old Orchard Beach, Me., July 14, 1909.

"Lux Graphicus":

Dear Sir—Being very largely interested in the Star Theater, of Tremont row, Boston, I am a constant reader of the only non-partisan paper dealing with the motion picture industry—the Moving Picture World. As I am away on my vacation, the edition of July 3d only reached me this evening. I am a great admirer of Biograph work—ergo, your article on "The Way of Man" was a delight for me to read. It is not every day that a man (?) is found who appreciates the fine points of their work as well as you do, and who can express his opinion as fluently as you did. You state that you "take off your hat" to the excellence of Biograph films. Allow me to do the same for you. Your article distinctly deserves it. For three years I have seen nearly every film released, and I still look forward to seeing Biograph work in the way I used to when a motion picture was a novelty. If the other trust manufacturers were of their standard the moving picture industry would proceed even faster than it does now. I agree with your article, word for word. I really believe that the two leading Biograph actresses and their leading actors are distinctly superior to many so-called "$2" artists I have seen on the legitimate stage. I am, Very truly yours,

A. H. ROSENBAUM,
Old Orchard House.

THIS LETTER WAS UNSIGNED.

Hamilton, Ohio, July 12, 1909.

Editor Moving Picture World, New York:

Dear Sir—Following up a suggestion made by a friend who was stung by The Dribben Publishing Co., of London, Ont., I will also say that I was a victim, too.

On the 20th of April I sent them $2 for their book entitled "Advertising Help for Moving Picture Theater Managers" and I never received a reply to my letter and failed to receive any information from the postal authorities.

I have written them three times since, and have received no replies to these letters.

Mr. Sherman Walker, of The Theatorium, Springfield, Ohio, advised me to take advantage of an offer you are making to anyone who had been a victim of their advertisements, and this letter is the result of his suggestion.

Hoping I am not taking advantage of the same at this late date, I remain, Very truly yours,

Formerly of the Jewel Theater.

Muscatine, Iowa.—E. M. Henle has purchased the Bijou Theater here from George Diehl and has taken possession.

La Harpe, Kan.—Peet Brothers are making arrangements to open a new moving picture theater here.

Monmouth, Ill.—The Bijou Theater, owned and operated by Lytle Brothers, has been declared bankrupt.

Terry, S. Dak.—John Hodgkins has opened a new moving picture theater in the Stewart building.

Hudson, Mich.—E. B. Dodge, of Eaton Rapids, Mich., is making arrangements to open a new moving picture theater here.

Springfield, Ill.—The Nickelodeon owned by Baker & Monroe, on East Monroe street, was badly damaged by fire.

Murphysboro, Ill.—J. M. & W. C. Lucier have taken charge of the Lucier Opera House and will conduct it as a motion picture house.

Canton, Ill.—John Lukey has purchased the Dreamland Theater, on North Main street and has taken possession.

Philadelphia, Pa.—Daniel T. McCarthy has been awarded the contract to erect a moving picture theater at 2134 Germantown avenue, for J. W. Donnelly.

Brayton Brain and Theatre Success

Are Well Known Twins

Brayton Brains Conceived and Launched the BABY SHOW CONTEST

Brayton Brains Conceived and Now Launches the Young Ladies Popularity Contest

We proved the Baby Contest scheme before we offered it to the world. We have now proved the Young Ladies' Popularity Scheme. And listen: You never saw anything pull like it!

Polly is listening now. Polly is an imitator.

GET THE REAL THING AND THE BEST

Brayton Brains produce the only artistically illustrated and scientifically featured Slides in the world. Polly can't imitate our art work; he can only copy our written words to you. Write us immediately for free information about the Popularity and the Baby Show schemes.

We make coupon tickets for these money-pulling schemes. Our list of art announcement slides comprises over 200 numbers.

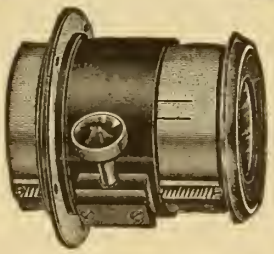
Advertising Slides worthy the name were born in our Brain Shop.

Our secret process of illustrating and featuring Advertising Slides—slides which arouse the enthusiasm of the advertiser and delight the audiences to applause—cannot be approached by others.

Our service is more than prompt. Our prices are just.

Considering service, quality, art effects, show knowledge, business rectitude, we are by far the cheapest and safest house in the world for you to trust your orders with.

Brayton Manufacturing Co.
Established 1892
122 E. RANDOLPH ST., - CHICAGO
Makers of the best slides, camera and brush will produce.



We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and profitable than by ordering a set of lenses which will

IT'S ALL IN THE LENS

IMPROVE YOUR PICTURES?

NEW PRICES

M. P. Projection Lenses any size with our improved jacket with spiral adjustment	$15.00
No. 1 Stereopticon Lenses	15.00
No. 2 Stereopticon Lenses	20.00

All dealers sell them on approval.

WRITE FOR OUR NEW CIRCULAR

When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

GUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

We want every Moving Picture Theatre in the United States in the interest of the Moving Picture Industry in general to use

The best preparation for the Moving Picture Sheet that Money and Brains can put up

Silverine Curtain Coating

The Real Article. After using it on your curtain your house can he light enough to read the finest print and you'll have a better picture than you had before with your house in pitch darkness. No more reason for your patrons stumbling over themselves in the inky darkness. Be up-to-date. Your competitors will wonder how you do it if you use SILVERINE CURTAIN COATING on your sheet.

WONDERFUL RESULTS

Are produced by use of this new preparation

Your house can be light as day; You can open your doors and windows wide and allow free ventilation and have no fear of a dimmed picture. Outside light has no effect. Will not crack nor peel off the sheet after being applied.

Price, $3.00 The Package

One package treats one curtain, or 150 square feet. Sent C.O.D. to any address, or by EXPRESS PREPAID on receipt of price. We want every Film Exchange and Picture Machine Dealer to handle it. A sure winner. Liberal discount on quantities to the trade. A trial package will convince.

Monarch Film Exchange Co.
C. D. Struble, Secy. & Treas.
Oklahoma City Oklahoma
Licensee, Motion Picture Patents Company

Simpson's Celebrated Song Slides

The Finest Made. $5 per Set
All of the New Song Hits.

A. L. SIMPSON, 113 W. 132 St., New York City

WANTED
An Experienced Mechanic

Who understands the construction of moving picture machines. Steady work. State experience.

Foley Bros. Co. Olean, N. Y.

EXCELL
Song Slides
Perfection of Artistic Coloring

Price per set $5.00—discount for cash

LATEST SUBJECTS:

"And I Guess That's Love" "Swanee Babe"
"When You Love a Certain Girl" "Good Luck Mary"
"I'll Get You Yet, Little Girl" "Down Among The Sugar Cane"
"Tell Me Your Love In Wireless"

Write for complete list

ART LANTERN SLIDE CO.
1263 Broadway New York City

Song Slides

Climax View Co.
133-137 West 23rd Street, New York

WRITE FOR CATALOGUE

The Viascope Special Moving Picture Machine
FIRE PROOF!
NOISELESS! FLICKERLESS!
NO VIBRATION!

Guaranteed forever against defective workmanship or material.

VIASCOPE MFG. CO.
109 E. Randolph St., Chicago, Ill.

FOLDING CHAIRS
For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

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EDISON FILMS

NEW SUBJECTS

Released July 20, 1909

THE MISSIONARY AND THE MAID

A comedy subject. Henry Herbert was ambitious to become a missionary in Africa until he dreamed one day of taking up his work in that country. Among the tribulations that came to him was a choice between marrying a 400 pound dusky widow, or becoming a candidate for the cannibalistic soup tureen. He woke up and his dream experiences caused him to abandon his missionary career and resume a wordly work.

No. 6486 Code, VERMINEUX App. Length, 630 feet

Released July 20, 1909

McGINTY'S SUDDEN RISE

A faroical comedy. McGinty's rise is due to an explosion of a keg of gunpowder and what happened him on the return trip forms the basis of this humorous film.

No. 6487 Code, VERMINKING App. Length, 360 feet

Released July 23, 1909

THE BRIDEGROOM'S DILEMA

A laugh compelling comedy. Within an hour of the time of his wedding, a servant of Lord Quez upsets some coffee on a tray of shirts. The only one available is at a Chinese laundry and Lord Quez has mislaid the necessary ticket. The efforts of Lord Quez and his servant to get this shirt without the ticket and the various other things that happen before Lord Quez took his place with the bride before the clergyman, make up one of the best comedy subjects put out in some time.

No. 6488 Code, VERMINOR App. Length, 730 feet

Released July 23, 1909

CASEY'S JUMPING TOOTHACHE

A humorous film constructed around the impressions of a patient while under the influence of laughing gas.

No. 6489 Code, VERMINCO App. Length, 205 feet

NEXT WEEK'S SUBJECTS

Released July 27, 1909

MOTHER GOOSE —A Children's Comedy

No. 6490 Code, VERMIOUS App. Length 356 feet

TAKING HIS PHOTOGRAPH —A Comedy

No. 6491 Code, VERRIJKEN App. Length 620 feet

Released July 30, 1909

LOVE'S SACRIFICE —A Dramatic Story

No. 6492 Code, VERRIJKING App. Length, 520 feet

Released July 30, 1909

MULLIGAN'S WATERLOO —A Character Comedy

No. 6493 Code, VERRIMPELD App, Length, 455 feet

WATCH FOR THIS ONE

"The Prince and the Pauper"

An extraordinary film based on "Mark Twains's story of the same name and including a special pose by Mr. Clemens himself. To be released August 3rd. A subject that is bound to be a drawing attraction.

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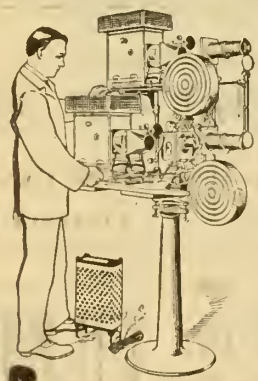

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A Good Comedy

"A Case of Seltzer"

(Length Approx. 210 Feet)

READY

Wednesday, July 28th

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THE WEEK'S PROGRAMME OF LICENSED PICTURES AT A GLANCE.

MONDAY, JULY 26.

BIOGRAPH—A Convict's Sacrifice (Dramatic).
LUBIN—A Hot Time in Atlantic City (Dramatic).
PATHE—Living Dolls (Comedy).
PATHE—Sweet Dreams Intermingled With Nightmare (Comedy).
PATHE—Champion Heavyweight Lifter (Comedy).

TUESDAY, JULY 27.

EDISON—Mother Goose (Comedy).
EDISON—Taking His Photograph (Comedy).
GAUMONT—The Last Confession (Dramatic).
GAUMONT—Papa's Hat (Comedy).
VITAGRAPH—The Little Orphan (Dramatic).
VITAGRAPH—Mid-Winter Sports (Scenic).

WEDNESDAY, JULY 28.

ESSANAY—The Tramp's Story (Comedy).
ESSANAY—A Case of Seltzer (Comedy).
PATHE—The Barber's Revenge (Dramatic).
PATHE—Amazons of Different Periods (Scenic).
URBAN—His Rival's Hand (Dramatic).
URBAN—Parks in Berlin (Scenic).

THURSDAY, JULY 29.

BIOGRAPH—The Slave (Dramatic).
LUBIN—Sporting Blood.
LUBIN—Mr. Buttiusky.
SELIG—The Heart of a Race Tout (Dramatic).

FRIDAY, JULY 30.

EDISON—Love's Sacrifice (Dramatic).
EDISON—Mulligan's Waterloo (Comedy).
KALEM—The Factory Girl (Dramatic).
PATHE—A Mother's Sorrow (Dramatic).
PATHE—Charity Begins at Home (Dramatic).

SATURDAY, JULY 31.

GAUMONT—In Hot Water (Comedy).
GAUMONT—An Easy Job (Comedy).
PATHE—Wonderful Rose Designs (Scenic).
PATHE—The Gamekeeper's Son (Dramatic).
VITAGRAPH—A Georgia Wedding (Dramatic).
VITAGRAPH—The Artist's Revenge (Dramatic).

Stories of the Films.

BIOGRAPH COMPANY.

THE SLAVE.—The noble sacrifice of a devoted wife and mother. The pages of Roman history do not chronicle a more noble deed of self-sacrifice than that set forth in this Biograph story, which shows how a devoted Roman wife and mother went to the very extreme of mental, moral and manual endurance for the sake of her beloved ones. Nerada, a beautiful Roman girl, was much sought by lovers, among whom was Deletius, a wealthy patrician, but she clings to the white rose of purity, rejects the nobleman's gifts and proposals to accept one of her own honest caste, the poor young sculptor, Alachus, whom she marries. Some years later we visit the atelier of Alachus to find that bitter poverty is the lot of the little Roman family, now increased by a child, who is lying ill unto death. The poor sculptor enters, returning from a tiresome, fruitless journey trying to sell his statues, but the very gods seem to conspire, and he is now face to face with that wolverine specter, starvation. Footsore and weak from hunger he sinks down upon the couch fainting. Brave little Nerada, in sore distress, realizes that their life's blood is slowly but surely ebbing for want of nourishment. In desperation she decides to make the sacrifice, though appalling, odious and heart-breaking it may be, by going to the slave mart and being sold as a slave that the lives of her husband and child may be saved by the proceeds thereof. Meanwhile, during all these years, Deletius has suffered keenly, for he truly and honestly loved the girl Nerada, and since the time of her rejection of his love, which he then thought, like on many other occasions, was but a fleeting fancy, life was dull, he appears bored and annoyed. The fawning of his slaves and attendant seemed hollow mockery. Nothing seemed possible to lift him out of the slough of ennui, until his secretary conceived the idea of attending the slave mart in the hope of obtaining a new face that might interest him. Entering about the time the slave master puts Nerada on the stand, he is at once determined to procure the beautiful girl feeling sure that here is a means of dissipating the lethargy of his master, Deletius. After spirited bidding, Nerada is sold to the secretary, and is about to be taken to the palace of his master, when Alachus rushes in, having learned of his wife's action. But it is too late; she is another's by right of purchase, so he returns heart-broken to his studio to receive another and more severe blow—his child is dead. Assisted by his friend and neighbor he carries out the precious faded flower for burial. When Nerada is ushered into the presence of her new master, the amazement is mutual. Deletius, at first, is inclined to gloat, but when he hears the desperate, heart-rending appeal of the noble girl, he realizes what a precious jewel true, self-sacrificing love is, so the white rose of purity remains unsullied, and he decides to hand her back to her beloved ones. Repairing to the home of Alachus, what a pitiable scene greets them. Grief has shattered the reason of the poor sculptor, but at the sight of Nerada the veil of darkness slowly fades and the dawn appears.

A CONVICT'S SACRIFICE.—Proving that the noblest work of God is man. "He is noble only who in word, thought and deed, proves himself a man," and you will admit in viewing this Biograph subject that this poor unfortunate being was indeed a man in the extreme sense of the word. After serving a long time in the penitentiary he is released and sent out into the world again; but, like many others, with the brand of Cain still on him. With crushed spirit, bitter against the world he makes his way through the streets, apparently shunned by all; in fact a social leper. However, there is one man who befriends him, and uses his influence to have him employed as a laborer on street construction work. He now begins to feel that life is worth while, but the very next day fate's treachery demonstrates itself and hopes are blighted. It occurs in this way: He is forced, through no fault of his own, into a bitter quarrel with one of the workmen, and in self-protection lands a fatal blow with his fist, and he is again seen in the terrible grind of prison life. Clad in strips he toils at breaking stone, cuffed and dogged by despotic guards until his pentup fury at last bursts forth and he makes a dash for liberty. Crawling and creeping like a serpent, and hunted like a rat, he finally comes upon a scarecrow in the field and dons the tattered garments in lieu of his stripes. Thus garbed his flight is more promising, when he espies a notice of the reward of $100 for his capture. Tearing the odious announcement from the post, which action was observed by a country boy, he wanders on, only to find he is still pursued by the armed guards, who had been informed by the yokel. Rushing madly on he finally comes upon a dilapidated cottage, which he deems a rather safe haven. Entering, he is astounded to find that by a strange designing of fate it is the home of the one man who had been his friend when he was released from prison. Desperate poverty together with the illness of one of his children, has shrouded the poor home with sorrow. As the fugitive stands and views the woe stricken family his flinty heart softens. He remembers that the man was a friend indeed, when he himself was most in need. Here was his chance to reciprocate, and calling the guards who are lurking around outside forces the man to accept the reward for his capture. As he leaves the house the self-sacrificing convict falls a fatal victim to one of the vengeful guard's gun.

EDISON MANUFACTURING CO.

TAKING HIS PHOTOGRAPH.—Mr. Brown's most striking peculairity is his objection to being photographed.

Mr. B. had never been taken and vowed he never would.

Mrs. B. wanted his picture. Her coaxing him to visit the photographer, met with a flat refusal.

Her frank expressions concerning the absurdity of his attitude brought about a lively family discussion that resulted in her expressed determination to have him photographed by fair means or foul.

Mr. B. with some heat accepted the defy and went Mrs. Brown one better by offering to stake a new bonnet she would not get "it."

As a first trial she hired Levy, a tent photographer, who enters with zest into the game of stealing Brown's face. Friendly hands volunteer to place Brown in position. Just as success seems assured Brown realizes his position and his energetic efforts in getting away almost ruined Levy's stands and canvas.

A friend suggested her buying a Kodak as a possible means towards her end. In doing this, her efforts at amateur photography only succeed in spelling disaster to everybody and everything that happened in Brown's way of escape. Almost discouraged, Mrs. Brown was informed by a girl friend that a safe and sure way would be to have her husband arrested for crime and that the Police Department in its usual routine would get his picture. Although somewhat doubtful as to results, Mrs. B. enters into a plot against her husband. He is arrested charged with stealing the watch of his wife's friend.

After being duly photographed by the department he is brought up for examination. On resisting in the court room, he is removed as a dangerous character. The plotters, thinking the joke has reached high-water mark, disclose the circumstances to the judge, who appreciating the joke, releases the prisoner, gives Mrs. Brown an order for the precious pictures but still wonders at the ways of woman. Decidedly Mrs. B. won her hat. Length, 700 feet.

LOVE'S SACRIFICE.—The sacrifice Captain Tom made for the sake of the girl's happiness was the greatest a man can make for the woman he loves. Love that passeth all understanding was that which filled the old sailor's heart with fragrance and with sorrow. For years he had felt his affection for sweet Nell Connors pulsing within him, yet he seldom allowed an expression of it to escape him. The whole village knew he loved her, but few understood how much. Such love as his, so strong, so potent, is rare enough to be beyond almost anyone's ken.

She did not care for Tom, but she did love happy Jack Careless, the sailor to whom she plighted her troth just before he sailed away on a long voyage to the Indies. He was to have written often, but, alas, no letter came at all and her simple soul sank beneath a weight of woe. She knew nothing of Jack's shipwreck and the trials that beset him and meanwhile an event of great portent to her life occurred at home. Her father was saved from a watery grave by Captain Tom's strong arms and when Tom bashfully asked her to share his lot, believing that Jack had forgotten his love love for her, her father's voice was raised to give strength to the entreaty. She hesitated, but the pressure was too much and at last she responded in the affirmative.

The wedding day was set, the bells rang out, the bridal party started for the church when suddenly a shadow fell athwart Captain Tom's happiness. Jack, just returned, burst upon the scene. Captain Tom loved her too well to compel her promise to him. Jack took his place at the altar after the old sailor had made his renunciation for her sake. Oblivious of all else but their own happiness Nell and Jack sailed away on their honeymoon, old Captain Tom was blotted out of their lives, but he cherished his dead love in his bosom and felt the girl's happiness was compensation for what he had lost. Length, 520 feet.

MULLIGAN'S WATERLOO.—Tim Mulligan was not a member of the Mulligan Guards, probably he knew nothing whatever about them, but if he had he would readily have declared his ability to whip an entire company of any guards on earth. Nor would those who knew Mulligan and his physical prowess have doubted this assertion in the least.

Proud of his ability as a fighter Mulligan put himself to his severest tests on the day he met his Waterloo. Over their noon-day luncheon at the quarry three of his fellow laborers smiled at his tales of the combats he had waged. All three came to grief at the redoubtable Irishman's fists. In the evening he squelched the fighting ardor of as many men on the street corner. Attacked on a park road he sent a whole company of citizens and a policeman as well to the ground. Taking exception to some of the passengers in a trolley car he turned loose with his mighty right and chaos reigned in the public vehicle before he deigned to leave it. Verily, it was a field day for Mulligan, the brawny fighting man of the quarry force, and when he finally turned his belligerent countenance homeward his chest had increased several inches in girth and his fiery head was carried with a new pride in his own capabilities.

Small was the chance the rent collector and the policeman he found on his front porch, had at his hands, therefore, and glad were they to escape his telling blows; small would have seemed the chance of Mrs. Mulligan when she turned upon him for reviling the dinner she had prepared, but such, in this last instance, was not the case. Mulligan, the champion, met his Waterloo. For a few minutes he thought he was in the grasp of a combination typhoon, hurricane and cyclone and when Mrs. Mulligan finally ceased her massage of his form he was glad to sue for mercy and happy to eat whatever it pleased her to set before him. Length, 455 feet.

MOTHER GOOSE (A Children's Comedy).—Generation after generation has known and loved these fanciful rhymes for the little folk and like heads on a ribbon they are here strung together on a pretty little thread of a story. The hero is a little lad who has fallen asleep with the sound of the rhymes in his ear to the tune of his mother's voice.

When she leaves him, the book beside him falls to the floor and wonder of wonders! Mother Goose herself springs right from it. She touches the boy and invites him to journey with her through Mother Goose Land. His adventures there begin with a call upon that bewitching Mary who was so contrary, and there he sees Mary's garden flowers change right before his eyes into rows of smiling little damsels. But when he goes to shake hands with them—why they are not girls at all but funny little dwarfs or gnomes.

Next he visits that famous old woman who lived in a shoe and every child knows how many children she had. But no children have seen what happened to the old woman's landlord when he came to collect the rent for the shoe. A good fairy prevented his troubling the large family, by transforming him into thin air.

And Jack and Jill! Every child has heard of that roll down the hill but it is much better to have seen it and in the Edison showing of this story, it all happened just as it has been told.

The last visit is a very exciting one, for while the small boy is watching and about ready to make the acquaintance of Little Miss Muffit a very, very large spider of most ferocious aspect appears and not only frightens the little lady away but actually picks up the little boy, and starts with him for the tree far above their heads.

Very fortunately our small hero awakes just in time to be saved by his own little mother, who strangely enough didn't see the spider at all when she hears him call. Some people might think he dreamed the whole thing, but no real child would entertain such a thought. Length, 300 feet.

ESSANAY MFG. CO.

THE TRAMP'S STORY.—Joe Brown is a jovial, good natured blacksmith in a little town in the Lehigh Valley in New York, the beloved husband of a good wife and the father of a sweet-faced girl of sixteen. They are living happily together, and with careful savings and hard work he has bought a modest little home. Nellie, being the prettiest girl in all the valley, is courted by every farmer lad for miles around, but none of them seem to suit her, she declaring that no man in all New York is good enough for her.

Brown is busily at work at his forge one day when a young stranger, leading a horse, appears. The horse has lost a shoe and during the replacing of another Nellie appears on the scene. The young stranger is immediately smitten with the girl's winsome face and when she leaves he follows her. They meet later and he confesses his love for her. In the handsome young stranger Nellie at last finds her hero and after a short courtship, of which the girl does not inform her parents, he persuades her to elope with him. The next morning the father and mother discover the loss of their daughter; the mother becomes violently ill and her life is despaired of.

The little country girl goes to the city with the young man and after a month, in which she implores him to marry her, he leaves her for another woman. Nellie returns to her home, heart-broken and ill, and after confessing the unhappy ending of her romance, drops dead at her father's feet. The poor mother, frantic with shame and grief, survives her daughter by just a week or two and the poor, grief-stricken blacksmith, his home wrecked, his happiness destroyed, finds solace in drink.

In the hope of finding the scoundrel who betrayed his daughter he becomes a tramp and after several years' search encounters him in a barroom. Here the villain receives his just deserts, while the tramp leaves, happier for having obtained the longed for revenge and the fulfillment of his oath.

A CASE OF SELTZER.—A young dude insists upon mashing a girl who is passing and minding her own affairs. She turns him down coldly, but he still continues to shower his attentions upon her. Finally she breaks away from him and rushes to her home. Her brother and some of his friends are playing cards. She tells them of her episode, and they immediately devise a plan whereby they can give the flirt a lesson. One of the boys dresses in the girl's clothes, and the rest each take a seltzer bottle, and go to do damage to the young man's appearance.

He is still waiting when they come out, and the rescher thinks the boy dressed up is the girl. He

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Issue of July 30, 1909

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BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED JULY 26, 1909.

A CONVICT'S SACRIFICE

Embittered Against the World, Yet a Man.

This subject proves that the noblest work of God is man. Here we find a poor unfortunate, who, having served a long term in prison, is released to find the world against him. But there is one man who befriends him and gets him employment. Fate, however, conspires, and he, through no fault of his own, is landed back in the terrible grind of prison life. The despotism of the guards, with renewed force, impels him to break for liberty, and in his flight he comes upon the one man who had been his friend. Fortune has frowned upon this man, who with poverty and illness faces starvation. The convict remembers, and forces the friend to accept the reward for his capture.

LENGTH, 973 FEET.

RELEASED JULY 29, 1909.

THE SLAVE

Noble Sacrifice of a Devoted Wife and Mother.

A most beautiful subject of the Romanesque type, comprising a series of intensely dramatic and touching scenes. It tells of a Roman girl's rejection of a rich nobleman's suit in preference to the love of a poor sculptor, whom she marries. Ill-luck is their lot, and years later we find them reduced to want, with a sick child added to their woe. The noble girl decides upon self-sacrifice, selling herself at the slave mart for that which may sustain her beloved ones. By strange fortuity she is bought by the attendant of the nobleman, who is at first elated, but learning of her sublime motive, sends her back to her home unsullied, where, upon returning, she finds the child has died. But then the pure, innocent spirit has simply gone before to dispel the darkness and bring the dawn.

LENGTH, 998 FEET.

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects — MONDAY and THURSDAY

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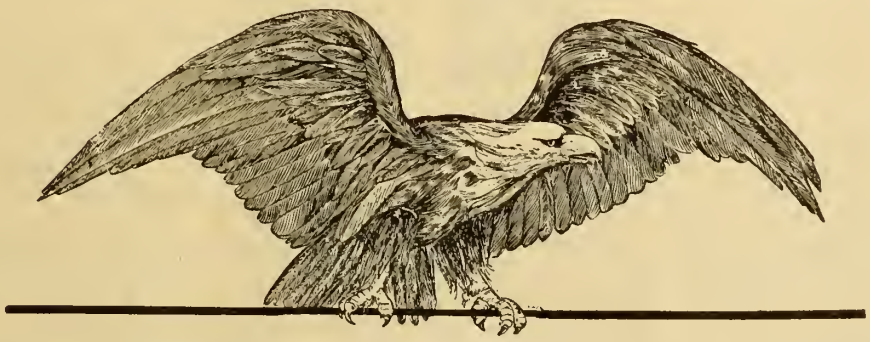

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immediately pounces upon her and endeavors to force his attentions upon her.

The boys with the seltzer bottles now rush upon the scene while the man in feminine attire belabors the wouldbe masher with a parasol.

The masher gets all that is coming to him, and the boys turn homeward much elated over the severe lesson they have administered to the impudent young man.

GAUMONT.

(George Kleine)

THE LAST CONFESSION.—The infant son of a town magistrate is given into the care of the nurse. Shortly after the child dies and the nurse substitutes her own child, which in due time is returned to the unsuspecting parents. The young fellow is reared under most favorable conditions but develops a failure. He is an ardent participant of the gaming table and there commits acts which reflect upon the honor of his family. The father presents him with a weapon and counsels vindicating his honor. At this time a letter is received from the nurse in which she confesses the death of the magistrate's son and the substitution of her own. The magistrate feels that no taint remains on his honor and bids the young man to seek his dying parent. The young man, dumbfounded by a realization of the facts, hastens to the home of his parents, but arrives there too late to greet his mother. Length, 837 feet.

PAPA'S HAT.—Entering the drawing room a little girl notices her papa's new hat, which proves to be an opera hat. She picks up the hat and becomes greatly excited when she unconsciously opens it. Shyly she approaches the hat for a second time and the performance is repeated. In order to accentuate the tremendous consternation of the girl she dissolves into an interrogation point while the mystifying hat opens and closes itself. Length, 140 feet.

IN HOT WATER.—During the absence of madame the housemaid receives her gentlemen friend, a draper's delivery man, and entertains him in the kitchen. Unhappily for the lovers the mistress returns unexpectedly.

The caller hides himself in the wash boiler and when the madame enters she starts the fire under the boiler, thus liquifying the unfortunate lover. The maid conceives the idea of restoring her sweetheart to life by placing the latter's uniform under the cold water faucet in the sink. Her hopes are realized but the kitchen is flooded. The water rises to such an extent that the floor gives way and the mass is precipitated into the flat below. At every succeeding story the same occurrence takes place, thus converting the building into a veritable waterfalls. Bound to create thunderous applause. Length, 447 feet.

AN EASY JOB.—In crossing the street the lady's heel is caught in the rail and all efforts on the part of her husband and others to extricate the foot are unavailing.

Traffic is blocked and the engineering corps is called into service. The rails are taken up, when a shoe salesman advises removing the lady's shoe, which is done and then the salesman gets in his work and sells her another pair of shoes. Length, 467 feet.

URBAN-ECLIPSE.

(George Kleine.)

HIS RIVAL'S HAND.—Experiences of a young artist who chooses a wife against the wishes of his father. The elopement, scenes at the gaming tables, where the young man falls into the clutches of a money lender, who is an unsuspected rival, the timely parental interference and indulgence, are all set forth in thrilling sequence. Extremely fascinating throughout. Length, 617 feet.

PARKS IN BERLIN.—A subject of great beauty and charm, perfectly photographed. Lovely light and shade effects on the various picturesque lakes. Other views include: The Brandenberg Tor with its marble fountains in full display—The morning's ride; taking the hurdles—The Siegesallee; an avenue of Statues (a donation of the Emperor to the city) representing the respective rulers of Germany from an early period—German nurses and their charges—Feeding swans—Children playing; amusing—The new and elaborate bridge of Charlottenberg. Length, 357 feet.

KALEM MFG. CO.

THE FACTORY GIRL depicts life among the humble mill workers of New England. It tells of a struggle between human passion, scheming ambition and innocent love and of love's final triumphant victory. All the scenes are laid in and about the little village which, in the course of years, has sprung up around the cotton mills that furnish a means of livelihood to most of the villagers.

Scene I.—**Mabel and Her Old Father—The Factory Workers.**

Scene II.—**The Foreman Annoys Mabel.**—It is 7 o'clock in the morning. The last whistle has just blown and in a few moments the silent mill will awaken with the roar of many whirling looms not to cease its noise until the final 6 o'clock whistle releases its tired workers from their day's labor. Outside the entrance to one of the loom rooms stands the foreman checking off the workers as they arrive. Here they come, boys and girls, young and old, all prepared for a hard and strenuous day's work. Here comes the old father. He greets the foreman. Last of all comes Mable, for she hates to go from the bright Spring sunshine into the stuffy loom room. The foreman follows her with greedy eye. He calls her back and attempts to arrange a meeting. She indignantly repulses him and enters the door. The foreman turns with a muttered curse. The mill owner and his son drive up and after passing a word of greeting to the foreman enter the mill. The foreman, left alone, stands scowling over the repulse he has received.

Scene III.—**Ned, the Mill Owner's Son, and His Scheming Cousin.**—Out on the lawn of his home we find the mill owner enjoying the delightful weather. A glance at his watch reminds him of a forgotten business engagement and he calls for his coat and hat. It is brought by his niece, a member of the household. A woman of unlimited ambition from the day she first entered his family, she has been scheming to marry Ned, his son, and thus enjoy his wealth.

Scene IV.—**Noon Hour at the Mill—The Insult—Ned Interferes.**—It is noon hour at the mill. Mabel in her desire to escape from the noise of the mill has taken her lunch basket to a quiet little nook in the woods behind the mill. Seating herself on an old log she carefully spreads out her lunch and opening her book prepares to enjoy a few of its fascinating pages. Through the bushes comes the foreman. He has not forgotten her repulse of his advances and observing her habit of coming to this secluded spot has followed her here. He creeps to her and has his arms around her before she is aware of his presence. Exerting all her strength she manages to escape for a moment. The foreman seizes her again while she screams with fright. But help is at hand. Ned, the mill owner's son, has heard her cry and rushes up. Without a moment's hesitation he seizes the cowardly foreman and hurls him into the bushes.

Scene V.—**The Mill Owner's Son Falls in Love With Mabel the Mill Girl.**

Scene VI.—**Ned's Cousin Puts Up a Plot With the Foreman.**

Scene VII.—**They Steal Mabel's Dress to Get Her in Trouble.**

Scene VIII.—**The Plotter's at Work.**—And now the foreman has succeeded in arranging matters so that his part of the plot will be successful. In front of one of his several plants we find the mill owner's horse and buggy waiting. Out of the office comes his cashier with a bag containing money for the weekly pay roll at the mills and with him is the foreman. The mill owner cautions them to be

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"Just Like the Rose."
"'Mid the Blue Grass of Kentucky."
"'Scuse Me To-day."
"When the Girl You Want, Wants You."
"Molly Lee."
"That's Why I Love No One But You."
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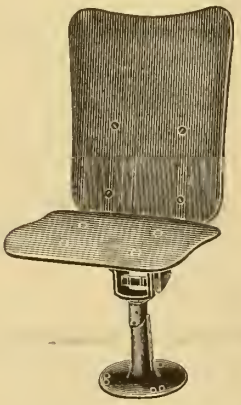

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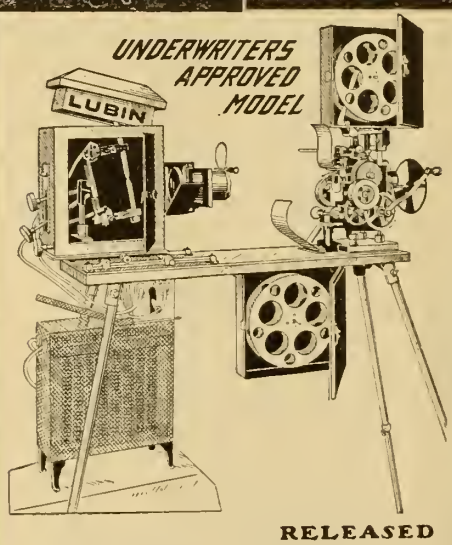

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A HOT TIME IN ATLANTIC CITY

By entering a Summer cottage, two tramps steal the clothing and checkbook of Count Covelsky. Immediately they start out to have a good time at the Count's expense. They certainly had a hot time before they at last were captured. Length, 945 feet.

RELEASED JULY 29.

SPORTING BLOOD

The wife intercepts a letter written to her husband by a friend named Rose. She suspects a woman in the case and starts out to hunt for her erring spouse. Length, 590 feet.

MR. BUTTINSKY

You all know Mr. Buttinsky, who puts his nose in everything. He interferes with everybody and gets into trouble everywhere. When at last he is thrown into the river his ardor is somewhat cooled, but he is still looking for trouble. Length, 290 feet.

LUBIN MANUFACTURING COMPANY 926-928 MARKET STREET PHILADELPHIA, PA.

careful and after assuring him all will be safe they drive away, the bag containing the money safely beneath their feet. Now we see them coming along the road and across the bridge that spans the little stream which furnishes the mills with water. The cashier is urging the horse forward for he is anxious to arrive at the mill and turn the money over to the paymaster.

Scene IX.—The Robbery.

Scene X.—Mabel, Falsely Accused, Jumps Into the Pond and is Rescued by Ned. The Plotters Foiled.—The next day Mabel unconscious of all that has happened is idly fishing in the little stream near their cottage. Up behind her comes Ned for he knows she is waiting for him. After an affectionate greeting they begin planning their future. Suddenly on the bank back of them appears the cashier, the foreman and the sheriff. The cashier points out Mabel and tells the sheriff there is the thief. Crazed for the moment by the astounding accusation, Mabel rushes past them and leapes into the stream. Scarcely has she sunk below the surface before Ned, knowing the treacherous nature of the waters and that Mabel cannot swim, leaps in after her. In a moment he is beside her and soon brings her safely to the shore. Just as they are lifting her from the water her old father arrives with the mill owner and dragging between them the wretched niece. The old father after recovering from the blow she gave him has gone to the mill owner with the story. The shrewd mill owner soon guesses the real state of affairs and after a night's search has succeeded in finding his niece and getting a confession from her. The foreman, not knowing their plot is discovered, orders the sheriff to make his arrest. But the old father tells the sheriff who is the real thief and the niece reveals the foreman's share in the robbery. They are led away by the sheriff. The mill owner, after congratulating Ned on his bravery, places Mabel in his arms and turning to the old father tells him how proud he is that his son has been able to win for a wife a girl as noble and pure as Mabel, "The Factory Girl."

LUBIN MFG. CO.

A HOT TIME AT ATLANTIC CITY.—Count Carisford, who resides at a swell, cottage at Atlanite City, is going out for a stroll on the sand. Two tramps seeing him leave, enter the open window, dress in the Count's best and using his visiting cards and check book at once start out for a hot time. They soon find two young ladies who are "looking for some one to float them." They invite them for an automobile ride and show the young ladies a good time until Count Carisford appears on the scene. He recognizes his Sunday togs, calls two policemen, and now a chase begins after the bogus Counts which begins anywhere and ends in the sea. But they had a hot time just the same. Length, 945 feet.

SPORTING BLOOD.—While sitting at the breakfast table, the young husband receives a telegram from his friend Rose, reading as follows:

"Put your blanket on Sweet Marie. She looks good to me. Bring your roll. Rose."

Immediately the husband excuses himself, "being called away on important business." Accidentally he drops the telegram which is found by his wife. Her jealousy is at once aroused. She thinks Rose is a girl, and with the aid of her friends whom she picks up on the streets, she chases after her husband.

The husband in turn is advised that his wife has lost her reason, and with the aid of the police and some of his friends, he is chasing after his wife. When at last they meet, explanations follow. Sweet Marie is introduced to the young wife and as she receives at the same time a big roll which the young husband has won on Sweet Marie, she forgives him readily. Length, 590 feet.

MR. BUTTINSKI.—You all know of the innocent Mr. Buttinski, who puts his nose in everything and is forever in trouble. He is the eternal peacemaker with the usual result; he helps everywhere and upsets everything. He gets into trouble with the milkman, with quarrelling neighbors, he upsets a German band and butts in everything and everywhere.

When at last he meets with his deserves, he ends in a pond where he is still looking for something to butt in. Length, 290 feet.

PATHE FRERES.

LIVING DOLLS.—A man who all his life has been engaged in the industry of making dools reaches the sad state when his greatest ambition is to be able to infuse life into the dumb little creatures. We see him in his study where he is surrounded by a large number of the pretty little toys of all sizes and shapes. As he goes about the room fondling and talking to them he picks out the largest one, and seating himself on a sofa, in every manner possible he tries to make the pretty little dummy talk and understand him, until finally exhausted he falls asleep. His wife who realizes his mania comes into the room and when she gazes upon the pitiful sight of her husband asleep with the beautiful doll closely hugged in his arms, she decides to play a trick on him. Retiring she dresses exactly like the doll after which two of the servants carry her to the room in a large packing case. During the proceedings the man awakens, and when his wife steps out of the box, he is astonished and believes that his hopes have been realized. The living doll plays the part of a mechanical puppet and after doing many droll tricks she returns to the case leaving the man in wonderment. Soon the woman steps out of the case again in her street clothes and when she confesses to her husband that it was she who really played the part of the doll, he realizes his folly and feels satisfied that his living doll is about all that he wishes to care for in the future. Length, 360 feet.

CHAMPION HEAVY WEIGHT LIFTER.—A big bluffer is giving an exhibition of his wonderful strength by lifting heavy weights with the apparent ease of a Hercules. After his commeudable performance he leaves his outfit on the ground and starts off to a cafe with one of his many admirers. A fellow in the crowd becomes curious and when left alone starts to investigate the ponderous looking outfit. To his amazement, he discovers that all of the heavy weights are made of rubber. Having a keen sense of business, he picks up the stuff and starts down the street where he collects a large crowd who intently watch him give a performance in lifting the supposed heavy weights. A tray dog picks up the largest dumbbell and runs away with it, and when the crowd realize that they have been fooled they pounce upon the performer and give him a well deserved chastising. Length, 266 feet.

THE BARBER'S REVENGE.—The opening scene of this amusing comedy shows us the interior of a long haired musician's home, where he passively sits playing his favorite selections on the 'cello for the amusement of his loving wife. All at once he realizes that he is badly in need of a shave, so after putting the instrument away, he takes his departure and starts for the tonsorial parlors. Arriving at his destination he gets ready for the operation but just as he is about to take his place in the chair, the barber is suddenly called away, leaving the shop in charge of his attractive wife. The gay musician having a keen eye for beauty casts a few devilish glances at the demure creature and in a little while he inveigles her into a rather risky flirtation. The happy pair are having a delightful time when in walks the barber, and there to his horror catches the musician embracing his wife. After upbraiding the woman in no mild manner, the indignant barber orders her out of the place, after which he sets to work to fix up his rival. He smears the frightened fellow with the lather, and the latter not daring to remonstrate, is compelled to sit in the chair while his enraged captor cuts off half of his mustache and large patches of his very aesthetic tresses, leaving him looking like a fit subject for a menagerie. The barber feeling that he has had his revenge leaves the place, and the woman again appears upon the scene and aids the poor musician in completing his toilet. She cuts off the rest of his hair and makes his head look like a billiard ball, after which he shaves off the remaining half of his mustache. His appearance is so changed that when he arrives home he is not recognized by his own wife, whom he finds embracing a cousin who has just arrived. Not knowing the country cousin, the enraged musician puts up a fight but is thrown bodily out of the place. Going to an adjoining room he takes the 'cello, and starts to play his wife's favorite tune, and recognizing the familiar air she at once realizes that the strange looking creature is really her husband. He is again admitted to the room and duly presented to his new cousin. As he continues playing upon the 'cello his amused wife places a laurel wreath upon his head crowning him the "king of fools." Length, 581 feet.

A MOTHER'S SORROW.—A young peasant is attending to his duties around the barn yard, when his sweetheart appears upon the scene, and being desperately in love with the maiden, the youth joyfully presents her to his old mother as his future wife. The old lady gives her consent and showers blessings upon the happy young people, never dreaming, however, that the step means the turning point in her son's life, as well as her own ruin. The young lovers meet many times, but the girl being an impulsive creature she has numerous quarrels with her admirer which causes him no end of trouble. She even demands money of him, and he, too weak to resist her appeals, goes and takes the last cent from his old mother to give to the thankless adventuress. One day he comes upon her in the company of another man, who is making love to her and in a terrible rage he denounces the faithless Miss, and swears vengeance upon his rival. The girl coolly informs him that if he wishes to hold her love, he must present her with a large amount of money, otherwise she will leave him and marry the other man who is very rich. Bound that he will have her at any cost the lovelorn youth makes out a note, stating, "I authorize my son to sell my property." Going then to his old mother he forces her to place her signature upon the paper. The old woman tries to reason with the boy, but he threatens suicide unless she complies with his wishes, so the poor old woman yields and puts her name on the slip. The cruel son then goes to a neighbor and is successful in disposing of the farm, receiving a large sum of money for same. Going then to his lady love he presents her with the ill gotten coin, which satisfies the avaricious creature who promises to become his wife.

The purchaser of the old homestead comes one day and turns the helpless old woman out of her old home. Broken hearted she takes her few little trinkets and starts out to face the world alone and friendless. As she is trudging along the road footsore and weary, her cowardly son is seen with his selfish companion enjoying a sail on the river. The boat makes a landing near the spot where the old woman has just fallen exhausted and hungry. As the couple come up, the young man recognizes his mother, and suddenly realizing the extent of his folly, he becomes desperately remorseful, and repudiates the woman who has been the cause of all the trouble, vowing never to see her again. It is too late to repair the terrible injury, already done, and the sorrowful mother dies in her repentant son's arms. Length, 679 feet.

CHARITY BEGINS AT HOME.—A young man who is entirely cleaned out of funds comes to his rich old uncle to make a gentle "touch," but the latter who has reached his limit of patience absolutely refuses to give the young squanderer a cent. The old fellow even goes so far as to inform the youth that he has made a will, cutting the latter off without a penny. Going to his safe the old man produces the document, and there to his great amazement the young man reads that all the fortune is to be distributed among the poor. The young fellow thinks of a great scheme whereby he will give the old man his fill of the poor and needy, so starting out from the house, he goes down the street and posts up a sign, upon which is written, "All those who need assistance, come to my house," and signs the rich old fellow's name. Immediately there is a scramble for the philanthroper's mansion and all sorts of beggars and tramps seek the haven of good cheer. When the old man comes in he is at a loss to know the nature of the grotesque gathering, but when he is told of the sign on the street, he makes the most of the situation and lets the motley crowd make themselves at home. After a short time he feels that he has reached the limit of his patience, so calls upon his nephew to help him out of the embarrassing position. The young man puts it up to the old fellow, and convinces him that he will only be throwing all of his money away by leaving it to such a bunch. The old fellow promises his nephew that if he will rid the place of all the pests, the money will all be his. The latter makes short work of the mob, and soon the place is cleared, after which the old fellow tears up the will and bands over the cold cash to the happy young sport. Length, 298 feet.

THE GAMEKEEPER'S SON.—Bob, the eldest son of a gamekeeper on a large estate sends the old folks a note in which he announces that he has just been raised to the office of Lieutenant in the army and is coming home on a furlough. He arrives and while his good parents are admiring his uniform, his little brother Jack, a mischievous youngster, who has been setting snares in the preserves, makes a bolt into the house and hides a brace of partridge in the old clock. The youngster who was surprised in his trapping by the master of the estate and his daughter is followed to the house by them where they come to complain of the lack of vigilance on the part of the gamekeeper, although they did not recognize the real culprit. When the Earl and his daughter enter the house, Bob is greatly surprised to see the young lady, for in their childhood days they were lovers, but their social distinctions are so wide apart that the young man has little hope of ever winning the fair maiden. His love of former days is revived, however, and the young couple exchange glances which mean more than tongue can tell. As the girl is about to depart with her father she accidently drops her gloves, and shortly after her departure Bob picks them up. That night when all is still he steals out of the house and starts for the mansion to return the gloves to their owner, and shortly after leaving he is followed by his father who sees the footprints in the snow while searching for the poachers. The young man gets to the window of the maiden's room and she hearing him outside quietly opens the shutters and allows him to climb in, for he realizes that he is being followed by his father and the Earl. At an opportune time the young officer leaves the girl and starts back to his home, but the gamekeeper and his employer, knowing that some one has been prowling around are hiding in a break in the wall. As the youth passes, the Earl fires but luckily misses, and the young man flees to his home closely followed by his pursuers. When he enters the house exhausted Jack realizes at a glance what a precarious position his brother is in, and in order to save the latter from disgrace, the youngster shoulders all the blame. The old gamekeeper and the Earl holt into the house and there find the youngster with the goods, and after a good reprimand the old Earl feels satisfied that he has put a stop to the trouble so returns home, while the father and his two sons congratulate each other over the lucky ending of the affair. Length, 702 feet.

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himself and his young wife. But the fates seemed against him, and outside of a few odd jobs he was unsuccessful. To add to his burden and worry, his wife fell ill and was obliged to take her bed. The few dollars he had been able to save rapidly disappeared, and, as she was too ill to be left alone, Tom found it almost impossible to absent himself long enough to seek for work. The opening scene of the picture shows a plain but neat bedroom in a cheap lodging house. Tom is sitting by the bedside of his sick wife, waiting anxiously for the arrival of the doctor, who had promised to come and minister to his loved one's needs. A knock is heard at the door, but on opening it, instead of seeing the doctor, the sour face of his landlady greets his eye. Brushing past him into the room, she demands in a loud voice to know whether or not he was in a position to make her an immediate payment on his rent. Telling her that he had not a cent at present, he turns to pacify her with the promise to raise some money as soon as his wife is well enough to be left alone. That does not satisfy the irresistible landlady, and she gives him twenty-four hours to vacate the premises, and the same time placing a "To Rent" sign in the bedroom window while she is venting her anger in loud terms. The doctor arrives, and, taking in the situation at a glance, tells Tom to get rid of her, as her presence was trying to the invalid's nerves. She is finally ejected from the room, and the doctor, after examining the sick wife, writers out a perscription and tells Tom to have it filled immediately. Fearing to confess his inability to pay for the medicine, the poor fellow rushes out, determined to find some way by which he might make the necessary raise. Meeting a neighbor (Miss Maggie Clancy) on his way out, he asks her to remain with his wife until he can return. The good-hearted girl promises not to leave her alone, and so Tom starts out on his mission. We next see him at a drug store, where he accosts the druggist in the hopes of obtaining credit for a few days. But that gentleman is hardened by many similar requests and so turns a deaf ear to the anxious husband. From one to another the poor fellow goes, but always the same answer—"nothing doing." At last, worn out and discouraged, we see him enter the city park, where with a heart-broken sob he flings himself down on a garden bench and gives way to his grief. Coming through the park with rapid strides, whistling the last popular air, is Tim Bradley, a race tout. Tim also has been unfortunate lately in picking winners at the track, consequently is, as he expresses it, "on the blink" himself. Now, Tim had known Tom in his prosperous days, and the operator had staked him to many a meal when he was in sore need. The tout never forgot a favor, and seeing his old friend in seeming distress, asks what the trouble is, and Tom is not long in informing him. Diving into his pockets, he finds them empty. But Tim is nothing if not optimistic, and telling Tom to come with him, starts out determined to raise the money. He is not long in forming a plan, which his fertile brain rapidly conceives. He will work a stunt that is risky, but apt to succeed, and, being a chance his gaining instincts make it relishable. Hastening down an alley the two soon come to a back yard. A large washing is hanging out. Over the fence goes Tim, procures one of the clothes lines, and, returning, began to fashion a hangman' snoose on one end of it. Then back to the park, where a suitable tree is found, a bench is procured and placed beneath an overhanging limb. With instructions for Tom to make a round-about detour of the park, and at a certain signal attract attention to him, the tout proceeds to arrange for a fake attempt at suicide. The plan works beautifully. People walking along enjoying the flowers and sunshine are suddenly startled by a cry of "Look, there is a man hanging himself!" In an instant a great commotion arises. Men rush wildly toward the tree where the tout is preparing to spring into space with the end of a rope about his neck. Tom is in the lead and arrives just in time to catch Tim in his arms as he leaves the bench. The rope is cut and the struggling tout finally subdued. "Why did you do this?" blurts out an excitable old gentleman who has just rushed up out of breath. Then Tim, with tears in his eyes and a broken voice, relates a tale of woe about a sick wife and starving children that melts the hearts of the bystanders and causes a sudden diving for handkerchiefs and pocketbooks. Tom is dumbfounded at the acting of the clever tout and can hardly keep a straight face as he sees its effect on the crowd. "There, my poor man, take that," says the blubbering old gentleman as he drops a dollar into his hat and passes it around for further contributions. Many of the bystanders follow the old gentleman's example with the result that a goodly sum is turned over to Tim, and he is sent away stammering out his thanks to the kind hearts that have helped him so generously. "You are a brick, Tim," cries the grateful Tom as the tout hands him a handful of money when they are out of sight of the still excited crowd. "That's all right, old fellow, you have helped me many a time when I needed it. Take it home, give it to the little woman, then come with me to the track and we will see if we can't pick up some more." The medicine is quickly procured, and, kissing his fond wife good-bye for a few hours, leaves her in charge of the good-hearted neighbor and accompanies Tim out to the race track. After paying their admission the two boys have very little left as most of the money was turned over to the sick wife. But the tout was resourceful, as most men who live by their wits are, and not easily discouraged. So he sets out to see what he can learn about the horses and peddle his information to whoever he could. He was not long in spotting John McGee, the owner of a string of thoroughbreds and a clever plunger. Unknown to him, Tim follows him about the stables till finally he sees him stop, and pulling a telegraph blank from his pocket, begins to write a message. It doesn't suit him, so tearing it up he walks away. Tim watches him out of sight, then procures the torn pieces of the dispatch and, putting them together reads it. "To-day Fay, a 50-to-1 shot, looks good to me," signed Jack. That was enough for Tim. Now, then, to raise some money. A farmer standing near by looking at some of the racing stock attracts the tout's attention, and straightway for Ruben makes the irrepresible Tim. At first the farmer is suspicious of being done, but so convincing is Tim's argument, and so tempting is the chance to make a winning, that the bucolic gentleman loosens up for a twenty, and away goes the tout for the betting ring, where the bill is placed on "Lady Fay" with odds of 50 to 1. At last the eventful race is run, and the little mare gallops home a winner by a length. "Jumping beeswax!" shouts the excited farmer as Tim thrusts $500.00 into his hands (being one-half of the amount the clever tout drew from the chagrined bookmaker). "Never knew there was so much money in the world." Dividing his share with Tom, the two boys hasten back to the sick wife to bear her the cheering news of their good fortune. The landlady receives her rent. Maggie Clancy decides she needs a husband and picks Tim as the favorite, and the characters of our drama are left rejoicing over their unexpected turn of luck, which all goes to show that much good may be found "In the Heart of a Race Tout."

VITAGRAPH COMPANY.

THE LITTLE ORPHAN; Or, All Roads Lead to Rome.—Arthur Ware, a young artist, has just lost his wife and baby and is sunk in the deepest grief over his affliction. George Perkins, a middle-aged man, marries and brings home his new wife, Lucy, a pretty but hard, unloving woman. At Perkin's house lives his little orphan niece Olive, who looks forward with pleasure to see her new aunt, but Mrs. Perkins slights the child, and beats and scolds her for the slightest fault. One day Olive sees in her uncle's library some pictures of the beautiful buildings in Rome and reads in a book the sentence, "All roads lead to Rome." Taking this literally, her life made wretched by her aunt's treatment, she sets out to find the beautiful city. She meets with the young artist, Ware, on a sketching tour, when she is worn out and half starved. Ware's heart warms to the poor orphan. He listens to her story, takes her home with him and resolves to adopt her to take the place of the child he lost. He writers to Perkins, who has become anxious over the loss of Olive, and Perkins consents to let him adopt her.

The final scene closes on Olive's happiness, as she does at last get to Rome with her protector and with him visits the beautiful places she has read about. Length, 755 feet.

MID-WINTER SPORTS.—An interesting scenic subject taken in the extreme north of Michigan, picturing an exciting and popular sport in that section. Dogs are hitched to small sleds and trained to race, are matched and the races are watched with as much interest as are races between horses or motor cars in other sections. In this picture the training of the dogs and the races over the snow the faithfully reproduced, the last scene showing the winners. Length, 236 feet.

A GEORGIA WEDDING.—A colored widow "lady" is visited by a very stout colored man, who asks her to forsake widowhood and share his lot. She calls her two pickaninnies from the house and asks if they will accept the gentleman for a father. After receiving a goodly supply of candy and oranges the kids give their consent and preparations for the wedding are made. The widow thinks her cabin is not good enough for the grand affair, so the hubby-to-be suggests his own, and on the

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eventful day we find coons of all siesz and colors hanging about waiting for the bridal party. The procession soon appears. The bride, a tall, angular woman, cannot enter the low doorway of her prospective husband's cabin, as the same has been fitted for the short, stubby owner. It is growing late and they are at a loss what to do, and do not wish to postpone the ceremony. Massa and missy appear at this critical moment and suggest that the ceremony take place on the lawn. The table is prepared, the happy couple are soon made one and the festivities begin. When the ceremony is taking place the groom sends a couple of men to cut away the door so that the bride can enter. Dancing and singing continue well into the night, the bride and groom are escorted to their cabin while the guests depart to their own homes. Length, 420 feet.

THE ARTIST'S REVENGE.—Raphael Perkins, a rather shabbily dressed artist, is seen at work in his studio, his actions betraying a feeling of despair and worry. His wife enters, tries to cheer him up, makes a proposition to which he emphatically shakes his head, then, reconsidering, takes a small picture from the wall and gives it to her. She kisses the artist good-bye, takes the picture to the office of Jacob Harris, an art dealer and money lender. Harris inspects the picture, his face lights up for a moment, then assumes a look of indifference. He shakes his head and hands the picture back. The poor woman, on the verge of tears, pleads with him and at last disposes of the picture for a five-pound note. After the woman has gone, Harris smiles to himself over the rare bargain, while the wife returns home and gives the money to her husband. Perkins is in a rage at the paltry price paid, denounces Harris in no uncertain terms and vows to get even if the opportunity is ever offered. A short time after Harris visits a rival art dealer, Moses Goldstein, where the two men are observed discussing business over their wine and cigars. Goldstein gets up and with a look of pride points to a full length portrait of himself which has just been finished. Harris admires it and determines to outdo his rival. Returning to his office he sends a note to Perkins asking him to paint a portrait of himself in character and naming the price of ten pounds. Perkins receives the letter and sees in it the chance he has longed for. He immediately accepts the offer on condition that payment for the same be made in advance. He sets about perfecting his arrangements and a little later Harris enters, and after a short talk pays over the money. The artist hands his victim the outfit of a Roman warrior, sandals, breast-plate, helmet, sword, etc., and bids him attire himself in an adjoining room. Harris is soon ready, is perched upon a platform in an awkward pose, while the artist apparently works rapidly, so fast in fact that he opens a window to cool himself. Harris, in his scanty clothes, is almost frozen and begs the artist to close the window. He also notices at this time that his clothes are missing and begs the artist to return them. He finally offers ten pounds, but Perkins demands double, which amount is finally given to him. Harris rushes behind the screen, puts on his street clothes, comes out quickly and is shown the artist's conception of himself—a life-sized picture of a jackass. The art dealers rushes home, where we find him endeavoring in various ways to ward of pneumonia, while Perkins and his wife repair to a swell restaurant and dine sumptuously with the "easy money." Length, 570 feet.

INDEPENDENT FILMS.

CENTAUR FILM COMPANY.

MARYLAND 1777.—Marion, the beautiful daughter of the Castlewoods of Maryland, is loved by Harry Fairfax, an American, and Captain Blackford, of the British Army.

Fairfax is the favored suitor. The Revolution of '76 separates the lovers. Fairfax, now a lieutenant in an American regiment stationed near Castlewood, visits his sweetheart.

A company of British soldiers under Captain Blackford take possession of the Castlewood house.

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Fairfax secretes himself in a closet. Captain Blackford enters and mad with love for Marion, he embraces and kisses her despite her struggles to get away from him. Fairfax comes to the rescue of the girl he loves.

Blackford summons his soldiers who take Fairfax as a prisoner of war caught in the enemy's lines. Blackford then offers the terror stricken girl this proposition: if she will marry him he will permit Fairfax to escape; if Marion refuses, her lover will be shot as a spy. The Englishman gives her one hour to decide the matter. The brave girl, left alone, writes a message to the American Commander asking that he rescue Fairfax, and she sends her brother, a lad of ten years, on horseback to the camp. There follows a thrilling ride by the lad, shot at and pursued by the British outposts until he delivers the message to the American troops, who start to the rescue of their brave lieutenant.

Blackford comes for Marion's answer and when he shows her, through the window, Fairfax bound and facing six rifles which, on a signal from the English captain, will kill her lover, Marion consents to marry the villain to save Fairfax.

A minister, who has been summoned, makes Marion the wife of the dastardly Englishman.

Fairfax is released and permitted to go in the uniform of a British soldier, but Blackford has instructed his villainous sergeant to have Fairfax shot as he is about to leave the British lines and the brave fellow falls seriously wounded.

The American troops surround Castlewood, the British are driven off. Captain Blackford is killed and Marion is once more free to marry the man of her choice.

Fairfax is discovered by American troops and taken to the Castlewood amnsion, where Marion's skillful nursing restores him to health. Our last scene shows the marriage of the lovers. In the midst of their happiness a courier summons Fairfax to join his regiment, and the bride of a moment, shows her true American spirit by fastening her husband's sword on his belt and bidding him go and fight for his country.

GREAT NORTHERN FILM CO.

A CLEVER NURSE.—A man is left to mind the baby while his wife goes out to do some shopping. The infant beginning to wail, he tries various methods of quieting it, succeeding at last by making himself up to represent the mother. A friend coming in finds him in his new costume and persuades him to go down to the cafe on the floor below. They take the precaution of first attaching a rope to the baby's cradle which they pull when seated at a table. An extra vigorous pull jerks the baby out just as the wife enters. Grasping the situation, she attaches the rope to a full pail of water, and the next pull drenches the unfortunate husband, and the wife following, vigorously completes his discomfiture.

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The Harp Player (Aquila)	577 ft.
Bachelor's Misfortune (D. B.)	328 ft.
John Maxwell's Medal (R. & R.)	492 ft.
Professor of Dancing (Eclair)	426 ft.
Admirer of a Moustache	333 ft.
Columbine's Return (Lux)	465 ft.
The Would-Be Acrobats (Warwick)	390 ft.
Treacherous Policeman (Hepworth)	675 ft.
The Good Shepherd (R. & R.)	164 ft.
Territory on Brain (C. & M.)	485 ft.
Little Imp (Ambrosio)	395 ft.
Two Turtle Doves	567 ft.
A Shadow of the Past (Great Northern)	460 ft.
Carnival Merriment in the North (Gr. North.)	354 ft.
The Gypsy Artist (Bison)	950 ft.

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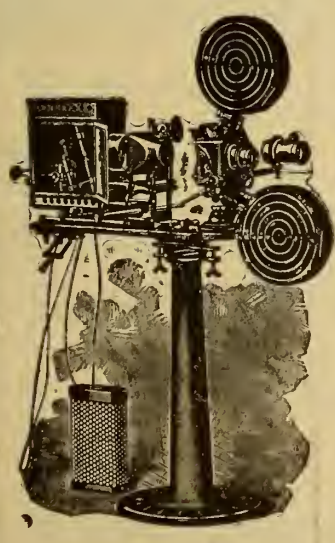

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LATEST FILMS.

BIOGRAPH COMPANY.

June 3—Eradicating Aunty (Comedy).....545 ft.
June 3—His Duty (Dramatic).....429 ft.
June 7—The Violin Maker of Cremona (Dramatic)..963 ft.
June 10—The Lonely Villa (Dramatic).....750 ft.
June 10—A New Trick (Comedy).....223 ft.
June 14—The Son's Return (Dramatic).....993 ft.
June 17—Her First Biscuits (Comedy).....514 ft.
June 17—The Faded Lilies (Dramatic).....481 ft.
June 21—Was Justice Served? (Dramatic) .....962 ft.
June 24—The Peachbasket Hat (Comedy) .....666 ft.
June 24—The Mexican Sweethearts (Dramatic).....309 ft.
June 28—The Way of Man (Dramatic).....986 ft.
July 1—The Necklace (Dramatic).....969 ft.
July 5—The Message (Dramatic).....944 ft.
July 8—The Country Doctor (Dramatic).....942 ft.
July 12—The Cardinal's Conspiracy (Dramatic).....999 ft.
July 15—The Friend of the Family (Dramatic).....749 ft.
July 15—Tender Hearts (Dramatic).....233 ft.
July 19—The Renunciation (Comedy Drama).....982 ft.
July 22—Sweet and Twenty (Comedy).....572 ft.
July 22—Jealousy and the Man (Comedy).....418 ft.
July 26—A Convict's Sacrifice (Dramatic).....973 ft.
July 29—The Slave (Dramatic).....998 ft.

EDISON MANUFACTURING COMPANY.

June 15—A Rural Tragedy (Dramatic).....1000 ft.
June 18—How the Tramp Got Even (Comedy).....160 ft.
June 18—Closed on Sunday (Comedy).....840 ft.
June 22—The Lost Invitation (Comedy).....905 ft.
June 25—The Whole World Kin (Dramatic).....520 ft.
June 25—An Affair of Art (Comedy).....480 ft.
June 29—The Man Without a Country (Dramatic)...1000 ft.
July 2—Parted on Their Honeymoon (Comedy)...690 ft.
July 2—He Wouldn't Go Under a Ladder (Com.)...305 ft.
July 6—Up the Ladder With Tom Boline.....995 ft.
July 9—A Squeedunk Sherlock Holmes.....500 ft.
July 9—An Absent Minded Cupid.....500 ft.
July 13—The Secret of the Locket (Dramatic).....915 ft.
July 16—Caught by the Coupon Craze (Comedy)..475 ft.
July 16—The Egyptian Mystery (Comedy).....525 ft.
July 20—The Missionary and the Maid.....630 ft.
July 20—McGinty's Sudden Rise.....370 ft.
July 23—The Bridegroom's Dilemma.....730 ft.
July 23—Casey's Jumping Toothache.....205 ft.
July 27—Mother Goose (Comedy).....300 ft.
July 27—Taking His Photograph (Comedy).....700 ft.
July 30—Love's Sacrifice (Dramatic).....520 ft.
July 30—Mulligan's Waterloo (Comedy).....455 ft.

ESSANAY FILM MANUFACTURING COMPANY.

Jnne 16—The Little Peacemaker.....450 ft.
June 23—The Curse of Cocaine (Dram.).....988 ft.
June 30—The Tramp Story (Dramatic).....750 ft.
June 30—A Case of Seltzer (Comedy).....250 ft.
July 7—The Black Sheep.....1000 ft.
July 14—Which Is Which? (Comedy).....450 ft.
July 14—The New Cop (Comedy).....550 ft.
July 21—Romance of a Stranded Actress (Dram.)..1000 ft.
July 28—The Tramp's Story (Comedy).....715 ft.
July 28—A Case of Seltzer (Comedy).....210 ft.

GAUMONT.

(George Kleine.)

June 15—A Paying Business (Comedy).....285 ft.
June 19—The Cry from the Well (Dramatic).....812 ft.
June 22—A Good-Hearted Policeman (Dramatic).....572 ft.
June 22—The Troublesome Lamppost (Comedy).....357 ft.
June 26—The Wrong Medicine (Dramatic).....502 ft.
Jnne 26—Stung by a Bee (Comedy).....377 ft.
June 29—Ssved from the Flames (Dramatic).....453 ft.
June 29—No Appetite for Dinner (Comedy).....430 ft.
July 3—The Hand Bell (Comedy) .....420 ft.
July 3—The Sunny South of France (Scenic).....535 ft.
July 6—The Coin Collector (Magic).....493 ft.
July 6—Raised in the Country (Comedy).....502 ft.
July 10—Visions of Mother (Dramatic).....664 ft.
July 10—A Bad Case (Comedy).....314 ft.
July 13—Only a Dream (Magic).....470 ft.
July 13—A Sure Cure (Comedy).....490 ft.
July 17—In the Hands of the Enemy (Dramatic)....734 ft.
July 17—The Lost Tie (Comedy).....227 ft.
July 20—True to His Master (Dramatic).....554 ft.
July 20—The Man in the Moon (Comedy).....317 ft.
July 24—The Monk's Mother (Dramatic).....664 ft.
July 24—Brown's Moving Day (Comedy).....290 ft.
July 27—The Last Confession (Dramatic).....837 ft.
July 27—Papa's Hat (Comedy) .....140 ft.
July 31—In Hot Water (Comedy).....447 ft.
July 31—An Easy Job (Comedy).....467 ft.

URBAN-ECLIPSE.

(George Kleine.)

June 9—Two Heroes (Dramatic).....564 ft.
June 9—The Race Course (Sporting).....436 ft.
June 16—The New Footman (Comedy).....569 ft.
June 16—Modern Algeria (Scenic).....396 ft.
June 23—Winning a Princess (Dramatic).....636 ft.
June 23—Mrs. Simpson's Attractiveness (Comedy)...272 ft.
June 30—The Phantom Sirens (Dramatic).....727 ft.
June 30—Rulers of the World (Historical).....265 ft.
July 7—The Pretty Fishermaiden (Dramatic).....589 ft.
July 7—Exciting Steeplechase (Sporting).....364 ft.
July 14—Conchita, the Spanish Belle (Dramatic).....550 ft.
July 14—The Wizard's Walking Stick (Magic).....424 ft.
July 21—The King's Conspiracy (Dramatic).....987 ft.
July 28—His Rival's Hand (Dramatic).....617 ft.
July 28—Parks in Berlin (Scenic).....357 ft.

KALEM COMPANY.

June 11—The Little Angel of Roaring Springs .....970 ft.
June 18—A Priest of the Wilderness (Hist.).....735 ft.
June 18—Mardi Gras in Havana.....205 ft.
June 25—Famine in the Forest (Dramatic).....745 ft.
June 25—Never Again (Comedy).....135 ft.
July 2—Japanese Invasion.....950 ft.
July 9—A Soldier of the U. S. A.....890 ft.
July 23—The Tomboy.....690 ft.
July 23—Tickle Mary.....130 ft.
July 30—The Factory Girl (Dramatic).....850 ft.

LUBIN MANUFACTURING COMPANY.

June 24—The Hypnotic Cure.....385 ft.
June 28—The Oysterman's Gold (Dramatic).....715 ft.
June 28—Mary Jane Visits Her Country Cousin (C.).200 ft.
July 1—The Old Army Chest (Dramatic).....930 ft.
July 5—A Great Wrong Righted (Dramatic).....810 ft.
July 8—The Sideboard Folding Bed (Comedy).....505 ft.
July 8—Room Mates (Comedy).....335 ft.
July 12—Driven From Home (Drsmatic).....750 ft.
July 15—Two Cousins (Dramatic).....965 ft.
July 26—A Hot Time in Atlantic City (Dramatic)...945 ft.
July 29—Sporting Blood (Comedy).....590 ft.
July 29—Mr. Buttinsky (Comedy).....290 ft.

PATHE FRERES.

June 25—An Assortment of Aeroplanes.....456 ft.
June 26—Joan of Arc.....853 ft.
June 28—A Western Hero (Dramatic).....410 ft.
June 28—Broke Again (Comedy).....535 ft.
June 30—Psyche (Scenic) .....934 ft.
July 2—The Bogey Woman (Comedy) .....394 ft.
July 2—Fun with a Manikin (Comedy).....587 ft.
July 3—Book-Taught Hypnotism (Comedy) .....315 ft.
July 3—An Inspiring Sunset (Scenic) .....289 ft.
July 3—Determined Wooer (Comedy) .....390 ft.
July 5—A Child's Love (Dramatic).....524 ft.
July 5—Spanish Army (Educational).....442 ft.
July 7—A Tragic Ending of Shrove Tuesday .....459 ft.
July 7—Tunisian Industries (Scenic).....426 ft.
July 9—A Little Detective (Dramatic).....774 ft.
July 9—The Fan (Scenic).....213 ft.
July 10—The Witch's Donkey (Comedy).....445 ft.
July 10—Trained Falcon (Scenic).....403 ft.
July 12—Different Rulers of the World (Historical).426 ft.
July 12—Wood Floating in Morvan (Industrial).....459 ft.
July 14—The Evil Spirit in a Girl's Boarding School (Comedy) .....623 ft.
July 14—True to Her First Love (Dramatic).....358 ft.
July 16—The Hand of Justice (Dramatic).....1010 ft.
July 17—Invisible Thief (Comedy).....377 ft.
July 17—A Kind Hearted Touch (Dramatic).....587 ft.
July 14—Which is Which? (Comedy).....450 ft.
July 14—The New Cop (Comedy).....550 ft.
July 13—Only a Dream (Magic).....470 ft.
July 13—A Sure Cure (Comedy).....490 ft.
July 17—In the Hands of the Enemy (Drama).....734 ft.
July 17—The Lost Tie (Comedy).....227 ft.
July 14—Conchita, the Spanish Belle (Drama).....550 ft.
July 14—The Wizard's Walking Stick (Magic).....424 ft.
July 15—The Peasant Prince (Dramatic).....1000 ft.
July 19—Behind the Mask (Dramatic).....393 ft.
July 19—The Fiddlers (Comedy).....278 ft.
July 19—Catching Turtles (Industrial).....210 ft.
July 21—Bewitched Manor House (Comedy).....360 ft.
July 21—Little Busybody (Comedy).....489 ft.
July 23—A Case of Lumbago (Comedy).....328 ft.
July 23—Sweet Toothed Dogs (Comedy).....315 ft.
July 23—Holding Up the Wedding (Comedy).....335 ft.
July 24—Poor Kid (Drsmatic).....1062 ft.
July 26—Living Dolls (Comedy).....360 ft.
July 26—Sweet Dreams Intermingled With Nightmare (Comedy) .....311 ft.
July 26—Champion Heavyweight Lifter (Comedy)....266 ft.
July 28—The Barber's Revenge (Dramatic).....581 ft.
July 28—Amaozns of Different Periods (Scenic)....344 ft.
July 30—A Mother's Sorrow (Dramatic).....679 ft.
July 30—Charity Begins at Home (Dramatic).....298 ft.
July 31—Wonderful Rose Designs (Scenic).....262 ft.
July 31—The Gamekeeper's Son (Dramatic).....702 ft.

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May 27—A Wartime Sweetheart (Dramatic).....1000 ft.
June 3—Fighting Bob (Dramatic).....995 ft.
June 17—In the Sultan's Power.....1,000 ft.
June 24—A Country Girl's Peril (Dramatic).....1000 ft.
July 1—Ben's Kid (Dramatic).....1000 ft.
July 8—The Lion Tamer (Dramatic).....975 ft.
July 15—The Peasant Prince (Dramatic).....1000 ft.
July 22—Won in the Desert (Dramatic).....1000 ft.
July 29—The Heart of a Race Tout (Dramatic)....1000 ft.

VITAGRAPH COMPANY.

June 19—A Maker of Diamonds.....490 ft.
June 22—The Duke's Jester (Dramatic).....945 ft.
June 26—The Troubles of an Amateur Detective .420 ft.
June 26—The Old Organ (Dramatic).....527 ft.
June 29—Washington Under the British Flag (Hist.)990 ft.
June 3—Washington Under the American Flag (H.)995 ft
July 6—Led Astray (Dramatic).....565 ft.
July 6—The Dramatist's Dream (Dramatic).....390 ft.
July 10—Mine at Last (Dramatic).....610 ft.
July 10—Wearyhones Seeks Rest and Gets It (C.)..305 ft.
July 13—The Cobbler and the Caliph.....585 ft.
July 13—Skiing at Ispheming, Mich.....345 ft.
July 17—Birth and Adventures of a Fountain Pen....525 ft.
July 17—The Magic Fountain Pen.....475 ft.
July 20—Instructions by Correspondence.....510 ft.
July 20—The Adventures of Fifine.....490 ft.
July 24—The Sword and the King.....991 ft.
July 27—The Little Orphan, Etc. (Dramatic).....755 ft.
July 27—Mid-Winter Sports (Scenic).....236 ft.
July 31—A Georgia Wedding (Dramatic).....420 ft.
July 31—The Artist's Revenge (Dramatic).....570 ft.

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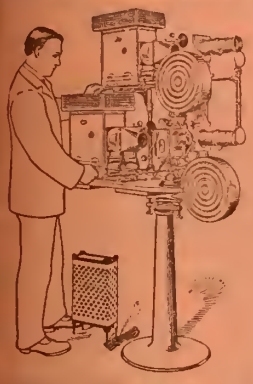

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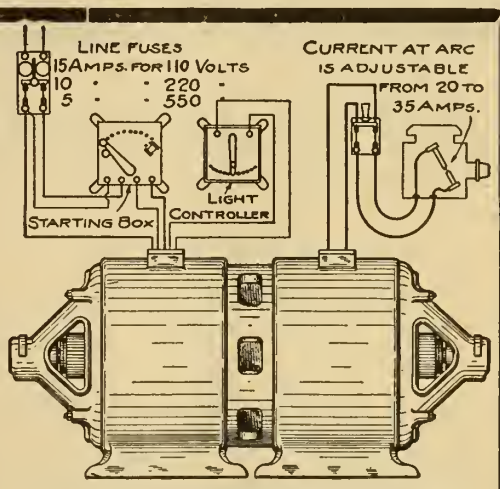

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Vol. 5 JULY 31, 1909 No. 5

Editorial.

The Charm of Variety.

The French people have an apt expression, which, translated into English, says: "Boredom was born of uniformity." We have often regretted the sameness in moving picture programs, and while we had a twofold object in viewing the pictures, we could not dispel the idea that the public, whose one object was entertainment, would leave the show with a sense of dissatisfaction, even if they could not assign a reason. Is it to be supposed that the public like to see two subjects in succession, with the same cast, the same *modus vivendi* of any one manufacturer? One show that we recently visited had on three reels of comedy—one Lubin and two Pathes. The Lubin was a full reel, the Pathes had two subjects on each reel, all comedy and all on the same order, and the same actors taking part in two successive subjects. They were released the same day, but what of it? Is the exhibitor going to let this first run chimera ruin his business? Would it not have been better for the exchange to have made up these split reels to consist of subjects from two different makers? Some exchanges do this, and it is generally done in the rental of old subjects, so that it is not unusual to see a far more interesting program in a show that is running cheap service than in a show that is running the three reels first run each day.

As another example, a reel in last week's program gave two comedies from Edison: "The Missionary and the Maid" and "McGinty's Sudden Rise." The first brought a laugh, the second fell flat. If in between had been sandwiched a short drama, such as Biograph's "His Duty," the second comedy would also have scored by appealing to different emotions, even although it is the same subject that our friend Mr. Porter worked up about seven years ago under the name of "Casey and the Blast."

Exchange men say that it is next to impossible to select and arrange suitable programs, much as they appreciate its value. He is simply the disbursing agent of the manufacturer and must take what is sent to him. Two dramas on a reel, two or three comedies on a reel, what of it? They have passed the Board of Censorship, therefore they are handed out over the counter like so many feet of sausage, and so it goes on.

Now this matter of keeping up the public interest is so all-important that it affects every branch of the trade, and the manufacturer has the first opportunity to help by seeing that in sending out two subjects on one reel that they be as dissimilar in character as possible. Some manufacturers are already careful in this respect but not all, and it is of sufficient importance to make it a general rule.

The Producer's Art.

The producer of a moving picture company may be a man of many parts and his versatility is oftentimes taxed in the various scenes of one subject. But it is futile to suppose that the man who has made a success of comedy can be equally successful in drama. Temperament and education enters largely into the formula of the making of a moving picture, therefore, as we have said before, concentration of effort is essential to success. The same may be said in regard to the efforts of a manufacturer to produce a subject for which his studio and equipment is not adapted, or where he has neglected to give due attention to the little details which are not overlooked by a critical public. Our correspondence has brought forth several more or less fair criticisms of a picture recently released by Pathe, "A Western Hero," and some of our Western readers have pointed out many errors in the depiction of the Indian, the cowboy and the accoutrements of the actors. As this picture was not made in the West, but staged on the Pathe grounds in France, it was in some respects regarded as a masterpiece of the moving picture producer's art in showing what could be done with artificial scenery and make-up. But the denizens of the far West are as jealous of their customs and characteristics as the court of any European monarchy, and telling a picture story at long range is treading on dangerous ground like the novelist who goes to the guide books for his descriptions of foreign scenes.

One of our correspondents, an exhibitor, in referring to "The Western Hero," says:

"I was born in the West, have lived there for over forty years, been in every State and Territory west of the Mississippi, but never saw Indians wearing checked gingham shirts or pelts or skins for clothes, or live in huts or tents made of cornstalks, or camp in apple orchards. Neither have I seen cowboys with whiskers (they would soon be minus them, and the boys would have lots of fun doing it). Neither have I seen cowboys ride a bobtailed horse on an English saddle or carry a rifle as did the 'hero' (he must have been a tenderfoot). Neither have I seen an omnibus used instead of a coach having an automobile lamp and three horses abreast. Stage coach drivers, also, were not considerate enough to stop when they saw an Indian lying in the road. Not on your life! If he, too, was not a tenderfoot, the driver would have cracked his whip, then his gun, and drive around or over the Indian if he did not get out of the way, but he would not have risked his life and the lives of his passengers by stopping. Neither did I ever see a U. S. Army officers in undress uniform carry a sword so or wear his hat pinned up on one side, or kiss a girl on both cheeks (French style). Neither will you find such beautifully paved roads in the Western States."

The public appreciation of the motion picture drama is now so great that the public is becoming critical. They will stand for painted scenery, artificial props, and faked resemblances in a spoken play, because they know that it has been faked up for their entertainment. But in the silent dramatization they like to believe that the pictures are real photographs of the real scenes, and the public mind seems to resent any jolt which awakens them out of the pleasant dream. "The true mission of Art is to conceal that it is art." Therefore the picture producer of to-day, if he desires to avoid adverse criticism, must strain

every nerve to present the reality and not overlook the minutest details.

The amount of criticism that this Pathe picture has called forth is no doubt largely due to the fact that the public has become accusomed to look for perfection of detail in all their productions, but the incident goes to prove that it is unsafe for any producer to make unguaged leaps into unknown fields, even if it is not an argument in favor of the various manufacturers specializing in their work as the most logical means of improving the quality and enabling the silent drama to successfully compete with the living stage.

Diplomacy in the Plays.

Long before the Japanese filed a formal protest with their consul at Los Angeles against the picture of "The Japanese Invasion," it was remarked to us that it would be strange if the picture did not stir up the ill-feeling between the two countries which has happily been stilled. Now we find that the long-buried jealousy between the North and the South has even been stirred by "The Escape from Andersonville," a picture which graphically showed the escape of Northern soldiers from a Southern prison. Several exhibitors in the South have written that they could not show this picture, and it has not always pleased where it has been exhibited: The New Orleans "Statesman" of July 19 has the following editorial comment:

"They Need Censoring.

"Complaint is made by those who have observed certain moving pictures in this city of the inaccuracy, from a historical standpoint, of certain pictures purporting to represent the Confederate prison at Andersonville, Ga. It may be contended, of course, that people should not go to moving picture shows to learn history, but such a contention may be easily met with the rejoinder that picture shows in New Orleans should not be permitted to attract patronage by claiming to present historical facts and situations, when the true fact is that they have drawn upon sectional prejudices for their facts and upon maliciously inventive imaginations for the situations they depict.

"No such Andersonville has existed as is the one described in the picture show story to which the Times-Democrat called attention this morning. Northern partisans have endeavored to paint such a place and such conditions in order to justify the infamy of the hanging of Major Wirtz, but in that they have uterly failed, for the truth of history has annihilated their malevolent machinations. The chief value of a moving picture show ought to be its educative value; for thousands attend them because they find it a cheap and attractive means of getting realistic information upon subjects of interest. When they purport to represent historical events or conditions—and especially where they represent subjects about which angry national discussion has waged for years, the representation ought to be unbiased and the historical setting should be accurate. Otherwise the educational value is destroyed and the representation disseminates pernicious error and hurtful prejudices.

"This incident shows how correct the organization headed by Mr. Denechaud was in its demand for the censorship of these shows. The influence of the picture show upon the sentiments and the minds of the masses is widespread and powerful, hence it should not be permitted to disseminate immoral, sectional or otherwise hurtful influences. The pictures ought to be censored, and only those that are worthy should be permitted to be exhibited in New Orleans."

The widespread circulation of the modern moving picture story would seem to demand that the plot and scenario should be so carefully edited that there would be nothing left which would be calculated to offend any class, community, country, nation or creed. In many cases it may rob the story of its point and render it valueless for publication. Careful editing and correct presentation cannot be expected where the manufacturers have to work overtime in keeping up with the inordinate demand for fresh subjects. Would not the public be better satisfied, the exhibitors, the exchanges and the manufacturers each make more money and have less trying experiences, if fewer subjects were produced, these of better quality, having a much longer run, and the manufacturers selling twice as many copies from each negative?

Advertising Feature Films.

Several exhibitors have expressed a desire to obtain photographic enlargements of scenes from feature films for display in their lobbies. Some manufacturers are going to great expense in providing large posters, lithographed in many colors, but there are many of the high class show houses that will not exhibit posters, no matter how attractive, who would be pleased to provide a suitable frame for the display of photographs. But the manufacturers do not see it in the same light. If they supplied photographs, at great expense, to all exhibitors, it is doubtful if it would result in the sale of any additional copies of the films. They might be willing to share the expense, however, with any exhibitor who wishes to adopt this method of advertising.

Some exhibitors are adopting the method of cutting the stories of the films from the pages of the Moving Picture World and from the circulars of the manufacturers and exhibiting them on bulletin boards in front of the theater, an effective as well as inexpensive form of advertising. The local family newspaper is always a good medium and we would like to see more showmen adopt this method. It pays, for it generally begets a lengthy notice of the show in the paper.

A bad policy on the part of moving picture theater managers is to let their candy boy distract the audience's attention from the picture on the screen by letting him yell out his wares when they are deeply interested in the pictures. For to make his theater a successful enterprise, he should strictly adhere to the rules and regulations of his competitors, namely, the high class dramatic theater. We were the victims of this sort of management one day this week, when we visited a down town moving picture theater. An elimination of this will, no doubt, be appreciated by the majority of the public.

ADDITIONAL LICENSED REELS SOON.

About September 1st, Geo. Melies, who has been granted a license under the Patents Company to manufacture and import, will begin releasing one reel per week. A studio is in process of erection in South Brooklyn which will be under the direction of Mr. Wallace MacCutcheon, for many years with the Biograph Company. It is also announced that the Selig Polyscope Company may begin to release an additional reel about the same time, and other licensed manufacturers are ready to increase their output if the demand warrants.

VALUABLE PRIZES FOR SCENARIOS.

Appreciating the necessity of interesting new writers and bringing out some fresh ideas, the Moving Picture World had prepared an announcement of a prize competition for moving picture plays, which would have been advertised in our next week's issue. Unknown to us, a manufacturer had been working up the same idea, which is advertised this week, therefore we will keep our scheme under cover until the other is over. Mr. Gaston Melies is the first manufacturer to offer such generous sums for scenarios, and we trust that many of our readers will enter the contest and try to get his money. The conditions are clearly given in Mr. Melies' advertisement in this week's World, and we have only to add that the judges will be an exhibitor, an exchange man, a manufacturer, a member of the Board of Censorship and the editors of the trade and theatrical papers.

Plain Talks to Theatre Managers and Operators.

CHAPTER XII.—CARBONS.

This subject is one of greatest importance since it involves the matter of light—the very foundation stone of projection. I believe it will be valuable to the operator to know what carbons are made of and how they are made and to that end a short dcsertation on their manufacture will be included. Carbons are made from 7 inches to as much as 30 inches in length. They are supposed to be perfectly round and straight, but a variation of 1½ per cent of the nominal diameter is allowed in the matter of roundness and a 7-inch carbon may be 1-32 or a 16-inch one 1-16 out of true as to straightness without being rejected. Carbons are made from a mixture of three substances in varying proportions, viz.: soot obtained from the imperfect combustion of pitch, tar, naphthaline, oils or resins, retort carbon formed in process of making illuminating gas and petroleum coke obtained in process of distillation of mineral oils. Soot is the best form of carbon, retort carbon comes next and petroleum coke is poorest. The quality of the carbon depends largely on the percetage used of the above named materials. Quality is judged by breaking a carbon and examining the fracture also by the sound when struck, but this is beyond any but the expert. Some operators claim they can judge of the quality of a carbon by its color and gloss, but in this I believe they are mistaken. The expert in carbons might be able to tell something from the exterior of a carbon but hardly an operator. In manufacturing carbons the materials are first thoroughly pulverized into a dust, then purified and metalic particles removed by action of a powerful electro magnet. The binder is now added and the mass mixed to a stiff dough or paste. For binder common coal tar is most commonly used, though some makers employ a special syrup (sugar syrup, I understand it to be). After the binder is thoroughly incorporated the mass is passed between heavy rollers under great pressure and is then stamped into blocks 12 inches in diameter by about 16 inches in height. These blocks are placed in a hydraulic press in which is a steel die the size of the carbon being made. If it is to be a cored carbon a steel needle the size of the core is placed in the center of the opening. The press now forces the mass through this die under pressure of several thousands of pounds per square inch. As the carbon rod leaves the die a steel wheel runs along it printing the maker's name and other marks, usually denoting quality. The rod is next cut into 36-inch lengths which are allowed to roll down a slightly inclined table to straighten them. They are then tied in large bundles and baked for several days at a temperature of about 2,700 degress F. This baking reduces the binder into a substance closely resembling very hard coke. The rods are now cut into stock length, tested as to straightness, examined for imperfections and pointed. Those to be cored have forced into their centers a stiff mass formed of a powder obtained by grinding up defective carbons which have been baked mixed with water glass. The percentage of water glass in the core is a most important matter. The more there is of it the longer arc, within certain limits, can be pulled with a given current. The carbons are thoroughly dried after coreing, but not again baked, and are then ready for use.

In purchasing carbons it is better to get as long stock as you can use in your lamphouse and considerable saving is effected if you can use 12, or even 10-inch carbons, at least for the upper. There is just so much waste to each carbon in the form of a butt, averaging, usually, three inches in length. This waste is the same with a six-inch as with a 12-inch carbon, but if your 12-inch stock is cut in two and used in the form of two 6-inch pieces there are two butts instead of one. Do you see the point? In other words, when using 6-inch carbons you waste one-half the stock in the form of butts, whereas with 12-inch carbons you waste but one-fourth. Where a house runs all day and evening too this item will amount to more dollars than you would imagine in the course of a year. In a house using strong light, running continuous 11 hours per day, there will be about 350 more 12-inch carbons used in a year if cut into 6-inch length than would be consumed by burning 12-inch stock. Where 12-inch stock is cut into 6-inch lengths the whole bundle may easily be sawed in two with an old carpenter's handsaw, provided it be done before the bundle is loosened. A coarse, low-speed emery wheel is best to sharpen carbons on, but in lieu of that a 10 or 12-inch cabinet rasp is excellent. If you are using alternating current be very careful to sharpen your carbons with a true point, being particular to get the small, flat space at the end always about the same. The point, particularly the flat space at the tip, will be your guide in setting the carbon and, as will be later explained, it is of utmost importance that you get your carbons set exactly right with alternating current. Cracks running lengthwise of the carbon are **not** faults but rather evidence that the carbon has been well and thoroughly baked. Cracks running around the diameter, however, are serious faults and any such should be promptly thrown away. In making your purchases insist on examining ends of cored carbons and reject any bundles in which are many carbons containing imperfect cores. You cannot get good light with a carbon having a bad core. The core is for the purpose of holding the current central in the carbon. The soft core has a relatively higher conductivity than has the hard carbon surrounding it. This holds the current to the center of the carbon and enables you to maintain a better crater and keep it where you want it. When using direct current it will frequently happen that the lower carbon will burn to a long "needle" tip and there will be a little heap of black powder on top of the lower carbon arm. This is due to the fact that the binding material is burning out, thus leaving the carbon itself free and it drops away without being consumed. This is due to abnormal heating through higher resistance of the carbon and may be remedied to some extent by using a larger carbon, though even the ⅝ size will do it sometimes when you are using a heavy current. That it is due in considerable extent to poor carbon is proven by the fact that one carbon will not needle at all while the next one, of same size and kind, will needle for 2 or more inches. This shows there is a vast difference in the resistance of carbons—or the writer thinks it does anyhow. He may be wrong, but this is the explanation which appeals to him. The formation of glass-like beads on a carbon tip is evidence of high quality, this being the only residue of voltalized soot. It frequently happens that a thin-stemmed, mushroom-shaped tip will form on the lower carbon when using direct current. This is due to the carbons being held too closely together, thus excluding the free passage of air to the crater. Under this condition particles of voltalized carbon are carried along by the current instead of being consumed. In the arc they are converted into graphite and cling to the tip of the lower carbon. This graphite "cap" presents high resistance to combustion and remains until it falls, or is knocked off. Once started by too close contact of the carbons the mushroom grows until it is sometimes half an inch long and you will have poor light as long as it is there. It can be consumed by burning a long arc but the best way is to knock it off with a screwdriver blade and be more careful in future. The white ash which forms inside the lamphouse when using cored carbons is the residue of the water glass contained in the cores. As to the size and kind of carbons, that will depend on several things and will vary with individual cases. For alternating current it may be said that ⅝ cored above and below is the thing in practically all cases. For direct current ⅝ cored fills the bill above, but either ⅝, 9-16 or ½-inch cored or 9-16 or ½-inch solid may be best below, according to individual preference or the current strength used. If solid is used below do not get too hard a carbon or your light will have a tendency to be yellow. Try the different carbons until you get the one which gives best results, but don't decide by burning one carbon. Give each one a day's trial at least. In putting you carbons into the clamp it is necessary to use considerable pressure on the clamp, since if there is not good contact, much heat will be generated through electrical resistance due to poor contact. If the contact is very poor there may be arcing between the carbon and clamps and this will consume carbon, still further loosening the connection and unduly heating the carbon arm and clamp. Don't overdo the matter of pressure, however, as the carbon arms and clamps put out with many lamps are very weak, especially when hot. Use judgment and common sense.

BETTER LIGHTED THEATERS.

The need for better illumination of the interior of the theater without interfering with the brilliancy of the picture on the screen has brought out several schemes for brightening the screen. First came Curtainyline, then an elaborate scheme for projecting the picture on a specially prepared sheet of plate glass. Finally we have Silverine, a curtain coating which is placed on the market by the Monarch Film Exchange Company, of Oklahoma City, Okla. The standing of the Monarch Film Exchange in the trade assures us that they would not stand sponsors for an article that was not fully as good as represented, and they have tested the Silverine curtain coating thoroughly in the theaters of their own customers before they began to offer it to the trade. We advise all exchanges to get in communication with them and invest in a trial package.

Observations by Our Man About Town.

I have some straight talk for the readers of my letter this week. It has often been said that there is honor even among thieves. I have never been able to verify this except by hearsay, but if only a small fraction of what I hear is true, it would seem that many branches of the moving picture business have dwindled below the sphere to which the saying is applied. I realize that lectures are dry and frequently bear little fruit, but I am confident that an occasional sounded warning may be heeded. If one-half I hear is true, the relations existing to-day between exhibitors and renters, and the renters themselves, are such as to command the most serious consideration. I admit that many allowances must be made; it must be admitted that in every hour of the twenty-four the exhibitors who have been in the habit of reaching out for bargains in other lines are doing the same thing in the picture business. They seek the best and cheapest they can get from the film exchanges, and in doing this, some very questionable tactics are resorted to. At the same time it must be admitted that the film exchange people are doing their level best to bargain for self-interests, and the zeal in this connection has become so pronounced that the conservative observer is frequently obliged to sit down, think and worry. I have at the present time scores of letters of a critical character that would not bear publication. I have read and re-read them, and the more I read the more firm become my convictions that many of the men engaged in the moving picture business, both as renter and exhibitor, could make more money, with the same applied energy, in some other line.

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The exhibitor's chief view appears to be the discomfiture or annihilation of competition. In this fight he looks to the exchanges for a backing. This, in itself, is hardly fair, but the unfairness is wiped out in a great measure by the circumstances attending brisk competition. What I am driving at is that half the time the film exchanges make promises to the exhibitors which they know they cannot keep. In other words, they promise what they will not, or cannot, do, when the time comes to deliver the goods. Some exchange men promise, and sign contracts, to do certain things which they know from the start they cannot perform. The eagerness for business exceeds the exercise of good judgment. The main aim seems to be to get a customer, regardless of good faith or the recognition of obligations.

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I have in view one exchange man who agreed to serve a customer at about one-half he was paying and give him as good, if not a superior, show he was receiving. The promise was only what is commonly known as a stall, but it was worked to the limit in order to gain the customer. The guarantee was fulfilled for the first week or two. It was figured that it made little difference what the customer thought after a week or two of good service. After that it was a matter of argument. The result was that the exchange that first served the exhibitor lost a customer it was serving at a good margin of profit, and the exchange that bagged him in competition drove the customer away in disgust. This applies to the licensed and independent exhibitors with equal force.

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It may be said with some degree of truth that everything is fair in love and war, but accepting this as a sane basis for action in the moving picture business, the methods resorted to by many are far-fetched and devoid of all fairness. In all branches of industry, large and small, vital and indifferent, except the moving picture business, there are times when even the most mercenary and unrelenting will give a point. If they do not do it as a matter of courtesy and common decency, they do it as a matter of policy. It is a regretable feature of one of the foremost lines of business of the day, and there can be but one result—the dog-eat-dog methods will gradually undermine the entire field; and the people who manufacture the goods that form the basis of operations will be obliged to directly control the business for self-preservation. This has been foreshadowed many times during the past two years. It is not used here either as a forerunner of what is about to take place, or a threat, but a reminder that greediness and recklessness must eventually bring about a retrenchment for self-preservation that will wipe out many who are now in the business.

* * *

The leading economists of the world have argued for years, and been sustained by results, that the higher the wages of labor the better will be the selling prices of commodities. The same argument holds good in the moving picture business. The exhibitor who exhibits old films such as are known as junk cannot expect to do the same business as that done by the competitor who keeps marching with the times. The more up-to-date customers the film exchange has, the better are the prices received, and the exchange is in a better position to buy up-to-date stock, which naturally keeps the producing plants in more active operation.

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One of the most foolish theories of the present day is the one held out by many exchanges and exhibitors as a cover for failure to keep up to date in the furnishing of new subjects. It is true that thousands upon thousands of people have never seen an equal number of subjects in the moving picture line that were made four, five and six years ago. To them these subjects would pass very well. But it must be remembered that the audiences in their entirety are not made up of these people. It must also be remembered that audiences are critical. They look for a full return of the admission fee and they see as well as others the advancement that has been made in the production of the pictures. The audience can quickly discern whether or not the place of amusement is going forward or backward. The successful vaudeville manager does not fall back upon old-time acts. He is always on the alert for something new, novel and interesting, and when the moving picture man loses his hold upon this standard he loses his patronage.

* * *

There is no little commotion among the film exchanges over the notice by the express companies that they will not accept for transportation, after August 1, moving picture films that are not encased in metal boxes (tin excepted) and these boxes enclosed in wooden ones. The express companies shoulder the responsibility for this upon the Interstate Commerce Commission. That may be all right. If the Commission really originated the idea, the express companies should be deeply grateful to it, as the increase in revenue on the increased weight of the millions of packages sent through their hands annually will bring to them an enormous increase in revenue. The ruling is as arbitrary as it is silly. It is based upon the assumption that moving picture films are subject to spontaneous combustion, which is certainly ridiculous. In the West the film exchanges are combatting the matter by suits in court to prohibit the express companies from enforcing the new rule. In the East, efforts are being made to settle the matter amicably by conferences. If either or both fail, it is quite likely that there will be a general raise in rental rates. To comply with the rule the film exchanges will be put to great expense in providing the metal and wooden boxes required. Even if the rates are not raised, the exhibitors who pay express charges on the films shipped to and shipped by them will find a material increase in expenses. And so it is with the moving pictures. Somebody is always framing up a bang at them. OLIVER.

SMALL THEATERS WILL BE GIVEN A CHANCE.

Proprietors of moving picture shows in Pennsylvania, if they are able to convince the deputy factory inspector of their district that their places are safe, will not have to go out of business whether or not their theaters comply with the newly enacted law regulating small play-houses. The position of Factory Inspector Delaney relative to the new act, the constitutionality of which will be tested by the moving picture syndicate, is set forth in the following letter, which he has sent out to every factory inspector in the State:

"The law governing aisles and exits in moving picture halls and other places of amusement outside of cities of the first and second classes, and the attitude of the Department of Factory Inspection in respect thereto, is herewith set forth for your instruction:

"The law calls for three aisles, a center one and two side ones, each of not less than four feet width, and leading, without obstruction, to the external exit of the auditorium. The same provisions to galleries, from which, in addition, there must be provided external fire escapes.

"Manifestly, there are places now used for amusement purposes which are unsafe and cannot be made safe. It is as manifest that there are other places which are unable to conform to the requirements of the law, and the latter can be made safe by different arrangements of the aisles, and be made even more safe than by literal compliance with the terms of the law. This is effected by a system of cross aisles leading to side exits. Where this is done, by providing one or more cross aisles leading to one or more side exits, according to the size of the room, the arrangement will have the approval of the department. This concession will be made only where the statutory provisions are impossible and where the concessions will fully procure safety to patrons in case of fire or panic."

Express Companies Modify Ruling On Films.

TIN BOXES AND FIBRE CASES WILL BE ACCEPTED.

The committee that was appointed at the last meeting of the Film Service Association to co-operate with the Patents Company and the manufacturers in petitioning the express companies to modify the order in regard to the carrying of films which we published in our issue of the 17th, met the Board of Traffic Managers of the express companies on July 23. The safety of the tin boxes was demonstrated, and Mr. Macdonald, on behalf of the manufacturers and the Patents Company, pointed out that non-inflammable film was now in general use and would soon replace all other. He also drew attention to the absurdity of that part of the order which called for "metal cases (excepting tin)," as, under that ruling, lead or other metals with a much lower melting point than tin could be used. As a result of this hearing, the express companies, with the approval of the Interstate Commerce Commission, have modified this order, eliminating the words "exceptin tin" and adding the words "fibre-board boxes or pails," so that that part of the notice now reads:

"Accept only when in heavy metal cases enclosed in wooden or fibre-board boxes or pails."

They must bear a label printed on red paper not less than three inches square, reading as follows:

MOTION PICTURE FILMS.

Must not be loaded or stored near a radiator, stove or other source of heat.

Will you please take notice of the above and be prepared to comply with the same on all your shipments of moving picture films on and after August 1, and oblige.

THE MOTION PICTURE EXHIBITORS' ASSOCIATION OF PENNSYLVANIA

is now an organized body ready to protect the exhibitors.

On Wednesday, July 28, 1909, at 2 P. M., a number of exhibitors assembled from various parts of the State of Pennsylvania assembled at the Odd Fellows' Temple, Broad and Cherry streets, Philadelphia, for the purpose of joining the ranks of the new movement.

At 2.45 the meeting was called to order by temporary Chairman Chas. Segall and temporary Secretary Otto Miller.

On the motion of the chairman, the visitors were asked to step into another room, while the charter members would hold their meeting.

Mr. Lewis M. Swaab made a motion, asking the chairman to extend the courtesy to the representatives of the press to remain for the private meeting.

Temporary Secretary O. Miller read a number of encouraging letters, one of them from the Moving Picture World, wishing the best success to the new organization.

The following officers were elected for one years: Chairman, G. W. Bennethum; Secretary, Otto Miller; Treasurer, Chas. Segall.

A $10 initiation fee and dues of 50 cents per week were adopted.

The charter members are: Geo. W. Bennethum, Otto Miller, Chas. Segall, Lewis M. Swaab, Frank Moore, M. M. Stiefel, Chas. A. Calehuff, Jos. Cohen, C. Paul Warrick, Wm. Mancoff, John F. Hayes, Robert Holt.

The visitors were then invited to the meeting, and after several arguments, in which some unscrupulous exhibitors tried to wreck the good work of men who had given their time and advanced the money to promote a solid organization for the benefit of all, the Association was fully recognized and the promoters were agreeably rewarded by the number of new members, and each member gave his $10 initiation fee with the satisfaction of knowing that from now on the exhibitors of Pennsylvania have an organization to look after their interests and not allow the next Legislature to pass such arbitrary laws as the ones of last session, which caused such a loss not only to the exhibitors but to the renters and also to the manufacturers.

The next meeting will be held on August 11, at 2 P. M., in Room C, 7 Odd Fellows' Temple, Broad and Cherry streets. Please attend.

We urge all the Pennsylvania exhibitors to send at once their initiation fee to Treasurer Chas. Segall, 608 South street, Philadelphia Pa., as such movement must be supported and it is necessary to have a large attendance for the next meeting.

Philadelphia, Pa.—E. Howard Lanagan has been awarded the contract to erect a motion picture theater for Arthur Blackburn at the corner of Forty-ninth street and Woodland avenue.

OPERATORS ARE NEITHER DISHONEST OR FOOLS.

By F. H. Richardson, Chicago.

The Man About Town makes sundry and diverse remarks concerning operators in July 3d issue, which same doubtless caused the said M. A. T. sleepless nights in their evolution and final perfection. Without defending any operator, if any there be outside the over-vivid imagination of the superheated gray matter of some exchange manager, who switches service in return for a monetary salve, let me say right here and now that the average exchange is receiving fully the measure of "fair dealing" that is coming to it!

What sort of a dose does the average purveyor of films hand out to the operator, huh? Oh, he is simply wild to treat the operator right—sure he is. (May the Creator forgive me for that lie.) Films with no leader, ditto tailpiece; films with loose patches; films with missing sprocket holes; films with patches made with glue, which sound like a switch engine with worn tires negotiating a frog when they go through; films that would make a deluge retire in crestfallen, blushing confusion. My experience is that the film exchange is amply and abundantly able to take full and complete care of itself, and anyone who succeeds in getting anything on one of them is but playing even. I don't approve of any operator doing dirty work, however, but I very much doubt if Mr. M. A. T. could find much of the work complained of if the real facts were sifted out from the chaff of talk. An exchange solicitor who loses a customer, with or without just cause, likes to lay it to someone, of course. That is but natural! And who so handy as the operator? He's a poor, underpaid devil, anyhow, and an ideal goat. Ergo, he's "it." As to operators experimenting with the light, showing supposedly non-inflammable films to friends: All I can say is that Mr. M. A. T. has dreamed his dream backwards and got out of bed upside down. No operator would, or will, think of such a thing as turning the light on a film he does not know to be non-inflammable. Operators are not fools. They have some brains, Mr. M. A. T., even though you, in your superior wisdom, may not think so. Mind you, I said **operators.** If you were speaking of dubs and would-be's, say so. Choose your words, Mr. M. A. T., or kindly swing your under jaw upwards and prop it in place. Don't insult operators by insinuating that they will run a deliberate and needless risk of burning the building down unless restrained by the wise manager or owner. If you really mean that some would-be's may do so, kindly say what you mean.

Really, the writer is tired of seeing every wiseacre jumping onto and eternally criticising the hardest worked and in every way most abused man connected with the show. It is the operator who gives the show. It is the operator who is cooped up in a little iron-lined box when the thermometer is 100 in the shade. It is the operator who has to take the credit with the audience when he has to stop the show to mend a bum patch sent out by a film exchange. It is the operator who gets roasted by the audience every time, when nine times out of ten the fault is with the junk handed him to make a show with. It is the operator—but what's the use? I could fill a page! I wouldn't object to writers, even though they did not know a cam from a crankshaft, handing incompetents as many "bunches" as they desire; but please bear in mind that there are some real operators—men of knowledge, experience and mature years—who do not relish blanket insinuations of dishonesty or ditto of criminal foolishness.

HAS STRYCKMANS RESIGNED?

It was rumored around town this week that Mr. H. J. Stryckmans had resigned as Secretary of the International Projecting and Producing Company. When our representative called upon Mr. Stryckmans he would neither affirm nor deny the report and simply said that he had nothing to say for publication. Mr. Murdock could not be located, but the report has been so generally circulated that there must be some foundation for the rumor. When we reflect that it was Mr. Stryckmans that organized the company, and that he has been actively engaged in promoting its interests ever since, it seems untenable that he should resign from the position of secretary unless it is to take up that of general manager. It is well known that Mr. Murdock's private interests prevent him giving proper attention to the management of the affairs of the International Company, and as there has been no other official head to direct matters it is common report that this is the reason why the company has failed to score the marked success in their special field that they might have attained.

Kansas City, Kan.—George and Ed. Grube are erecting a new moving picture theater at 546 Minnesota avenue.

HUNTING AFRICAN BIG GAME IN THE JUNGLES OF CHICAGO.

From the Chicago Sunday "Tribune."

How to shoot a lion in the jungle near Mombasi, Africa, without going any farther than Western avenue and Irving Park boulevard:

First—Get your lion. Almost any sort of lion will do so long as he has four legs, a waving tail, and a fierce expression.

Second—Make your jungle out of 5 cent bamboo fishpoles, artificial palms, and several weeks' work on the part of stage carpenters and scenic artists.

Third—Engage a gang of native beaters from South State street, including one giant with magnificent torso development, who looks good in the near-altogether.

Turn your lion loose in your encaged jungle, prod him in the ribs with poles and other annoying things, and then——

Let him have it with three polyscope cameras, a 303 high power rifle, and develop your films and sell them around the country to moving picture exhibitors for a total of something like $15,000.

That's the way to shoot a lion in the wilds of Africa on Western avenue, according to the theory and practice of the Selig Polyscope Company, who put Roosevelt through his Smithsonian Institution stunt long before the doughty ex-President ever filled a rifle magazine on African ground.

They didn't call his Roosevelt. Professional courtesy prevailed, and the nearest they came to it was to label the baggage unloaded at Mombasi with the significant letters "T. R." But it was Teddy, all right. Look at the photographs, note the flashing teeth, the "dee-lighted" expression, the strenuous life postures, and see if you don't recognize Theodore, or the nearest thing to him that can be materialized in Chicago at the present date.

Take Street Car to Africa.

It all happened one bright April day in the big inclosed yard out on the wild prairies of the northwest side. It was a queer place to go to kill a lion—you take the Northwestern L part of the way, and then change to a street car—but there are advantages to this sort of hunting. In the first place, you can get back home in time for a home cooked dinner, you don't have to get seasick making the trip, and the nearest thing to a jungle fly that fell to the lot of the intrepid nimrods was a specimen of the common house variety that rode on the lion's back when they put him into the ca—native jungle.

But don't fancy for a minute that even lion hunting a la moving picture is free from danger. On the contrary, it is just about as exciting a proposition as ever came off anywhere. Each and every man, woman and child who took part in the hunt is willing to testify to this fact, and two moving picture men and one certain newspaper photographer swear to this day they owe their lives to the fact that in an emergency they can make Sig. Dorando look like a hitching post for speed in a sprint. This proves the truth of the old adage, "once a lion, always a lion," even in a moving picture.

Eight thirty a. m. saw the hunting party assembled at the time clock, whence the start for the jungle was begun. It took some time to cross the Atlantic—the big yard—and it was well on toward noon when "The American party" arrived at "Mombasi." The coming of the famous party was heralded by several dozens of shivering colored persons, who scurried up the landing stage—right in the eye of the camera—bearing on their glistening backs the famous baggage marked: "T. R." A large white person in the kahki uniform and pith helmet that all good African huntsmen wear, superintended the movements of the dusky crew, and then——

There was a kneeling and bowing on the part of the black population, and lo, and behold, the celebrated American party—teeth, glasses, Kermit, and all, hove into focus. Even if he hadn't worn the teeth or glasses you would have known him by the energy in his movements. He stepped around like a man living up to a strenuous reputation. He chased the colored gen'men to their respective duties, shook hands, smiled, and posed with a speed that taxed the cameras to capture. It was Teddy sure enough, and every time he got out of the scene he took the world famous teeth out of his mouth and said:

"Whew. These things are hard to wear. It must be fierce to have 'em growing on you."

"Roosevelt leaves for the jungle," called the producer. There was a hurrying and scurrying of horses. The party was mounted, and to the tune of native African cheers and frantic gestures of delight on the part of the assembled populace, the party rode out of view, Roosevelt waving his rifle above his head to show what was going to happen to poor Leo when he met him face to face.

Setting Up the Jungle in the Studio.

Manufactured Jungle a Reality.

The scene shifted. It was the jungle now—a cage about sixty feet long by twenty wide, with the best jungle scenery to be purchased or manufactured in the city. A fine spring breeze agitated the bamboo and palms, and no one could be blamed for feeling like a real hunter when he faced the scene with a rifle in his hand. It was real enough to satisfy everybody, even unto the critical producer, who insisted on getting the last touch of atmosphere into every scene.

"You've got to have the real color in a moving picture show as well as in a stage production," said he. "We come as near to doing the real thing here as it can be done. Get ready for the hunt!"

From the vantage point of the camera men, who stood on a platform erected twelve feet above the ground, in order to be above the bars that formed the side of the cage, one could make out the jungle king as slowly and suspiciously he trod his way out of the wheeled cage and slipped through the gate into his native atmosphere. The gate was shut behind him, and he was trapped.

He didn't like it at all. Being a regular lion, he gazed around at the African foliage waving about him and shivered. Never had he seen anything like this. The jungle frightened him. He felt lost and yearned for the comforting bars he had known since his happy childhood days, and he began the wildest sort of a race through the intricate jungle paths, looking for some nice safe cage where he could lie down in peace and comfort.

From the camera platform it was the most realistic thing in the world. King Leo first picked out a path that led straight toward the film operators. His head rocked from side to side, and his tail waved in a way that made even an inexperienced lion killer apprehensive. Right in front of the picture men he changed his mind, decided to forego an attempt at leaping the bars, and dove back into the brush that hid him from view.

But he had left his track in the soft earth of the path. His doom was sealed from the moment he took that little stroll. Only a few seconds elapsed before there came creeping out upon his trail the chief of the native hunters, the great African tracker, who had come all the way from his south side home to see that the hunt was well supplied with the proper color. On all fours, his sharp eyes scanning the ground, the tracker crept forward. At the sight of Leo's broad tracks he stopped, bent closer to the ground, then leaped straight up in the air and waved frantically to the rest of the party.

They came forward on the run, Teddy, Kermit, and the great English hunter, whose guests they were. The great man got down to examine the tracks, made sure it was a lion, then he, too, waved his arms in frantic delight. His teeth gleamed some more, and native tracker and ex-President shook hands and Teddy said right out loud: "Dee-lighted!"

Primitive Wildness Aroused in Lion.

The hunt was on in real earnest now. The white members of the party retired for the nonce, and to the fore came a crew of native beaters, stripped to waist and armed with

everything that might be expected to scare a lion out into an open spot, where Teddy might have a chance to bring him down.

The beaters disappeared, and again King Leo held the center of the stage. He was getting excited now. Animal instinct told him that he was being followed, and possibly he had read the Jungle News and knew that Theodore the mighty was on his trail. At all events, his movements became wilder and more natural.

Who knows—perhaps poor old King Leo knew that while the hunt was artificial in some respects, for him it was going to end like the real thing? Who knows but that his animal instinct told him he was to be butchered to make a moving picture film? Who knows but Leo saw his finish?

Certainly he could have been no wilder under any circumstances. He was raving now. His body dropped close to the ground, like a cat stalking his prey, and he eyed the human beings in sight with the malevolent gaze of an animal picking out the choicest morsel in a herd. Nearer and nearer drew the beaters, and wilder and wilder grew the lion, until at last he dashed back into the jungle like a flash of tawny light, and hid himself in the impenetrable tangle of brush.

From here he would not stir. The shouts of the beaters were of no avail. Leo clung to his cover. There was but one thing to do; desperate action was needed; Roosevelt must dash into the jungle and beard the lion where he lived.

Everybody took a long breath and braced himself for the shock. The crucial moment was at hand. Hitherto it had been something like a play; now it was getting to be the real thing. The camera men up on their lofty platform looked down and estimated their chances in a sudden leap for life. The producer bit his upper lip.

"Are you ready?" he called.

"Ready," replied everybody concerned.

Photographers Break Jumping Records.

There was a puff of smoke and the sharp crack of a rifle back in the jungle. The next instant there was a roar such as no lion ever turned loose in a cage, and Leo, his lower jaw broken by the bullet that went too low, burst out into the open, straight for the men on the high platform.

The vertical bars that inclosed the jungle were twelve feet high. Twelve feet is a good healthy leap even for a wounded lion, but Leo went into the air as if he was going to clear it with something to spare. Then it was that the two polyscope men, Tom Nash and Charley Turner, and the staff photographer, broke the world's amateur record for high jumping and quick sprints. They took one last, lingering look at Leo's gleaming jaws. Then they jumped. Recovering their footing, they sprinted, Nash in the lead, Turner a good second, and the staff photog. working his short legs like pistons to bring up a fair third.

Back in the jungle Leo hit the bars about eight feet from the ground, fell back, and retreated, bleeding, to the jungle.

The camera men went back to their positions. Again the stage smoke puffed in the jungle, again the real rifle spat out its smokeless charge. No bungle this time. There were two shots. One hit Leo in the right eye, the other went an inch above. Leo never stirred. He was killed as dead as anything that Teddy ever brought down in real life. Down on the home made jungle ground he sank at full length, and then and there he passed from the world of moving pictures into that happy hunting ground of wild animals, where hunters do not exist, or if they do, it is the animals who have the guns.

The Lion. Congratulations.

Bringing the Lion into Camp.

"Get him!" cried the huntsman, by this time worked up to a state of real excitement.

The big native tracker, always on the job, burst through the underbrush and found the slain monarch. Again he raised his war cry, and again the party came hurrying up. The great English hunter took the lion by the tail and dragged him out into the open. Then came Teddy, his teeth gleaming as they never gleamed since the charge at San Juan hill, his neckcloth fairly dancing with excitement, his whole appearance shouting the triumph of the successful hunter.

The picked Leo up and looked him over. They counted the bullet holes and shook each other by the hands, Teddy and the black tracker almost falling over themselves in their mutual joy. Then everybody did a war dance around the corpse and Kermit wound up the scene by scaring the wits out of the "natives" with his camera.

Natives Do War Dance Around Corpse.

But the realism didn't cease here. They tied the game to a long pole and carried him back to camp. Here he was hung up and skinned. It was night now in the jungle, and the glow of the campfire reflected from the dark bodies and from Teddy's teeth made a picture never to be forgotten so long as the film remains in use. Altogether the hunt was voted a success, and everybody punched the time clock and went home, well satisfied with the first presidential day in the jungle.

"Only one thing about it that I don't like," sighed the wild animal man.

"What's that?"

"Well, there's a perfectly good lion, costing $300, that we can't use again."

And when you see the films you may agree with him that it's too bad. At the same time you will apperciate the realism of the hunt. One part—the most thrilling, perhaps—you will miss. The picture men refused to contribute their high jumping specialty to completing the truly exciting picture of How to Shoot a Lion Without Leaving Home.

Houston, Texas.—E. C. Greeley has purchased the Happy Hour Theater, located at the corner of Texas and Fannin streets, and has taken possession.

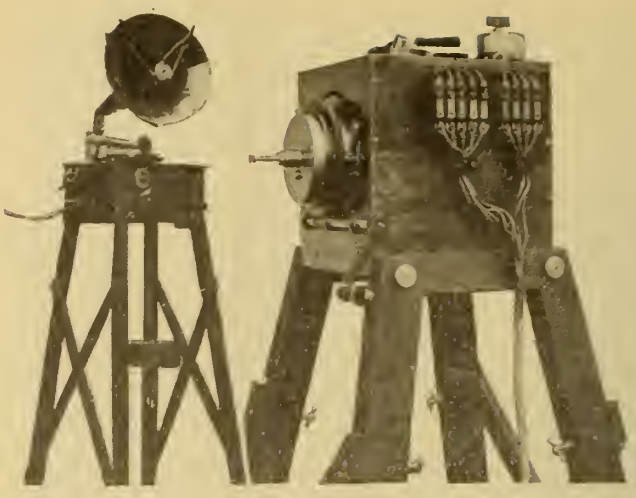
COMBINING THE MOVING PICTURE AND THE PHONOGRAPH.

By Robt. L. Hastings.

I.

Ever since moving pictures commenced to be used before audiences, the idea occurred that it would add greatly to the effect of the pictures if we were able to operate a phonograph at the same time as the picture apparatus, so as to give the sounds of the voice or of musical instruments or any such effects which can be imagined, at the same time that we observe the movements of the image on the screen. The simplest case of this kind is, for instance, an opera singer whose movements are given upon the screen while the air is produced by the phonograph, and this will give a very realistic effect. Many are the combinations which can be imagined in such cases, and we have here a wide field of application for the phonograph and picture machine working together. At the outset, it would seem a comparatively simple matter to work such a combination of the two apparatuses, especially as inventors have solved far more difficult problems connected with electrical and mechanical devices. However, the fact that even after the picture machine has been in use for exhibition purposes for so many years we do not find that it is worked in connection with a phonograph shows that there must be some reason why the combination could not be carried out on a practical scale.

To work a phonograph and a picture machine in combination, we find that there are two main points to be considered. Take the case of a singer, for instance. We require to produce a picture band and corresponding to this a phonograph record, so as to afterwards reproduce the two records at the same time. First comes the taking of the record, and this is a comparatively easy matter. In a properly lighted place we set up a phonograph, which is preferably driven by a small electric motor, and the phonograph mechanism is coupled to the moving picture machine by means of a simple rod coupling which passes across from one apparatus to the other. In this way, while the artist is engaged in singing the air and making the usual gestures to accompany it, we take the moving pictures in one apparatus at the same time that we secure the phonograph record in the second apparatus. It only remains to reproduce both the records at exactly the same speed in order to realize the combination which we mentioned at the outset. Were the phonograph and the picture apparatus now to be connected mechanically in the same way, of course we would have no difficulty in projecting the pictures on the screen and hearing the sounds at the same time. But here comes the difficulty of the matter, seeing that in practice we are not able to connect the two apparatuses mechanically. This is evident when we consider that the moving picture apparatus must be placed at the back of the hall, at least according to the usual practice. On the other hand, the phonograph could not be placed beside the machine, as the mechanical coupling would require, as when in this position it could not be heard by the audience. What is needed is to have the picture machine placed at the back of the hall and the phonograph placed at a point near the stage or the screen, but in order to do this it is evident that the two apparatuses must be widely separated. But it may be asked why the two machines cannot be run together and at the same speed by the use of two similar electric motors mounted upon the same line. We have numerous examples of electric motors which are used in this way, and especially



the type of alternating current motor known as the three-phase motor is adapted for the purpose, and two such motors when placed on a common line are known to keep at exactly the same speed. One such motor would be coupled to the picture machine and the second motor would work the phonograph, so that at first sight the matter is a very simple one.

The best answer to the question as to why the system of two motors is not used will be found simply in the fact that up to the present time we do not find that inventors are applying it on a very extensive scale, and therefore we conclude that there must be certain difficulties which prevent the use of this method in practical work. Such is, in fact, the case, but the reasons why the system cannot be employed lie in the domain of electrical problems, and these, as is well known, are often quite complicated. We will not consider this side of the question, as it would have but little interest, but will speak of the new method which has been brought out in France by a well-known engineer, Capt. Couade. After considerable work upon the question, he has now succeeded in overcoming the difficulties which the question presented and is able to operate the two apparatuses at the same speed by an electrical method. This is not the same, however, as the simple use of two electric motors on the same line, and is, in fact, a departure from this practice which is quite ingenious.

There is another point in the problem which must also be looked after if we wish to operate the method without any risk of failures. Not only must the two apparatuses run at the same speed, but in order to have at all times the exact concordance of the sounds and the movements we must be able to have some control over the apparatus, otherwise any slight mishap would put them out of step and this would spoil the whole performance. We thus need an adjusting device which the operator can control at any moment so as to put the machines in step during the performance. Such a device has also been realized by Capt. Couade in an ingenious way. It was while he was experimenting in another field that he found the method of working two apparatuses at the same speed, and he at once realized that it could be very well applied for the moving picture combination, so that he made arrangements with the Pathe firm, who have their large works in the suburbs of Paris, in order to set about constructing an apparatus of the kind. In this work he was aided by M. Marette and also by one of the skilled constructors of the factory, M. Continsouza. After some time they succeeded in producing the apparatus which we illustrate here.

There are two distinct parts to the apparatus. First, a phonograph which is driven by a weight. The weight is suspended from a cord which is wound about a drum on the inside of the phonograph box, so that the phonograph mechanism is operated by means of the drum. But at the same time the drum operates another device, which is the principal point of the system. This is an electrical device known as the "transmitter," and it is made somewhat like the commutator of a dynamo machine. Its object is to take the direct current from the lighting mains, for instance, and to convert it to three-phase current, so as to be able to operate a special kind of three-phase motor upon this current. The direct current such as is frequently used on city mains would not answer for operating the distant motor of the picture machine, but by converting the direct current into three-phase alternating current we are able to operate the distant motor. It will be outside of our present limits to enter into the details of the transmitter, and, besides, the theory of the instrument is a somewhat complicated one, but the general

action of the "transmitter" and the motor will be readily understood. The transmitter is not a dynamo, nor does it contain any other parts than a revolving contact device combined with a set of electrical resistances, so that the current is made to rise and fall in a regular way as the instrument rotates, and thus the current given out from it has a regular wave-like form such as we have in the usual three-phase currents. Such current is now sent over a connecting wire (a flexible cable is used in practice, having three wires) to the motor which is mounted along with the moving picture machine. The motor is of a special kind and differs from the small motors which we usually find employed for driving different machines, but it is no larger than these, and, in fact, it is of light weight and takes up but a small space. If anything, it is cheaper to build than a motor of the usual kind, and, far from being complicated, it is, in fact, much simpler. The motor placed on this current line will run at exactly the same speed as the transmitter and also the phonograph, which is connected to the same mechanism as the latter, for the reason that the speed of the moving picture motor depends upon the number of pulsations per second of the current, and this in turn depends on the speed of the "transmitter," so that we now have the two apparatuses running at exactly the same speed. This has been proved very well in the practical working of the machines on this system. In practice it is found more convenient to mount the motor and all the parts belonging to it in a small box, which is quite easily carried about. When used with the picture machine there is a coupling rod joined on to the projecting end which is noticed on the left, and the other end of the rod, which is 2 or 3 feet long, is coupled to the picture machine. The motor box is set up on a folding tripod somewhat like a camera tripod, so that it is readily moved about and adjusted next the picture machine.

II.

By the present method the operation is a very simple one. We first set up the apparatus for taking the record as we mentioned above, using an ordinary phonograph (and not the weight-driven phonograph), which is coupled by a rod to the moving picture camera, as will be noticed in our engraving. In this way we produce a moving picture roll and the corresponding phonograph record upon a disk. Although a disk phonograph is used here, there is nothing to prevent the use of a cylinder phonograph by changing the apparatus somewhat. We now remove the disk from the phonograph and transfer it to the second or weight-driven phonograph, which is mounted near the stage where the pictures are projected. The current from the electric lighting wires of the building is brought to this point by flexible cable or any suitable wiring, and the wires are connected to two screw connections on the phonograph, which, it will be remembered, also contains the electric transmitter. This current must be direct current and not alternating current, as the latter would not answer the purpose. There are on the phonograph case three connecting plugs, which are connected by flexible cable or otherwise to the motor of the moving picture machine at the back of the hall, and the motor box has three like plugs for the cable. It only remains to start the phonograph by allowing the weight to descend and the current is now sent into the motor. The motor starts up automatically at the same rate as the phonograph and comes up to speed at the same time, and after this the phonograph delivers the record at exactly the same rate as

the moving picture machine projects the pictures, so that the singer's position and movements correspond always to the musical air.

One point which we already mentioned must be looked after if we are to be able to use the present method without any mishaps while it is running. Were the picture band and phonograph record both perfect and no accidents occurred during the running, we would have them exactly in step all the while, but it might happen that the phonograph was not started up with the needle on the marked point, or else while it was running a shock might be given to it which would make the needle jump over some distance on the record. As to the picture film, we might need to cut out some parts of the film if they were faulty or for other reasons, so that we could no longer match it with the phonograph record. It is quite necessary to have a device upon the electric motor which drives the picture machine so that we can have some control over the machine without needing to stop its working. Besides, the picture machine must be run at about one-third of the motor speed, as the latter is too high to allow of a direct coupling to the picture machine. Capt. Couade combines the gearing for reducing the speed with the controlling device in such way that by turning the handle which is noticed upon the motor box we can act upon the gearing and cause it to work faster or slower by turning the handle forward or back. Turning the handle around once allows us to catch up one image of the picture film, and by turning it quickly we can catch up two or more images as we wish. The phonograph can be caught up in the same way, usually by a few turns of the handle. When the needle has been thrown over into the next spiral groove of the record, which is an extreme case, this can be caught up by making ten turns of the handle, with the apparatus working all the while. The operator soon learns to use the handle so as to keep the records always in step. Another arrangement which helps the working of the machine considerably is the use of a telephone so as to connect the phonograph with the cabin of the picture machine, and in this way the operator can always hear the phonograph in spite of the distance at which it is placed. In the present apparatus, the small telephone is noticed suspended across the mouthpiece of the phonograph, and a flexible wire connects it with the telephone receiver placed in the operator's box.

It is to be noticed that the present apparatus has been designed so as to use it with any ordinary moving picture establishment without making any changes, and anyone can set it up in a very short time. The operations of mounting are as follows: First set up the motor box on the tripod and adjust the height so that the motor shaft comes on the same line as the moving picture shaft. When this is done, we connect the two by the short piece of coupling rod. Second, upon the motor box there are three pairs of contact plugs with the names **line, motor, battery.** The first plugs are connected to the line coming from the phonograph, the second to a rheostat which is used for regulating the motor speed, and the third to two cells of dry batteries which serve for the telephone and electric bells. In this way there is no mistake to be made, and the apparatus is ready to work. To operate the phonograph, we place the needle at the marked point on the disk and then wait until the operator sends a signal by an electric bell, when we start up the phonograph. Before sending the starting signal, the operator has brought the first or starting image into place, and when this is done

he pushes a button for setting his motor ready to start and also sends the signal by the electric bell. By listening in the telephone, he is sure that the phonograph has made the proper start.

The scope of the present apparatus is only limited by the shortness of the phonograph record, and as this does not allow us to take scenes of any great length, we are obliged to content ourselves with these for the time. However, it is possible that before long some means will be devised for taking long records, so that when this is done there will be nothing to prevent the reproducing of an entire opera or dramatic piece of any kind. Capt. Couade states that he is at work upon this very interesting question, and should he bring out anything new we will not delay in bringing it before our readers. Even in the present stage of the work, we are now able to reproduce songs or short dialogues, and this will already add greatly to the attractiveness of the exhibitions.

Before leaving the subject we may mention one point which has not been brought out, this being in connection with taking the combined record in the phonograph and the picture camera. If we suppose that an artist is stationed before the two apparatuses for taking the sounds and movements, he must speak or sing into the phonograph when quite near the mouthpiece, otherwise the record will not be well registered on the disk. But when in this position he is hampered in making the gestures which fit the words, so that these cannot be made properly. In practice it has been found best to make the records in the following way so as to secure a good result: First the artist sings into the phonograph and the record is taken while the moving picture camera is not working. Next, the phonograph is made to give out the song, etc., and at the same time the artist stands off from it and in a free position in front of the picture camera so that the pictures can be now taken. By listening to the sounds, the artist is able to make the gestures which are to accompany them, and at the right time. To do this takes some little practice, but in the end it is not hard to carry out, and the records are taken in this way in the exposure galleries of the Pathe Company. Very lately the apparatus has been placed before the public at an exhibition which is being given at the Cirque d'Hiver, one of the large halls in Paris, and we will have occasion to speak of this performance in another account.

TAFT SEES HIMSELF "AS OTHERS SEE HIM."

Laughs at His Own Energetic Gestures on a Moving Picture Screen.

President Taft looked at himself in moving pictures at a 5-cent nickelodeon in Washington last week. A chair of comfortable proportions was provided and the President sat in comfort, observing himself as he addressed the assembled Confederates and G. A. R.'s at Petersburg, Va., on May 19.

Mr. Taft watched the pictures with interest, but without manifestation until the Taft on the screen began swinging his right arm and shaking his fist at the Taft in the orchestra chair. Then the President found the spectacle so funny that he burst into that hearty laugh that has become famous. The laugh was infectious, and in a moment the crowd of spectators were on their feet, laughing and cheering.

The President went to the show in his automobile, accompanied by Senator Bourne, Gen. Clarence Edwards, Capt. Butt and Representative Lassiter.

When the pictures had been shown the lights were turned up and the band played the "Star-Spangled Banner." The spectators rose as the President and his party left the little hall. The party then went to Chevy Chase and played golf.

ENTERPRISE DISCOVERS A NECESSITY.

Through the enterprise of the management of the Open Air Theater Park, 138th street, between Third and Alexander avenues, a place of amusement has been established that has positively proven to be a necessity; the large attendance shows that it is appreciated.

The checking of baby carriages is a feature that cannot be too highly praised, as it gives the mother an opportunity to join the rest of her family and enjoy the show from any part of the park she desires. Another good feature is that all kinds of refreshments, such as ice cream, soda and other temperate drinks, are served at 5 cents a portion. Should anybody desire something more substantial they can get fresh frankfurters or hot corn at 5 cents. The program lasts three hours.

Bloomington, Ill.—Chris. Jackson has purchased the Scenic Theater here, and is now in possession.

Comments on the Week's Films.

"A Convict's Sacrifice."—A soul-stirring drama from the Biograph studio, which is made even more touching by excellent acting and good staging. Like other recent dramas from this company's headquarters, this is certain to appeal to a large number of those who see it because it is so good, and because it teaches a lesson that is admired and recognized by everyone, regardless of his condition or circumstances. To be made to understand that a man is a man, whether clad in the stripes of a convict or in a dress suit, is something worth while, and in this picture the Biograph people have emphasized this point very forcibly. It is one of those heart stories which appeals because it stirs the best that is in one, because it makes one feel that after all it is well worth the struggle required to do something which benefits another. And when this lesson is taught by a convict it becomes all the more impressive and convincing. The acting is above the average, and the climaxes are wrought out with a nicety of interpretation which makes them especially impressive and causes one to almost feel that this is no picture drama but real action which is taking place while the spectators look on from a distance, unable to assist, but only to see what can be done under some circumstances. And when the sacrifice is complete, when the convict, at the supreme moment, when he has done all for the man who befriended him that can be done, falls a victim to the gun of the vengeful guard, one feels that it is better that his life should end thus than that he should be again robed in stripes and forced to perform the hard, daily task of the convict. The testimony of his manhood is too convincing to make one want to see him incarcerated again. Death is far better. His spirit, at least, is free.

"Bewitched Manor House."—An interesting picture from the Pathes which furnishes opportunity for the introduction of various forms of magical personages and animals, something in which this house excels. The picturesque ruined castle is well worth a picture by itself, but after the travelers have entered and the wierd spooks and other strang objects appear the film assumes even more interest. Then, just as things are becoming so disturbing that they seem unbearable, a fairy appears and with a wave of that wonderful wand transforms it all into a most beautiful abode, inhabited by gallant knights and beauteous maidens. No wonder the weary travelers felt as though it was a proper place to rest. The film is good technically and the magical portion is managed with skill and judgment, as is usually the case with the Pathes' magic pictures.

"Little Busybody."—A comedy from the Pathes' studio in which a professor's grandson is made the agent to disclose some interesting bits of scientific knowledge, as well as other matters equally interesting, if not quite so instructive. The film is well worth seeing and is a welcome departure from many which have been seen supposed to represent scientific subjects in some odd manner.

"The Romance of a Stranded Actress."—This picture from the Essanay studio contains many truths which should be heralded far and wide. It lays bare the hypocrisy of many who are saints in church, but devils outside. It is the usual story of the flight of the manager of a theatrical troupe, leaving his company stranded in a New England town. The leading lady, Agnes, as sweet and loveable a character as has been seen in motion pictures for a long time, is hurt by an automobile, and therein lies the opportunity for the village hypocrites to denounce her as an actress and refuse to take her in or even assist her in her trouble. When the parson takes her in, a committee from his church calls upon him and asks that he either turn her out or resign. He resigns, but as he goes about from place to place he makes discoveries which change the whole current of thought and action. One of the women he finds playing bridge. One of the deacons he finds somewhat intoxicated, with the whiskey bottle at his elbow. And with these matters in mind he returns to his home, but is speedily waited upon by a very abject committee who beg him to remain. The story is simple, yet it contains the strongest heart interest. And this unveiling of hypocrites, that is the best feature of the film. With the greatest reverence for the church and its members who are sincere, this film appeals to the writer as exceptionally good because it illustrates in a very graphic and personal way the hypocrisy which has come to be the great canker sore of the church. The picture should be a moral power in assisting those who are struggling against this evil (which was an evil two thousand years ago) to overcome it. The staging and acting are exceptionally good, while the photography is in the main satisfactory. The

later Essanay films have shown technical improvement and the defects in this one do not mar its excellencies seriously. It deserves a long run and should teach a powerful lesson.

"The King's Conspiracy."—In this Urban film there is plenty of romance, much melodrama and a love story which is absorbing enough to keep everybody interested. To be a young recruit and perform such valiant service in behalf of a friend that one is rewarded by the king and also wins the hand of a charming girl should satisfy any beginner in the art of war. Films like this are interesting. The average audience can understand the story and the strong action keeps them watching to discover the next denouement. Good photography, good acting and good staging combine to make the technical features of the picture satisfactory, while the story itself develops interest as it proceeds. There is killing and fierce duelling, but a reason exists for it, and duelling in defense of a friend is allowable, even though death supervenes in some instances. One always feels that the one who is killed at least had a fair chance and could defend himself. If he failed perhaps it was his just deserts. The film is good and if a manager wants something alive and something that will arouse and hold the interest of an audience he can find it here.

"Sweet and Twenty."—The Biograph people have produced a film which will warm the hearts of the older ones who see it, since it will remind them of the time when they, too, were twenty and love's dream was young, and there were quarrels and reconciliations, and a determination to kill one's self because life wasn't worth living after one of those lerce misunderstandings which occur between kids of this age. One may not think that romance is as interesting as this, but if one will recall some of one's own escapades of a similar character, then this picture will appear more like a page out of one's life, modified a bit so that those who remember will not know it is yours. The quarrel and the making up are extremely well done. In fact, there doesn't appear to be much chance for criticising the acting of the Biograph Company these days, while technically there is little that could be improved. The film is good and deserves wide distribution that the millions may enjoy it, too.

"Jealousy and the Man."—If one wants an exhibition of the blundering misunderstanding of the average man this Biograph film will supply it. Here is a man getting jealous of his best friend because he discovers him whispering with his wife and when he sees a note slipped by the wife into the friend's hand he goes stark mad and prepares to kill them both. They reciprocate by making him numerous presents in memory of his birthday. This is all admirably acted and perhaps no better representation of unreasonable rage has been seen in some time. This film might serve as a lesson to those who are apt to be jealous of their husbands or wives. There is usually far less reason for it than the maddened individual supposes. Circulate this film and let it tell the story of unreasonable jealousy. It may exert a beneficial influence in places now unknown.

"Hiring a Girl."—A comedy from Lubin which shows the trouble Mrs. Newlywed experienced in visiting an employment office and getting chased by fifty or more women who wanted positions. She is rescued more dead than alive and taken safely home. The picture is funny and develops some new situations. Moreover, few who visit employment offices have this experience. It is usually extremely difficult to get a girl to go with you, let alone having half a hundred pursue you. Photography and action are alike satisfactory, even though the acting is largely rough house.

"Mexican Bill."—A Lubin Wild West picture, which has abuse of an Indian, the love of a girl and a cowboy, the ordering of the cowboy away, the attempted killing of the father of the girl by Mexican Bill, who had been handsomely chastized by the girl's cowboy lover, and finally a straightening out of the mix up which ends in Mexican Bill being presented with a necktie that is permanent, the exoneration of the cowboy lover and the marriage of the major's daughter to the cowboy. With these elements it would be impossible not to have an interesting film, and that is exactly what has been produced. The wild rush of the West is in it and there are plenty of dramatic situations which call for considerable self control to keep one's nerves steady. And there is applause when the affair is finished and everybody gets his deserts.

"Won in the Desert."—A Selig film which has snap and go enough to make it interesting, while the scenery represented is excellent. It is a love story, with the capture of the girl by Arabs as a motif and her rescue by sailors from a United States ship. Love stories are much the same, the only possible variation being in the details, and here there is plenty to keep up the interest as the party dashes across the desert, get into a running fight, push a foot bridge down and finally bring the captive safely to her mother's arms. Of course the young lieutenant gets the girl, as was intended, and what is additionally interesting, gets a partnership in a large business enterprise owned by the girl's father. The acting and staging are both in keeping with the subject, and details seem to be reasonably well worked out. Never having visited the desert it is impossible to say whether that is accurate or not, but those portions which are familiar deserve no criticism. The photography is good, which adds much to the attractiveness.

"The Bridegroom's Dilemma."—The Edison studio has turned out a bit of original comedy under this title which will arouse many hearty laughs before it disappears from the screens. For lack of a shirt, might be a sub-title which would express the situation of the nobleman about to be married when he spills coffee upon his drawer full of shirts, and has no others available. The Chinese laundryman who will give out nothing without a ticket, and other comedy features equally as good are introduced, and, as the nobleman is about to stand up for the ceremony the whole pile of missing laundry is dumped at his feet in presence of the assembled company. If anything more amusing or absurd has been conceived in months it will be well to bring it forth. The usual Edison quality in photography and staging add to the film's attractiveness.

"Casey's Jumping Toothache."—A bit of comedy from the Edison studio which is based upon the difficulties of the strong man who was made weak by a nerve racking toothache, and representing what happened to Casey at the dentist's where he was finally forced to take gas and had strange dreams while the tooth was coming out. Fortunately for Casey the dentist succeeded in disengaging it from his jaw and his troubles were mercifully ended.

"The Tomboy."—The Kalem Company has produced a film under this title which has many merits to commend it. For example, the scenery at the opening is exceptionally good. It is of Ladden Rock farm and is a beautiful example of a well kept estate. There is a girl who has grown up on the estate and is considered a tomboy, but who has many womanly impulses which develop with the picture. As is inevitable in a story, and perhaps many times in real life, she is loved by two young men, one of whom has been her companion nearly all her life. She refuses his advances, however, as well as the other, and there are a number of plots and counter plots by the villain to add interest to the occasion. Finally the whole matter works out satisfactorily and the young people are wedded. Dramatically this film is strong, just as many others from the same house have been strong. The acting is in keeping with the characters and seems to correctly interpret the conception of the writer of the story. The climaxes are well worked out and there is a continuity of interest which is maintained from the beginning to the end when the young man is pushed into the water and rescued by the tomboy herself. The denouement, where they talk it over and decide upon a wedding, is convincing and seems a fitting ending to an otherwise excellent tale. The photography is good and the action is well managed. The staging could not have been better and shows great care in working out the details. Altogether it is an unusually interesting film.

"A Case of Lumbago."—A Pathe which graphically illustrates the difficulties which beset a gentleman who attempts to keep a social engagement and look pleasant when he has lumbago and can't sit down. Notwithstanding his efforts he is given the cut by his lady friend who considers his disposition anything but charming.

"Sweet Toothed Dogs."—A Pathe which represents the difficulties which beset a dog fancier who, without thinking, gave a dog some candy. He gets a string of all the dogs in town after him, and they are followed by the people, the whole ending in a rough house at his apartments after numerous moving accidents and incidents by cab and trolley car. The action is lively, but the film possesses little point.

"Holding Up the Wedding."—A comedy from Pathe which deals with a delayed wedding, which served to supply opportunity for the inteded bridegroom to drink too much. There is little of interest in it, with scarcely anything either lively or original connected with it.

"The Monk's Mother."—A Gaumont in which the story is hung upon an unjust action of some French soldiers in killing a monk in Spain. Later the French officer who orders the killing seeks refuge in the house of the executed monk's mother, who gives him her son's gown to enable him to escape. As a lesson of good for evil the film is a success, but these pictures with unjust or unnecessary executions are

not desirable and the producers ought to seek other and more satisfactory subjects.

"Brown's Moving Day."—The head of the house, in this Gaumont film, decides that the operation of moving requires his personal attention. The result is amusing, wholesale wrecking of the furniture and everything else. The dangerous character of the gentleman becomes known and he is removed, and then the moving proceeds.

"McGinty's Sudden Rise."—An Edison comedy that will not fail to please. McGinty, the tempery foreman, blown up on a blast, ascends far into the heavens, and when he comes down leaves a track of devastation, and is minus several members of his anatomy, but after the surgeon completes his labors he goes back as sound as ever to his cheering men. It is something like extracting sunshine from cucumbers to get fun out of a quarry blast, but the Edison studio has accomplished it. Everyone laughs because it can't be helped. The film is a good one in every sense.

"True to His Master."—A Gaumont which enables that firm's trained dog to do another turn in digging out of the shed in which he was locked to notify the police of trouble and to find his blind master. The principal interest is in the dog and he does his part well enough to win applause.

"The Man in the Moon."—A magic film from the Gaumont studios which illustrates a battle in the moon, and a good deal more of supposed occurrences among the heavenly bodies. It is pleasing and is well photographed. The fact is that it is pleasant enough to make it welcome. The man who prepares the plays for the Gaumonts, or the one who selects them, perhaps, seems afflicted with a perpetual liver difficulty and selects generally only those more or less lugubriously inclined. Perhaps this was sneaked in without his knowing it. If that is the case some more sneaking should be done. It is a welcome change.

"Introduction by Correspondence."—This comedy by the Vitagraph Company may contain some truth which those who patronize the correspondence schools might well take to heart. The gentleman represented has a harder time, perhaps, than most correspondence students do, ending in prison, but maybe the principle involved is substantially the same. Anyhow, though this is for fun only, it might be considered seriously by those about to begin and be used as a warning.

"The Adventures of Fifine."—A Vitagraph drama which is lively and interesting and ends so happily that seeming inconsistencies can be overlooked. If an escape from a boarding school, a long pursuit and a tumble into the arms of the very man she was seeking to avoid is not sufficiently melodramatic to please the most ardent lover of sensations it would be difficult to conceive anything that would, and when a series of such dramatic situations are developed by such actors as the Vitagraph Company the snap and go of it can, perhaps, be imagined. Technically the film is good and the staging is fair.

"A Hot Time in Atlantic City."—A comedy drama from Lubin which is good, as all of Lubin's comics are, furnishing activity and amusement throughout its length. The tramps' good time is well worth seeing and will afford many people who have never been there some idea of what can, and perhaps does, occur at Atlantic City when the crowds are there for a good time. The scenario is good and there is much in this bit of drama which will interest, though its main purpose is to amuse.

"Living Dolls."—A Pathe which is scarcely a drama, yet has some dramatic qualities. It is what might be termed a not unpleasant story, yet having almost no point beyond showing how foolish a man may sometimes become over a hobby. In this instance, when the man was shown that his own people are better than living dolls, he gave up his quest and decided to live for them.

"Champion Heavyweight Lifter."—A picture from Pathe which may have point in the country of its production, but which carries little of interest here because such street performances as are here characterized are unknown in this country. The nearest approach to them are found in the side shows at the popular resorts. But everybody will sympathize with the fooled crowd in their efforts to give the fake performer a thorough lesson, which should have the effect of breaking him of deception in the future.

"Mother Goose."—A re-issue from the Edison studios which is decidedly interesting and will add materially to any program. It should appeal with especial force to children, and grown-ups who remember with pleasure their own appreciation of "Mother Goose" will be glad to see it as well. It is a succession of pictures taken from those old child melodies which give in a concrete form the conceptions of the stories. And the children who have seen this film and have watched the faithful reproduction of "Mistress Mary, Quite Contrary," "Jack and Jill," "The Old Woman Who Lived in a Shoe," together with many others, will be more than ever convinced that motion pictures are quite the most entertaining of all popular amusements. The action in these pictures seems to be about what the children would naturally expect, and the movements of the little boy, who is personally conducted by Mother Goose, is as natural as the actions of any youngster could be under such exciting and altogether delightful circumstances. One wonders, when watching a film of this sort, why more of this character of pictures cannot be made. They are far better than those in which murder, suicide and homicide are so common, and it is certain that a majority of the audiences in any American theater would be better satisfied with them than it is with the pictures which represent the cruelties of war or the horrors of brigandage.

"Taking His Photograph."—This Edison film is supposed to be funny, but where the writer saw it scarcely a person in the audience laughed. It is too much on the order of rough-house, and recently rough-house pictures, excepting under rare circumstances, are not receiving the interested attention which was formerly accorded them. The technical quality is satisfactory and perhaps such dramatic interest as it possesses is up to the required standard, but it is a picture which would not have been seriously missed if it never had been made.

"The Last Confession."—Here is another of those gloomy pictures which one Gaumont producer seems to like to produce. This involves the substitution of a low-born child for a magistrate's child who died; and of course it turns out that the supposed son grows up anything but good and commits acts which taint the honor of the family. Just as the climax is reached the old nurse confesses and the son is sent to his parents, only to find his mother dead. The question may well be asked, What good can come to anyone in seeing this picture? It has some dramatic interest, but it tells no story which either instructs or amuses, and presumably a story ought to do one or the other, or both. The ruin of the gaming table requires no illustration. Hence it would seem that this film might well be omitted.

"Papa's Hat."—A bit of comedy from the Gaumonts which is interesting because it is novel and involves the wonder of a child. The little girl's consternation when the opera hat opens is well acted, and later her dissolution into an interrogation point while the hat opens and closes itself is a novel ending to a reasonably interesting picture. Technically it would be hard to improve it.

"His Rival's Hand."—An Eclipse film which tells a somewhat involved story, so involved, in fact, that it is difficult to understand. There is a love story and a presumed rival, though just where a rival enters after a wedding, is not quite clear. Somehow he obtains possession of a gambling I. O. U. which has been given by the young man, and he undertakes to use this to force his attentions upon the young wife. The denouement is reached when the young man's father, who has been sitting unobserved nearby, comes forward and pays the debt and embraces the young woman, accepting her as daughter-in-law, even though the wedding occurred presumably against his wishes. The photography is excellent and the scenery included in some of the pictures is particularly attractive, which is its redeeming feature.

"Midwinter Sports."—An outdoor picture by the Vitagraph people which depicts interesting Winter sports in Michigan, where they harness dogs to small sleighs and race them as they do horses. It is a short, but lively, picture, and illustrates something which is not generally known. It is not photographically clear, but perhaps this minor fault can be overlooked because of the novelty of the subject.

"Maryland, 1777."—This film tells a story of the War of the Rebellion in which love, hatred, courage and treachery are presented in sharp dramatic contrast. The opportunity for good action and facial display of the emotions is well taken care of by competent actors, and after the opening scene is over, sub-titles are hardly necessary to explain the story, as the action and staging are so convincing. In the house where we saw this picture, a lady sitting in front of us turned and said to her escort, after an exciting scene, "That villain deserved his, anyway." Such side remarks show that the spectators have their interest aroused. The general quality of the work in this film, save for a few minor technical faults, is so superior to the early work of the Centaur Company that it is obvious that the Film Import and Trading Company made no mistake in contracting for their whole output. Advance notices of their next film, "The Power of Love," say that it will be again as far ahead of their last. This spirit on the part of an American manufacturer should encourage the independent exchanges and exhibitors.

Correspondence

HINTS TO OPERATORS.

By One of Them.

Reading, Pa., July 22, 1909.

Editor Moving Picture World:

Dear Sir—Being a constant reader of your valuable paper and being in the moving picture business for six years, I thought I would write you of some of my experiences and ideas of the business.

The picture business of to-day is rising in some things and falling in others. I regard the Motion Picture Patents Company as an advancement. At first the exhibitors were slow in grasping the idea, but now most all important exhibitors are licensed. It is a good thing, as it protects the exhibitors and gives them a better class of film. The censored film plan is an excellent one, as it will remove the stain that some petty film companies have placed on the business. No one can say anything against the moving picture as instructor. The invention of non-combustible film is another thing that will be a great help, but should not make the operator careless.

In getting around, I have met many good operators, and still more poor and unqualified ones. The worst ones, I believe, are right here in my own town. An operator's aim should be to get the best possible result, and as a good picture always talks well for the operator, what do they gain by carelessness? Practically nothing at all. Some operators I have met like to hurry through their work, and take no interest at all in what they are doing. It is much better to run the films at a natural speed, even at the sacrifice of running less reels. Reading while running is practiced by the best of operators, but is wrong, as the machine needs your whole attention. In some theaters I have noticed the picture to be out of frame for one to three minutes at a time, which is all due to carelessness. A good plan is to go over your film and take out all the places that are out of frame. It is most disagreeable to watch a picture and at the most interesting part have it jump out of frame. I think it also a good plan to have licensed operators in every part of the States, as there are too many so-called operators, whose whole experience lies simply in turning the crank. When a breakdown occurs it is a run to the machine shop, where he expects a man who has not seen a moving picture machine before to successfully repair it. The operator is not worth the name if he cannot repair his own machine when he has an ordinary breakdown. A manager should always furnish his operator sufficient tools and supplies. All operators should have a little mechanical ability, backed up with the knowledge of electricity. Yours very truly,

R. E. JOHNSTON.

THE FITNESS OF THE PRODUCER.

New York, July 26, 1909.

Editor Moving Picture World:

Dear Sir—In your editorial of the 24th inst. I see that you have an article entitled "Old Wine in New Bottles," which should be of great value to every producer who follows in the footsteps of our worthy neighbor across the sea (Pathe), who not only takes and bottles the old wine, but does it with such great effect that he is opening the eyes of the whole moving picture world. And why? Simply because he has the good, substantial material at hand, namely, the characters, and, most important of all, the natural scenery. But the base of his success lies in his ability in coloring his films.

Again, producers attempt work for which they are not properly equipped. Take, for instance, the film, "The Sword and the King." Look at it and see how many minor defects there are to be found in it. Of course, it is good, very good, but for all that, suppose that Pathe had produced the same picture and had colored it as he usually does ones of that type. I dare say that it would have been 50 per cent. better. And why? All he would have to do would be to look up some ancient castle, which would be quite handy, and right there he would lay the foundation of success, also he would have had just five times as many people in the attacking party that besieged the palace of the king and dethroned and killed the ruler. I must say that it looked very much out of order to see a handful of poorly armed peasants attacking a king's stronghold and battering down massive walls, etc.

But producers cannot create headliners every time. Take the Biograph's pictures, which are hardly excelled. Was their picture, "The Cardinal's Conspiracy," as great a success as the one that preceded it, namely, "The Country Doctor"? No. And what a simple, original picture "The Country Doctor" was! Yet, for all that, as I sat and looked upon it, my heart shook with sorrow, and when the picture was finished I turned and out of curiosity looked around me, and, believe me, I saw more than one strong-hearted man and woman steal their handkerchiefs to their eyes. Of course, that does not go to say that they should stick to that kind of picture, but it does prove that when they take hold of something that they can handle they do justice to it, and so it would be with others. You see the Frenchman has us handicapped on pictures of old world history, for he has everything conveniently at hand and the people over there understand more about kings and ancient stories than we do. Now imagine Pathe trying to put on a story about our Presidents, Mount Vernon, etc. What success could we expect? Did we not have a laugh at one of his pictures only a few weeks ago, namely, "A Western Hero"? Did he not show us **original** Indians, cowboys, etc.? Well, that goes to prove that the American people are more capable of producing American subjects than a foreigner, and vice versa. Get wise. Stick to things that can be made good and real, and we will have no regrets. And another thing—don't worry about Clyde Fitch and the like writing stories for moving pictures; they are not paying that kind of money. May be soon, but not yet.

WILD WEST.

THE PHILADELPHIA KICKER AGAIN.

Philadelphia, June 12, 1909.

Editor Moving Picture World:

Dear Sir—Well, the new measurement law has gone into effect. If a m. p. parlor is built large enough to hold 400 or more the authorities will tax the manager $525 per year. Does not than seem as if the grafters were getting in their fine work? But what can you expect? The exhibitors organized about a year ago to fight the $100 license. The first man that was to be put up as a test case got "cold feet" and laid down and "died." The exhibitors simply take the bait and swallow bait, hook and all. Now they are up against the real thing.

Truthfully speaking, the picture business in Philadelphia is not what it is cracked up to be. There are some 184 parlors in Philadelphia and not over 20 per cent. of them are making money. And why? If they will cut out vaudeville and give only the pictures and music they will come out all right. On Girard avenue there will soon be, within four blocks, five picture parlors with a seating capacity of about 3,000. In some localities this might be all right, but this thoroughfare won't stand it. The traffic is not there. It is a case of who will give the longest and best show to get the few nickels. The patronage is mostly drawn from poor working people who cannot afford more than ten cents per week.

Now for the film business: How are these for rental prices? Four reels daily change and machine, $31 per week; three reels daily change, good service (called the best), $27 per week; fourteen reels per week, ship seven twice weekly, $18. All the films one wants in good condition for $1 per reel. And these are members of the M. P. A. What is the business coming to? If you want more news of this kind I can furnish it. Yours truly, THE KICKER.

THE PROTECTION OF THE EXHIBITOR.

Racine, Wis., July 21, 1909.

Editor Moving Picture World:

Dear Sir—I am deeply interested at this moment in the article headed "Exhibitors Seek Protection," in which the writer of the letter wishes to have the Patents Company compel each exhibitor to give the same number of reels for a given price. You say in your opinion if the Motion Picture Patents Company were to do this and dictate to the exhibitor, etc., the next thing they would be asked to do would be to place their own men in charge of the show and turn the profits over to the exhibitor. Not that exactly, but it is well that the exhibitor and exchange be bound by an agreement.

When the Motion Picture Patents Company first came into the limelight, a good deal was said about the phonograph and the records. Can you buy a new Edison phonograph record anywhere for less than 35 cents? Can you find a retail store where records are sold where the Edison Company have placed their own men to run the business and turn the profits over to the merchant?

Moving picture machines, like the phonograph, are sold for amusement, and are of no more use without the film than the phonograph is without the record. If the producers all ask the same price for their film, why should not the retailers all get the same price for film of the same age?

If an exhibitor wishes to give three or four reels of pictures for 5 cents, he should not be allowed any new film.

You say "one old and one new reel is enough for 5 cents." That's where you are right, but I do not have to go over three

Are You in Doubt? Read This Letter

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THE Goodell - - - -

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BEARDSTOWN, ILL., July 20, 1909.

BRAYTON MFG. CO., Chicago, Ill.

GENTLEMEN:—In a recent letter you spoke of a young lady contest. Can you give me a few particulars about conducting it? What plan do you pursue in getting photos of the young ladies?

The baby contest is starting off on the right foot. Our receipts for last night were three times as much as for one week ago last night.

Very truly yours,
L. W. GOODELL,
For GOODELL & HARRIS.

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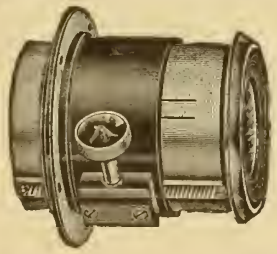

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808 Clinton Ave., So. Rochester, N. Y.

blocks from my own theater to see three and four reels of new pictures, changed daily, shown for 5 cents. I am using one reel and one song. Makes me look like 1 cent's worth, doesn't it? Is it right?

When I say new pictures, I mean pictures that are shown on release day or three to four days old. I am using first run. Monday, July 19, I used the Biograph subject released on that day. The other house had the same picture with two other reels of recent release. This is a very common occurrence. Mine is the first theater in this city to use moving pictures, the first to be licensed under the Patents Company, the first to try and make my theater along the lines of the Patent Company's ideas. The other house was licensed not more than three months ago and is controlled by a film exchange.

Why cannot the Patents Company, by one simple letter to this exchange, stop such competition or revoke the license? If I thought I had a ghost of a show, I would put on another reel, but the only thing I can see in it is that it would be to increase my expenses and have them add another reel to an already overcrowded program.

This letter is writen to show that prices can be made right, and not until they are made right will an exhibitor have any show against another who is owned or backed by an exchange. Ask the man who furnishes me with film, at whose very door this Chicago exchange has had the nerve to throw three, sometimes four, new reels of film daily. If they want the earth, I, for one, am willing to take to the airship as soon as they are safe enough to warrant me that they will not dump back to worse conditions than now exist. If I can get this letter through the lines, you may or you may not read it all. If you do, just forget it. That's what the Patents Company does.

Yours truly,
FAIR PLAY.

MORBID FILM SUBJECTS.

Vincennes, Ind., July 24, 1909.

Editor Moving Picture World:

Dear Sir—The various producers of motion pictures, in portraying the curse of excessive drink, have gone to extremes, and recently I noticed a most gruesome tragical scene enacted on the screen.

The daughter of a drunken sot had died, and after being dressed for buriel, was placed in a coffin. The girl had died as a result of being neglected by her father. After the prostrate form had been placed in the coffin, the drunken father entered and removed the clothing and left to pawn it. In this way he secured money with which to continue his orgies and drunken debauches.

Now, such as that does not take place once in a hundred years, and the portraying of such awful scenes, even revolting, should be prohibited. I do not remember whether the film was of independent or trust make, but you would indeed be striking the popular chord by saying something about the issuance of these drunken sort of pictures, especially when they turn to tragedy, and try to make films of the nature as the above mentioned. I am connected with several motion picture theatoriums, and have also written several scenarios, which have been accepted, but I have never tried to dabble in the revolting tragedy and in the impossible.

At the present time the Anti-Saloon League of Indiana is asking the proprietors of theatoriums to use this kind of stuff and even paying them to show that which is unreal. It would be well for the producers to get close to the real, and not try to produce something which they know nothing about. In closing, will state that I am a subscriber to **The Moving Picture World**, getting same at Boonville, Ind., which is my home, but the seeing of such a film has caused me to write you this letter, with the hope that you will give the subject some publicity through your paper, and, if you care, use my name. At any rate, a reply will be appreciated.

Yours very truly,
M. M. K.

[The National Censorship Board, recently organized, now takes care that no subjects of the above order will be produced.—Ed.]

LETTER FROM A CALIFORNIA EXHIBITOR.

Napa, Cal., July 20.

Editor Moving Picture World:

Dear Sir—The Novelty Theater recently changed hands, A. Rossi taking charge. The new management has made a great improvement in the shows. The pictures are the very best obtainable. Pathe's "The Grandgather" and Vitagraph's "The Foundling," were among the pictures shown this week and were applauded freely.

"La Tosca" drew great crowds to the Unique when shown

there recently. It is a grand film and one which you want to see again.

"The Necklace" was well received by the crowd, as were other Biograph films, "The Violin Maker of Cremona," "Was Justice Served?" and "The Way of Man."

Other pictures shown at the Unique in the last few weeks include Vitagraph's "The Duke's Jester," Edison's "The Curfew Bell," Gaumont's "A Good-hearted Policeman" and Selig's "In the Sultan's Power."

The Unique recently had Samuel B. Holdsworth, the oldest singer in California, singing the illustrated songs. They are running a Baby Show at present, and following this are going to give a Punch and Judy show at the matinees for the children.

The Hayes is showing to crowded houses at all performances. This house always gives a good show. They show all of Selig's hits.

Educational pictures are growing in favor. We show this week Vitagraph's picture, "The Process of Manufacturing Fountain Pens," which was taken in the L. E. Waterman Company's factory.

As stated in your issue of June 26, regarding the staging of the picture, more care should be taken by both the licensed and independent manufacturers regarding this matter. There is too much artificial scenery used for outdoor scenes. The natural scenery makes a picture 50 per cent. better than if it is taken with painted scenes.

Hoping your valued paper gains in subscriptions this year, I remain, Yours truly,

R. D. K.

A BIOGRAPH APPRECIATION.

Spencer, Ind., July 17, 1909.

Editor Moving Picture World:

Dear Sir—I desire to express, through your columns, my appreciation of the products of the Biograph Company. I see a great many subjects—in fact practically all the films of the better class—and it seems to me that none of the producers put out the quality of goods that the Biograph Company does. Biograph films possess all the vital points that go to make up a splendid picture story. In nearly every case the pictures show the plot so clearly that no trouble is experienced in understanding the theme of the story; the photography is above the average, probably due to the fact that they place the machine nearer the subject, thereby insuring sharper detail. One noticeable point in Biograph goods is the clearness of features of the actors, every little change of expression is noticeable, and every delicate shadow that marks expression or helps to accent expression is plainly marked. And the Biograph actors act. There is no apparent make-believe about it, they do the things they are supposed to do. In fist fights—for example—they fight. They hit and hit hard. More than once have I been led to believe that a knockdown had more steam behind it than was really necessary, or was "down on the bills." In their "A Rural Elopement" the fight between the hobo and his pursuers is very close to genuine. And in "It's an Ill Wind that Blows No Good" the young copper "pro tem" lays out the Italian with a blow in the back of the neck that has steam behind it. In "The Girls and Daddy" the two burglars put up a stage fight that looks mightily like the real thing.

And the Biograph people are such masters of facial expression and they so "look the part" that it doesn't seem like acting. They are masters of makeup and seem to pick the ones who are suited to the part. The blind sculptress, in "The Roue's Heart," had a beautiful face so stamped with innocence that she had everyone at her feet. And the child actress who carries the news to M. Flamant that the blind girl loves him is the cleverest child actress I have ever seen. She is so clever and acts so exceptionally well that at times I more than believe she is not a child, but one who has ceased to grow "in thews and bulk," a woman with a child's body.

But what appeals to me more than all other things about the Biograph subjects is the finish, the roundness, the completeness of the story. It seems that they forget nothing; every little detail receives just the attention it should have before the public sees it. In "The Burglar's Mistake" the details are so cleverly worked out that there is absolutely no loop hole left for adverse criticism. So it is with all their films that I have been fortunate enough to see. They put brains into the thing before it is put on and as a consequence they don't waste any film. One can take their subjects singly and analyze them and bit by bit they present the same polished, refined and wholesome character. In "Confidence," for example, in the final scene where the husband dismisses the blackmailer he does it so genteelly that one can not but

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realize that it is the product of a high-minded, clean-minded author. The melodramatics of the cheaper sort find no place in Biograph goods. "The Drunkard's Reformation" is a story of exceptional cleverness. The little girl at the play—hesitating between fear of and love for her father—tells the story of her thoughts through her wonderful eyes. And this story is a sermon; a masterful, powerful sermon on the evils of the drink habit. "The Salvation Army Lass" is another of those splendid preachments. I heard a minister say, as he left the theater here after seeing this picture, "That's a better sermon than I could ever preach."

The Biograph subjects all mean something and they help those who see them. And their comedies are clean and wholesome. There is no slapstick, knockabout stuff in them to disgust people. "The Sacrifice" is a quiet, droll little thing, a sort of a Mark Twain skit, that appeals to people. And when they want us to scream they give us "The Curtain Pole" or "Jones at the Ball." The "Joneses" are a great pair, clever actors and irresistibly funny.

In our little city we have a change of programme nightly and the manager knows that he has only to advertise a Biograph subject to fill his house, and we know that when we go we will not be disappointed.

CARL ANDERSON.

A PLATE GLASS "CURTAIN."

Since there has been such wonderful improvements made with the moving picture projecting machines of late, it is only natural that the screen should come in for advancement. Several preparations are on the market for the purpose of bringing out the pictures plainer and a screen has now been invented (and patent applied for) made of glass, and claims are made that this screen brings out the pictures in a most wonderful manner, adding sharpness, brightness and interest to the picture to a remarkable degree. One of the plates has been on exhibition at the Crystal Theater at Shelbyville, Ind., for several months. It is a great success from a standpoint of better pictures and a drawing card. The process of manufacturing the screen is a secret one. We are told by the

The photograph on the left was made with the light of projection. Part of the screen was covered with a fold of bleached sheeting doubled, and the extra brilliance of the plain screen is noticeable. The increased light reflecting quality of the glass screen over the sheeting is more easily discernible in the photograph on the left. The dull portion in this was also covered with bleached sheeting doubled.

inventor that the plate is of special glass, treated on both sides. The effect is to bring out the picture 100 per cent. brighter, making the pictures easy on the eyes and the light of projection is not easily affected by other light, therefore, it allows more light to be had in the theater. The screens will be manufactured by the Moving Picture Screen Company of Shelbyville, Ind., and they are now ready to place same on the market.

"THE PROOF OF THE PUDDING."

If any exhibitor has any doubts in his mind as to the "profit-increasing" power of the baby show attraction, let him pay a visit some evening to the Open Air Theater, at 138th street and Third avenue, New York City.

This is probably the largest airdome in New York and accommodates about three thousand people. The baby show contest is now in progress, with sixty contestants striving for the handsome prizes, and this contest has attracted such widespread attention and interest that every seat is filled each night before the show commences.

The Novelty Slide Company, of New York, promoters of baby show contests, are furnishing all the necessary slides and supplies for this contest.

They shall be pleased to mail full particulars concerning the baby show to all readers interested.

COMING HEADLINERS.

"The Prince and the Pauper," an elaborately staged rendering of Mark Twain's famous story, to be issued by the Edison Company on August 3, is the first of a series of art films that is announced by this concern. The prelude will be a specially posed picture by Mark himself, which shows that the production in pictures of his story has been done with his full consent. Our authority for this statement is "The Edison Kinetogram," a neatly printed and well-edited bi-monthly bulletin, which will be hereafter issued from the Edison works and mailed free to all interested exhibitors and exchanges.

"The Leopard Queen," a full reel subject, to be released August 12 by the Selig Polyscope Company, is heralded to be one of the most wonderful pictures ever issued by that company—and that is saying a good deal. Elaborate five-colored posters have been prepared to adequately advertise this film, which is sure to be a money-getter, and we believe that the Selig Company will furnish them free to exhibitors.

The next two Biograph issues may safely be billed as special attractions. "A Strange Meeting" is a sermon in itself which should be seen by those ministers of the gospel who agitate against the Sunday moving picture show on general principles, but who do not trouble to visit them to judge of their harmless if not moral and educational value. Such pictures as "A Strange Meeting" deserve the widest circulation. Their next issue, "The Mended Lute," is an Indian story full of scenic and dramatic beauties.

THE WILDER WEST.

The remarks on another page in regard to Wild West pictures prompts us to quote from a letter just received from Lewis H. Moomaw, president and manager of the World Film Mfg. Co., of Portland, Ore. Says he: "We have had three serious accidents this week. In our picture, 'An Hour of Terror,' a military drama, our 'heavy,' during a sabre duel, received a painful cut across the face which will mark him for life. In our picture, 'A Game for a Life,' a cowboy's horse fell back upon him while climbing a dangerous precipice. It was necessary to remove him to the hospital, and I fear the boy is hurt pretty bad. While some of the other riders were making a mad rush up a hill, the leader's horse fell and three horses fell over him. He escaped with many bruises and cuts. The producer we have is very reckless in picking out dangerous places, but he is surely staging the pictures and they are the call of the West. The Eastern buyers want to wait until the films are old so they can buy prints at a reduced price. We have one price, and no matter if we had twenty prints left we would stick to that price. We are selling our back prints in Germany and England and find a ready market. I am in favor of an independent movement and expect to be in New York shortly to see what can be done towards bringing about a closer community of interests." You fellows that are kicking over artificial Western scenery in your pictures, here is the chance to get the real thing.

COURTS RULE AGAINST SUNDAY SHOWS.

The fight made by the Rev. Thomas McLoughlin of the Church of the Blessed Sacrament of New Rochelle against moving picture shows being allowed to be open Sunday was won Tuesday when Supreme Court Justice Joseph Morchauser at White Plains handed down a decision dissolving a temporary injunction which the moving picture proprietors had obtained restraining the police from interfering with them. Last Sunday Father McLoughlin spoke at all the masses against the Sunday shows and he advised all the members to do all they could to close them. Justice Morschauser holds the shows were illegal. The police of New Rochelle say that if the proprietors of the shows attempt to open next Sunday they will close the places.

No attempts were made last Sunday to open the moving picture shows in Buffalo. Corporation Counsel Desbecker's move in securing a stay of procedure in an order from Justice Hooker of Fredonia had its desired effect, but Attorney Eugene L. Falk stated that he would attempt to have the order quashed this week. He will serve a notice to vacate the stay which will be returnable the middle of this week in the form of a show cause order.

EXCLUSIVE FILM SERVICE.

From our foreign contemporaries we have learned that Mr. McMillan, of the Exclusive Film Service, Chicago, has been very successful in Europe in his quest for exclusive film subjects. He has gathered up a large supply of film which has never been exhibited in this country, and arranged for a continuous supply. The first shipment is now in Chicago, and the Exclusive Film Service Company are open to deal with one theater in each city.

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MONDAY, AUGUST 2.

BIOGRAPH—A Strange Meeting (Dramatic).
LUBIN—When the Flag Falls (Dramatic).
PATHE—Fantastic Heads (Scenic).
PATHE—The Butler's Trick (Comedy).

TUESDAY, AUGUST 3.

EDISON—The Prince and the Pauper (Dramatic).
VITAGRAPH—The Bugle Call (Dramatic).
VITAGRAPH—The Truant (Comedy).
GAUMONT—The Sentinel on Duty (Drama).
GAUMONT—The Morning After (Comedy).
URBAN—The Turning Point (Drama).
URBAN—Stripping a Forest in Winter.

WEDNESDAY, AUGUST 4.

ESSANAY—Much Ado About Nothing (Comedy).
ESSANAY—The Mustard Plaster (Comedy).
PATHE—Theilys' Heart (Dramatic).

THURSDAY, AUGUST 5.

BIOGRAPH—The Mended Lute (Dramatic).
SELIG—Before the Mast (Dramatic).
LUBIN—She Would Be an Actress (Comedy).
LUBIN—His Little Girl (Dramatic).

FRIDAY, AUGUST 6.

KALEM—Traced by a Kodak (Dramatic).
EDISON—Lochinvar (Dramatic).
EDISON—The Tobacco Edict (Historical Comedy).
PATHE—The Tragedy of Meudin (Dramatic).

SATURDAY, AUGUST 7.

VITAGRAPH—A Woman's Way (Dramatic).
PATHE—The Two Pigeons (Dramatic).
PATHE—Arabian Pilgrimage (Scenic).
URBAN—Baby is King (Comedy).
URBAN—The Hidden Treasure (Drama).

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EDISON FILMS

NEW SUBJECTS

Released July 27, 1909

MOTHER GOOSE

A children's comedy. Lulled to sleep by nursery tales, the little hero of the story is led by Old Mother Goose herself through mythical realms, meeting successively such famous characters as "The Little Old Woman Who Lived in a Shoe," "Jack and Jill," "Little Miss Muffet," etc.
No. 6490 Code, VERMIOUS App. Length 356 feet

TAKING HIS PHOTOGRAPH

A laughable comedy. Mr. Brown is averse to being photographed, and successfully resists all attempts to "snap" him. On a wager Mrs. Brown has him arrested as a thief and photographed. The incidents in the working of the plot to accomplish this, form the basis of the comedy.
No. 6491 Code, VERRIJKEN App. Length 620 feet

Released July 30, 1909

LOVE'S SACRIFICE

A dramatic story. Captain Tom, an old sailor, loves a girl whose troth is plighted to a long absent lover. In gratitude for her father's rescue from death, she is about to marry Tom when her lover claims her at the altar.
No. 6492 Code, VERRIJKING App. Length, 520 feet

MULLIGAN'S WATERLOO

A character comedy. Tim Mulligan, incensed at insinuations in regard to his fighting prowess, successfully displays his ability on several occasions, but meets his Waterloo at the hands of Mrs. Mulligan when he grows sarcastic about the dinner.
No. 6493 Code, VERRIMPELD App, Length, 455 feet

NEXT WEEK'S SUBJECTS

Released August 3, 1909

THE PRINCE AND THE PAUPER

No. 6494 Code, VERRINGERN App. Length, 1070 feet

Released August 6, 1909

LOCHINVAR

No. 6495 Code, VERROMS App. Length, 790 feet

THE TOBACCO EDICT

No. 6496 Code, VERROOKEN App. Length, 991 feet

Released August 10, 1909

APPRENTICE BOYS at NEWPORT NAVAL TRAINING STATION

No. 6497 Code, VERROSTEN App. Length, 216 feet

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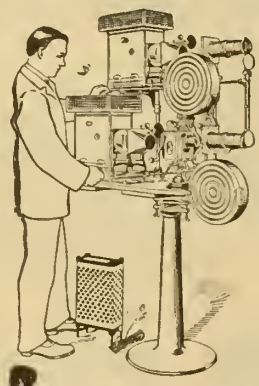

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BIOGRAPH COMPANY.

THE MENDED LUTE.—Moving picture stories based on the life and customs of the American aboriginals have ever been attractive, and we conscientiously doubt if there has ever been a more intensely interesting subject presented than this Biograph production which, indeed, is a masterpiece. Much thought and time were given the many details, and we may claim that as to costumes, manners, and modes of living, it is more than reasonably accurate, these details having been supervised by an expert in the matter. The Dakotas or Sioux Indians, when first visited by Jean Duluth in 1680, who claimed their country for the French, inhabited what is now North Minnesota, but were driven during subsequent Indian wars as far South as the present Sioux City, when in the war of 1812 they were allies of Britain. The incidents of our story are laid in the neighborhood of Spirit Lake, Ia., just previous to the outbreak, the first of which occurred in 1854, when Lieut. Grattan and his force were killed, the failure of the government to meet stipulations in land purchases being the cause. Owing to their roving, migratory nature, they were tent or tepee dwellers, expert horsemen and canoeists. Despite the general impression, they are highly emotional and poetic; yet with superlative power of dissemhling, and the quaint love scenes herein depicted are unique in the extreme. Pretty little Rising Moon, the daughter of Chief Great Elk Horn, is wooed by Little Bear, and we meet them first at the foot of Snake Falls where they plight their troth to the music of the rumbling waters. Little Bear's worldly possessions are slim, and Great Elk Horn rejects his meagre offerings in favor of Standing Rock's rich gifts, and so Rising Moon is taken away by him to his wigwam, where she is left while her husband that is to be goes hunting. Taking advantage of his absence she steals away to the forlorn heart of her own choice, Little Bear, before it is too late. Standing Rock returning and finding her gone at once surmises the truth, and gathering his companions together, starts in pursuit. Little Bear and Rising Moon hearing their approach endeavor to make their escape. Pushing their way towards the river bank, with Standing Rock and his braves following, they leap into a canoe and are soon dashing along in the swift current of the mountain stream, which is in places the most dangerous of rapids. The feat seems ominous, but is safely accomplished, and was worthy of a better fate than capture, which they were later. Death of both is the reward, and they are bound together to this end. The ire of Standing Rock demanded more than mere death, so he proceeds to taunt and torture his rival. This is received with such stoicism by Little Bear, that Standing Rock is amazed to the point of admiration for the brave's fortitude, and not only cuts the cords that bind him, but bestows upon him the Eagle Feather, the highest honored gift to the brave, and bids he and Rising Moon to go and may they be happy. The subject as a whole is a combination of poetical romance and dramatic intensity, the canoe chases being the most picturesque and thrilling every shown. Length, 996 feet.

A STRANGE MEETING.—"Rebuke me not in Thy wrath, O Lord; neither chasten me in Thy hot displeasure, for Thine arrows stick fast in me, and Thy hand presseth me sore."—Psalm 38:i, ii. How often we hear some poor unfortunate carrying out this penitential appeal, and how efficacious it is, for there is always the light that shineth in the darkness. Always is the beacon of righteousness shining to guide the weary wayfarers, and at least once in a lifetime it flashes with alluring brilliancy. This occasion occurs at the opening of our story for the heroine, Mary Rollins. In a Bowery dance-hall we find her associated with those poor souls who walk in the Valley of the Shadow of Death. One of their number is a youth whose mother appears and tries to get him away from the place, but appeals are in vain and she goes to the little mission, where she finds Rev. John Stanton, the pastor, who is the good shepherd willing to seek the lost one. Stanton's entrance in the dance hall occasions vile derision from the mob, and, indeed, they would have assaulted him, had he not cowed them by an exhibition of his forced aggressiveness. Here he meets Mary, through whose glance he sees a pure soul which is being forced into the quagmire of crime by conditions. Before leaving with the boy, Stanton hands around cards on which is printed Psalm 23. These lines impress her so deeply that she is drawn to the little mission to hear the words of encouragement preached by the kindly spirited Mr. Stanton. How strongly do the words of holy writ, "Let them be ashamed who transgress without cause," appeal to her when she arrives at her home to find herself compelled to join her father and brother in a burglary. The injunction "Thou shalt not steal" never seemed so terrible as now. However, she must bow to the inevitable and go. By singular coincidence the place selected are the apartments of Rev. Mr. Stanton. Mary and her brother are in the room when surprised by the minister, who was at first inclined to hand them over to the police, but that something good in her sad face made him desist, and he allows them to go. Mary had secured the minister's watch and chain, with which she retraces her steps and returns. Mr. Stanton takes this opportunity to plead with her to give up her present life and go the better way, and although she breathes the prayer, "Show me Thy ways, O Lord; teach me Thy paths," she feels how weak she is, but the good man encourages her by telling her of the omnipotence of God's grace, so she fights on, and we finally find her in the little chapel, her arms stretched forth and face upturned with the promise, "I will dwell in the house of the Lord forever," thus ending one of the most beautiful picture subjects ever produced. Length, 967 feet.

ESSANAY MFG. CO.

MUCH ADO ABOUT NOTHING.—To our friend, William Shakespeare, we owe apologies only for the title of this amusing little skit, and great humorist that he was, we do not think he could have developed a funnier situation than is in this story.

Strange things happen in the course of marital bliss and it is not infrequent that the merest trifles cause the most turmoil. Our friend, Jones, loves his wife and carries her photograph in his overcoat pocket. In leaving a restaurant one evening, he accidentally exchanges overcoats with a gentleman who occupies the next table. The coats being identical in style, are easily exchanged without the owners' knowledge.

When Jones arrives home that evening, wifey goes through his pockets and brings out a photograph. But to her horror it is not her photograph but that of another woman. A similar discovery is made by the other man's wife.

Some interesting things happen when Mrs. Jones starts out to find the hussey whose likeness her husband carries, and when they finally meet there is such a stormy scene that a policeman, who luckily hoves in sight, separates them and takes them to the police station.

The husbands of the jealous wives are now sent for and the discovery of the exchange of the overcoats is made. All end happily and the Jones and Browns become fast friends.

This is a good story, overflowing with comical situations and will delight your audience.

THE MUSTARD PLASTER.—In this picture a man with a cold, an advising friend and two mustard plasters are the principal actors. Of course the star of the comedy are the mustard plasters.

A man suffering from a severe cold is advised by a well meaning friend to place mustard plasters on his chest and back, which will, his friend tells him, quickly relieve him of his cold.

The mustard plasters are purchased, and the man proceeds to do as the directions state, but he did not hargain for the hot time he was going to have. As luck would have it he picked out a very hot one and it immediately begins to have its effect.

He throws himself in front of the fire hose; he tries to cool off on the back of a sprinkling wagon. Nothing relieves him until finally he spots a cold storage warehouse, rushes in and goes into one of the refrigerators, and while he is freezing to death, two workmen rush in and relieve him of the mustard plasters. He then swears that he would much rather have a cold than mustard plasters on his back and chest.

LUBIN MFG. CO.

WHEN THE FLAG FALLS.—It is the time of the Revolutionary War. An important message must be carried to General Sigel. A soldier boy is entrusted with this. He asks his sweetheart to sew the message in the seat of his trousers and writes a decoy message which he puts in the lining of his cap in case of any accident overtaking him.

He is captured by a Hessian foraging party. The decoy message is found and he is condemned as a spy to be shot "When the flag falls." His sweetheart learns of his predicament. She comes to him with the message of hope and cheer. She draws the bullets from the guns and replaces them with blanks. Her lover asks that his body be given to her to be buried. When the flag falls the guns are fired.

He drops as prearranged. The Lieutenant only slightly examining the body, permits the young girl to cart it away. Thus the lover is saved. The message is delivered to General Sigel. The enemy is routed and the Americans are victorious. General Sigel thanks heartily the brave patriots. He joins their hands in wedlock, then takes a medal off his breast and pins it on the girl. Length, 910 feet.

HIS LITTLE GIRL.—Lou, a young bachelor, receives the following letter from his friend, Hawkins:

Dear Lou:—I must leave at once for Europe on important business and not knowing where to put her, I send you my little girl to watch over her until I return. I know she won't be any great trouble to you. Thanking you in advance, hoping to see you after my return, I remain,

Your dear old friend,
EMMETT HAWKINS.

Lou rings for his butler and together they go out and buy the necessary things for the "little girl." Pretty soon they return loaded with toys of every kind, clothes and baby furniture, when the bell rings and the "little girl" arrives. Imagine Lou's surprise when a young lady of 18 enters, "Hawkins' little girl."

Three months hardly passed when Lou calls "his" girl "my little girl" and after another year, when old Hawkins returns from his trip to Europe, the happy couple present to Grandpa "our little girl." Length, 535 feet.

SHE WOULD BE AN ACTRESS.—Mrs. Young-wife has become stage struck. She purchases a book, "How to Become a Great Actress," and soon imagines she is ready for her debut. The husband tries in vain to bring her to her senses and follows her in disguise.

He breaks up her first performance, thrashes a too ardent admirer and tells her he will get a divorce. She prefers to sacrifice her "art" to her darling hubby and peace reigns forever. Length, 425 feet.

PATHE FRERES.

FANTASTIC HEADS.—This laugh provoking picture is a marvel in trick photography and being beautifully colored it makes a most entertaining subject. In the first picture we are confronted by a bevy of beautiful dancing girls who trip the light fantastic in a most graceful manner, and form many beautiful tableaux. Suddenly they all disappear from our view, and in their stead we see a headless man appear in the background. He does not lack a cranium very long for it appears as though he had quite a copious assortment. All sorts of heads, some beautiful and others extremely homely and amusing, appear upon the shoulders and afford no end of good amusement Length, 311 feet.

THE BUTLER'S TRICK.—A man and his wife go away to the country, leaving their beautiful town house in charge of their officious butler. Shortly after their departure, the servant thinks of a good scheme whereby he can make a few extra dollars. He puts an advertisement in the paper, stating that the house is "to let," and soon he has a prospective tenant upon the scene. The latter who has just been married, rents the house and soon installs his happy bride as mistress of the beautiful establishment. They are just about settled in their new quarters, and have retired for the night, when unexpectedly, the owners return. Upon entering the place the latter, at a glance, realizes that something strange has taken place since his departure. He listens at the chamber door and upon hearing voices, is convinced that there are burglars in the house. His frightened wife nearly has hysterics, but the man manages to calm her, and after putting her in another room, he hides in a closet to await developments. Soon the young couple come into the room and the owner of the place pounces upon them, and for a few moments there is a lively scuffle. Soon however, the contestants manage to cool off long enough to explain matters, and then there is a lengthy discussion as to who is boss of the house. At this juncture the butler puts in an appearance and admits his guilt, whereupon the enraged people give him a well deserved beating for his part in the affair. Length, 574 feet.

THELLYS' HEART.—The scenes of this beautifully mounted and artistically colored picture are laid in ancient Rome, where we see the young hero Ithis present himself before the father of pretty Thellys and ask for the latter's hand in marriage. Thellys enters the place upon the arm of her lover Cyclon, but as her father has given her to Ithis, she is torn from the side of Cyclon, and be is ejected from the place. When Thellys is presented to Ithis she will have none of him, but upon being threatened by her father, she reluctantly consents to go away with her new lover. Arriving at the latter's castle he tries in every manner to make love to Thellys, but she will not allow him to come near her. Finally Ithis gives up in despair and seeks diversion in gambling and carousing. His former sweetheart Fahtima tries to win back his affections, but he is so desperately in love with Thellys that he will not notice Fahtima. Finally the latter disgising herself as a man comes into the gambling den and throws dice with Ithis, who is unlucky at every turn and loses everything. Fahtima, desirous of having Thellys out of the way, proposes to Ithis that he stake Thellys' love in the game of chance. Ithis accepts the proposition, and although he plays a careful game, luck seems against him, and he loses. Disheartened, Ithis rushes out of the place leaving Thellys in the power of Fahtima, who immediately directs one of her servants to put an end to the poor girl. She is given over to a gruff fellow who leads her out of the palace, to a lonelyspot in the woods where, not having the courage to kill her, he ties her to a tree and leaves her to her fate.

Her old lover Cyclon, who has become a wanderer since the loss of his sweetheart, happens to pass by and to his great astonishment discovers his lady love. He rescues her and the happy couple are once more united by the power of love. Length, 968 feet.

THE TRAGEDY OF MEUDON.—Here is another example of a high class motion picture abounding in dramatic interest which is offered with such vitality and intelligence of purpose that it will take its place among the other art films as one of the greatest achievements in the history of the silent drama.

The dramatic thread of this little tragedy is the jealousy of a woman toward her new daughter-in-law, and the artistic manner in which the different characters are portrayed is indeed commendable. The artists who play the respective parts are Hme. Alme Tessandier of the Comedie Francaise, Mr. Varennes of the Theater Rejane and Mlle Barat of the Athenes, Paris, France.

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RELEASED AUGUST 2, 1909.

A STRANGE MEETING

The Most Powerful Sermon Ever Depicted.

Not since the production of "A Salvation Army Lass" has there been a film story as impressing as this latest Biograph subject. It clearly shows the efficacy of the endeavors of one of the pastors of a little mission in the slums of New York. Rev. John Stanton conducts services in a small chapel, and during one of his deeds of charity meets Mary Rollins, a victim of circumstances, her father and brother being crooks, forcing her to take a part in their nefarious work. A burglary is arranged and by coincidence the place selected is the home of Stanton. They are surprised, and Mary is again brought face to face with he who is eventually her rescuer. The picture closes with her redemption. It is unquestionably one of the most beautiful and touching subjects ever produced.

LENGTH, 967 FEET.

RELEASED AUGUST 5, 1909.

THE MENDED LUTE

A Stirring Romance of the Dakotas.

Moving picture stories based upon the life and customs of the American aboriginals have ever been attractive, and we conscientiously doubt if ever there has been a more interesting subject presented than this Biograph production, which, indeed, is a masterpiece. Much thought and care were given the many details, which were supervised by an expert in the matter, and we may claim it to be more than reasonably accurate. The time of action is the early '50s, portraying the tender romantic primitiveness, together with stoic bravery, in a most convincing manner. Space does not permit a description here, but will say that as a whole it is the most intensely interesting film ever made.

LENGTH, 996 FEET.

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects — MONDAY and THURSDAY

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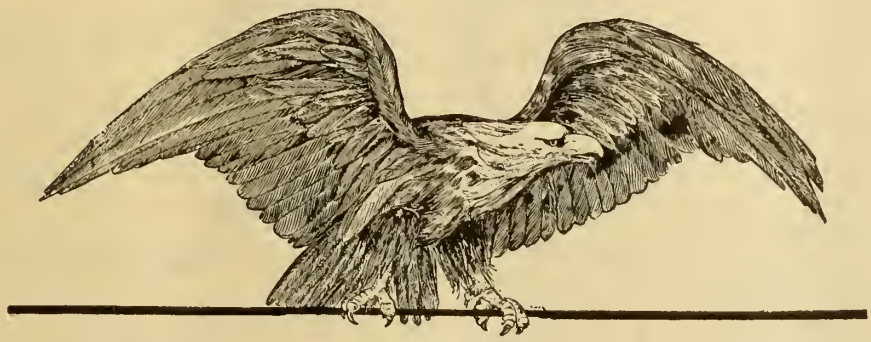

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The opening scene reveals the interior of a butcher shop in the town of Meudon, France, where we see the industrious young butcher attending to his customers, while his mother, a comely woman past the prime of life, acts in the capacity of cashier. The general aspect of the place reveals an air of tranquillity and happiness, until the son who has recently been married, brings his young bride into the place. The mother up to this time has had no rival in her boy's affections, and now when the older woman sees part of the work in the little shop being assigned to the young woman, she becomes insanely jealous. From that moment the mother-in-law treats the young woman with utter contempt and makes her life unbearable, although the elder woman is diplomatic enough to act kindly toward her rival when in the presence of her son. The two woman have many disagreeable scenes, and things reach such a serious state that the young bride is forced to complain to her husband of his mother's harsh treatment, and threatens that unless the situation is altered he will be compelled to choose between his mother and wife.

The young man who is deeply grieved and horrified upon hearing the sad news, remonstrates with his mother, and tries to point out the proper course to pursue which will increase the happiness and content of all parties concerned. His talk with the old lady has very little effect, for she has made up her mind to cherish a hatred for the young woman who has supplanted her (as she imagines) in the affections of her only son.

The feud between the rivals finally reaches a serious climax. One day they are left alone in the shop, and the younger woman attempts to assume the duties in the cashier's desk. The old woman imperiously commands her to leave the place, and when the latter refuses to obey, the enraged mother-in-law attacks her. There is a lively scuffle between the two women, in which the younger one fares badly.

The next day while some peasants are at work in the field, one of the party finds the dead body of the young bride hidden under a hay stack. An alarm is sounded, and soon the whole village is upon the scene of the crime. One of the men finds a large butcher knife, the deadly instrument with which the crime was committed, and recognizing it as the property of the dead woman's husband, naturally, the blame of the terrible crime is at once thrown upon him. The lifeless form of the woman is carried to her late home, and when the bereaved husband is accused of the deed, he nearly goes frantic. But as the evidence points towards his guilt, he is led away to pay the penalty of the crime. His guilty mother stands by and lets the officers take the young man without uttering a word in his defense.

The next scene we see the old woman who has completely broken down beneath the weight of a haunted mind, and her guilty conscience has been to much for her and she is suffering from a stroke of paralysis.

Before her eyes she continually sees the vision of the crime, and unable to bear up under the terrible anguish longer, she makes a confession of her guilt, when she receives a letter from her boy in which he tells her that he is condemned to die for a crime of which he is innocent. The guilty woman calls for a piece of paper upon which she writes, "My son is innocent, it was I who killed Charlotte." The confession is carried to the prison just as the young man is about to ascend the gallows. From that moment he is a free man, and is allowed to return to his home, where he finds his mother in an extremely weak physical condition. The officers come to arrest the guilty persons, but too late; she has passed beyond the power of a mortal jurisdiction and entered upon that spiritual pathway which leads to the distant home where all are judged fairly. Length, 951 feet.

THE TWO PIGEONS.—This pair of young lovers whose romantic lives form the interesting subject of this richly colored picture, are seen in their simple little home where the devoted youth showers his attentions upon the simple little maiden. One day they have a slight disagreement, and while the youth is absent, another more gallant Romeo comes and induces the maiden to flee with him to the splendor of gay life which his riches can procure. The impulsive girl leaves a note on the table telling her lover that she will never see him again, after which she goes away with her new admirer.

The axiom, "All is not gold that glitters," becomes a stern reality, before many days have been spent in her new surroundings, and her tired and weary heart yearns for the pure love of the noble youth who she cast aside for one who soon proves himself unworthy of such a pure devotion. One day she finds her new lover in the company of another woman and is spellbound upon hearing him tell her the same tale of love which she, herself, has so often heard emanating from the same false lips. Enraged with jealousy, the maiden casts the many beautiful gifts at the false lover's feet and after denouncing him, she flees from the place.

Wandering back to the old familiar scenes she finds her first and only true love still waiting for her return, and feeling satisfied that the splendor of riches are transitory, she is satisfied to devote the rest of her life to the one who loves her truly. The youth overjoyed at her safe return gladly forgets the past and accepts the penitent maiden as his future wife. Length, 590 feet.

his future wife. Length, 590 feet.

ARABIAN PILGRIMAGE.—This is a wonderful scenic film which will prove very interesting and beneficial as an educational subject. Like all such pictures it gives the public the privilege of seeing at close range the different inhabitants of the far off countries and gives them an opportunity to study the peculiar customs of the strange people. This picture shows a pilgrimage of the Mohammedans to Mecca and it is an inspiring sight to witness the devotion of the Arabs to the memory of their great prophet. Length, 295 feet.

SELIG POLYSCOPE CO.

BEFORE THE MAST.—John Bardon, an old fisherman, has an only daughter, who is in love with Jack Turner, a young and robust lumberman, with little else to offer her than a pair of willing and honest hands. Now the old man favors Rufus Black, the skipper of a four-masted schooner, and so informs Minnie, his daughter. But that headstrong young lady takes a violent dislike to Black and will have nothing to do with him, much to her father's chagrin and the skipper's disappointment.

The opening scene of the picture shows the meeting of the old fisherman and Black, in which the latter asks for Minnie's hand. While the two men are discussing the matter, big Jack Turner and Minnie are spooning at the little home. Jack leaves, however, just in time to avoid meeting his rival, who comes in person to advance his suit. Little dreaming that his daughter would refuse to marry so great a personage as the captain of a ship, old Bardon is astounded when he sees how quickly Minnie spurns his friend's offer. Believing that the proper way to subject his daughter to his will is to deprive her of her freedom until she listens to reason, the old fisherman proceeds to lock her in her room, much to that young lady's wrath and in spite of her mother's entreaties. "She'll come to her senses soon," says the old man, as he bids the rejected suitor good-day and prepares to set about his afternoon's work.

He is hardly out of the room before Betty Barr, one of the neighbor's girls, enters on a borrowing mission, and hearing the sobs of the imprisoned girl through the thin partition, she unlocks the door to find out what the trouble is. Minnie soon acquaints her with her sad predicament, and following Betty's advice, writes a note to Jack, telling him to liberate her and arrange for their mar-

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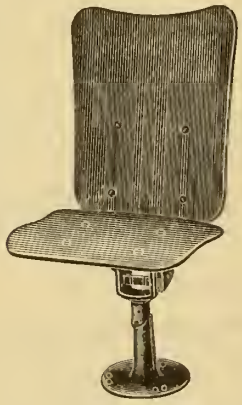

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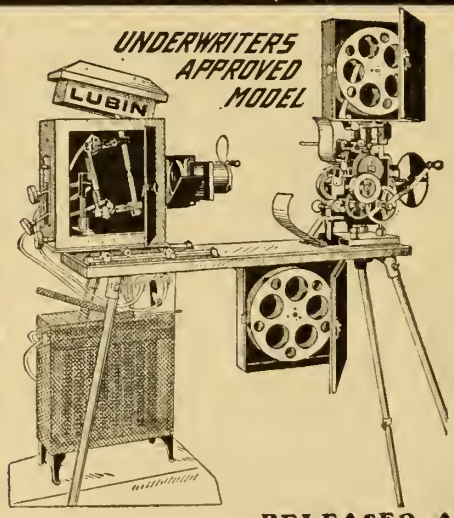

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RELEASED AUGUST 2.

WHEN THE FLAG FALLS

An important message for General Sigel is carried by a young soldier who with the aid of his sweetheart conceals the message so it cannot be found and writes a decoy message in case of capture. He is picked up by the enemy and condemned to be shot as a spy "when the flag falls." He is saved by his sweetheart and the message is delivered to General Sigel after many thrilling experiences. **LENGTH, 915 FEET.**

RELEASED AUGUST 5.

SHE WOULD BE AN ACTRESS

Mrs. Newlywed has purchased a book on how to "become a great actress" and studies for the stage. She read the book in an hour and at once starts on her new career as a star. Hubby takes a hand in the new profession and things take an unexpected turn. **LENGTH, 420 FEET.**

HIS LITTLE GIRL

Mr. Hawkins has to make a trip to Europe, and sends "his little girl" to his friend and bachelor to guard her until he returns. Brown at once prepares to buy nice things for Hawkins' little girl. The little girl arrives, but as she is 18, she cannot use the little things Brown bought. Three months after, Brown calls "his little girl" "my little girl," and a year after they show to grandpa, who just returns from Europe, "our little girl." **LENGTH, 530 FEET.**

LUBIN MANUFACTURING COMPANY 926-928 MARKET STREET PHILADELPHIA, PA.

riage that very night. The good-hearted Betty promises to bear the message herself, which she does, putting it into the hands of her friend's sweetheart, who loses no time in setting about to arrange his plans for the elopement that evening.

When Black calls to see if Minnie has reconsidered her determination, he stumbles onto the lovers as they are making away from the house, Minnie being rescued by means of a rope from the second story window. He at once gives the alarm, and accompanied by the irate father, follows the couple to the home of a minister nearby. They are too late, though, for the marriage ceremony is under way. Finding it useless to make any further stand against the happy pair, old Barton wisely forgives them and tenders them his blessing. But not so with the angry and disappointed rival. His cherished desire has been frustrated and he goes away nursing his wrath and burning with a thirst for revenge. He broods over the matter for several days, then hits upon a plan to satisfy his hatred for Jack and his bride.

His ship about to sail, he fixes up a scheme with his mates to lay for Jack and bring him aboard the boat by force. That being accomplished, they would weigh anchor, and once out at sea this rival would be completely in his power and subject to any abuse and humiliation they might see fit to inflict upon him.

The plan is carried out as arranged, and soon poor Jack is dragged, fighting every inch of the way, on deck, and then bound hand and foot and lowered into the hold, where for days he is kept a prisoner, tortured by the thought of his weeping bride alone in her misery, with no knowledge of his fate or whereabouts.

A month passes before he is brought up out of the darkness and given any kind of freedom, and then only to be put to work at the most menial of tasks and subjected to the direst treatment. At last, in desperation, he turns on his persecutor and refuses to be further driven. The brutal captain draws back to strike him with a capstan bar, when Jack's right arm straightens out and the bully is laid sprawling on the deck. Screaming with rage he orders the men to seize Jack and lash him to the mast. This they soon succeed in doing. His shirt is stripped from his back, and taking a "cat-o'-nine-tails," Black orders a burly seaman to lay it on until Jack yells for mercy. The whipping over, Jack's hands are untied—a fatal error on the skipper's part—for driven to madness by his wrongs, the desperate lumberman sails into his tormenters, and such is the fury of his onslaught that he sends most of them crashing to the deck, and with a yell of derision, plunges headlong over the side of the ship into the sea.

Jack is a good swimmer and is soon lost to view of those on board the ship, who give him up as gone to "Davy Jones." A small fishing smack in the distance catches the swimmer's eye and he makes for it. Taken aboard he relates his story, and for some weeks is dependent upon the kind-heartedness of the simple fisher folk, who take him in and share with him their magre stores. At last a vessel bound for the home shore is sighted and Jack bids his friends farewell.

We are now taken to the Bardon home, where Minnie, who is just recovering from a long illness caused by her husband's absence, is sitting in the old armchair enjoying the sunshine. A shadow falls across her vision, and looking up she gazes into the face of the hated Black, who has come to renew his suit, thinking that of course his rival is at the bottom of the sea.

While he is offering his false sympathy, a shout in the distance is heard, and an answering cry which brings the blood surging into Minnie's heart and pales the swarthy face of the hypocrite. She staggers to her feet and is about to fall backward, when she is clasped in the strong arms of her returned husband and crushed to his heart. As though he had encountered one from the grave, Rufus Black is paralyzed with terror and dashes away, never more to be seen in the little harbor of Glen Cove.

VITAGRAPH COMPANY.

THE BUGLE CALL.—The story opens in a little Northern village in 1861, where soldiers and their friends are clustered about in the village square. Evidently a company is about to start for the front. The hero, a bugler, and his sweetheart stroll on and are observed in front. He puts a ring upon her finger and both are plainly making mutual promises. The time comes to start, the girl, who holds the bugle on her lap, bangs it proudly on her lover's shoulder and as he tears himself away she points to it, to the flag which is waving overhead and to herself, three promises to which he must be faithful. As the company marches away she waves good-bye until they have disappeared, then yields to her grief. One year elapses and the scene changes to the encampment of the Union soldiers at a gloomy period of the war. The dejected men mope about while their comrades are dying with fever. It is night and the hero is sitting alone in front of his tent discouraged with his surroundings. An old negro passes by wearing a coat and hat of a civilian. He is carrying a spade and following the bearers of a dead soldier. A temptation comes to the hero, and we observe it thrown as a vision on the screen. He sees himself waylaying the old darkey in an obscure spot, buying his civilian's clothes, hiding his bugle and his own uniform and deserting. The vision fades as the old darkey returns. The hero bargains with him for the coat and hat and is about to take them when there comes to him a vision of the day a year before when he parted from his sweetheart on the village green. He sees her as she was that day and hears her voice telling him to be true to his duty and to her. A realization of his shame comes to him, he drops the coat and hat with loathing and, with renewed determination to endure his sharships, throws himself in the door of his tent to sleep. The scene now changes to the following morning. A stir is observed in the Confederate lines, a Federal picket observes the activity and is soon galloping desperately to carry the information to the Union forces. A group of officers are holding a consultation in front of the hero's tent as the picket gallops up and tells the news. The young man starts from his sleep, receives hurried orders from the officers and carefully blows his bugle. The camp is astir with preparations for the battle. The scene now changes to the battlefield. The Confederates are driving the Union forces before them. The Union soldiers are apparently routed. Suddenly, however, the hero appears among them and tries to rally them. He blows his bugle, is joined by other soldiers and rush forward. The sound of the bugle causes the Federal troops to cease their flight. The bugler is wounded and falls motionless upon the field. Reverting to the Northern village, the people are receiving news of the battle. The heroine carefully looks over the list of killed and wounded, finds her sweetheart's name and regardless of protest, starts for the front. She goes at once to the army hospital, where she finds her sweetheart weak, but on the road to recovery. General Grant appears and shakes the hero's hand. He intimates that there is someone else who is waiting to see him and the heroine is brought in and she and her lover are reunited. Length, 565 feet.

THE TRUANT; Or. How Willie Fixed His Father.—Willie and his father and mother are eating breakfast. Father, inclined to be a grouch, is hustling the boy off to school, and he leaves grumbling. Father looks after him and shortly afterward follows. He comes upon his son playing marbles, gives him a sound spanking and again hurries him off to school. In passing the factory, where his father is employed, Willie sees a sign recently put up to the effect that all employees coming late will hereafter be discharged. The boy thinks a moment, then hits upon a plan to get even with Dad for the chastisement just received. The next morning, watching his chance, Willie sets the clocks and also his father's watch back one hour. The family at breakfast eat leisurely, father leaves for his work, as he thinks, in plenty of time. At the factory office the clerks are busy at their work as the boss enters and asks about the missing clerk, and learning that he has not reported, writes a letter of discharge and lays it on father's desk. Dad finally arrives, bids his fellow clerks good morning and reads the letter in amazement. He looks at the clock, then at his watch and proceeds home to investigate. After a consultation the blame is attached to Willie and immediately search for him is begun. The boy eludes them for a while, then, realizing that escape is impossible and also what is in store for him, fills his pockets with screws, nails, etc. Papa finally gets Willie, starts to spank him and bruises himself on the hidden hardware. The joke is so good that the old man cannot keep from laughing any longer. He takes Willie to the office and explains about his son getting even for the spanking administered the day before. The boss appreciates the joke and gives father back his old position. Length, 461 feet.

A WOMAN'S WAY.—'Squire Chester, on his deathbed, leaves his property to be equally divided between his niece, Letty, a miniature painter, and his nephew, Julian, a young spendthrift, on condition that they marry. Julian, without knowing who she is, rescues his cousin from being run over. She, however, discovers his identity and willingly consents to the terms of the will. Julian indignantly refuses to marry any woman for money and will listen to no remonstrations. He gets terribly in debt, is pursued by bailiffs and is forced to leave his lodgings. Unconsciously he takes refuge in the same lodging house in which Letty lives. He is taken ill with fever and Letty nurses him back to health. He falls in love with her, marries her and, without knowing it, fulfills the terms of the will. He afterward willingly forgives the innocent deception practiced on him by Letty. Length, 865 feet.

EDISON MANUFACTURING CO.

THE PRINCE AND THE PAUPER.—Tom Canty, an intelligent and partly educated pauper boy, a beggar, the son of a ruffianly father, bore the strongest resemblance to the Prince of Wales.

One day Tom wandered near the palace gates. Too near, thought the guard on duty, for he cuffed him away, and Tom cried aloud under the sting of his blows.

Edward, the prince, was in the palace grounds near the gate, and, hearing the outcries, made inquiry as to the cause. A courtier brought the answer.

Edward had a gentle heart. There was misery in the cries of the lad outside. He ordered him brought within to console him. The prince's word was law. The pauper boy was brought before him. Never having conversed with a boy of the streets before, Edward retired with him to a secluded room and there both noticed the resemblance between them through an accidental joint glance in a mirror.

The thing suggested the boyish prank that they change clothes for the moment. No sooner said than done. Tom pranced about in the prince's royal raiment and truly royal he looked, while the prince masqueraded as the pauper boy and looked Tom Canty to the life.

At this moment Tom spoke of the unnecessary brutality of the guard. In a flash, forgetting his attire, the prince was off to chastize the guard. Alone and with one whom he thought the pauper boy, the guard was not gentle. He pitched the prince in beggar's rags into the street.

Wildly the prince proclaimed himself, but a jeering crowd drove him away. Before he could return he encountered the elder Canty and was hauled off, despite his protests, to their hovel. Here he was beaten because he had begged no money, and later was dragged off to join a band of roving rogues.

From these he was rescued by a poor knight, Miles Herndon, and the two became fast friends, though the knight laughed at the supposed beggar's pretentions to royalty.

Meanwhile Tom had been having many strange adventures at the palace, where he was supposed to be the prince. His singular conduct caused an impression among the couriers that he was demented.

King Henry VIII., Edward's father, died at this juncture, and here truly was a fateful circumstance; for the pauper boy was hailed king of England, and, though in agony of mind over it, was about to be crowned.

The ceremony was in actual occurrence in Westminster Abbey when the prince succeeded in gaining admittance. Loudly he proclaimed himself and would have been struck down by the soldiery as a traitor had it not been for Tom himself.

He was the first to acknowledge his rightful king, and it was through his aid that Edward was enabled to step to the throne and receive the crown that in a few moments more would have been placed on the pauper boy's head. Length, 1,070 feet.

LOCHINVAR.—Sir Walter Raleigh's romantic story of the love that laughed at more than locksmiths, and to which even castle walls and haughty fathers were no bar, is told by the Edison Company with a wealth of scenic vesture and old Scottish atmosphere that brings out all its picturesque details.

We see young Lochinvar, who "rode out of the West," sending one of his retainers disguised as a peddler, to the fair Ellen, who, much against her will, has been betrothed to Douglas.

The retainer brings her a message of hope; yet the eve of her forced marriage arrives and no Lochinvar. But as the marriage festivities are in progress our hero appears before the castle walls and asks permission to congratulate Douglas.

After being disarmed he is admitted, and then during the one and last dance which he is permitted to have with Ellen, he suddenly seizes a sword from the wall, takes her in his arms, and before any one can stop him, breaks one of the high windows and carries her down the castle wall.

His swift horse is waiting for him below, and with Ellen in his arms he dashes off, hotly pursued by her father, Douglas and a castle guard.

Because his horse is the best in the land, the lovers succeeded in reaching the monastery so far ahead of their pursuers that when the latter arrive the ceremony has been performed and their pursuit is in vain.

The presentation of this story is full of vitality, life and good red blood, and one's heart must beat faster when watching its unfolding and its happy termination at the altar. Length, 790 feet.

THE TOBACCO EDICT.—In the early days of New York, when this whole district was known as New Netherlands, an early Governor, familiarly known as "William the Testy," issued an edict against the smoking of tobacco. The story of the effect this edict had on the burghers of the town is shown in Boughton's famous painting, but the real reason for the Governor's issuing the edict has never been made known until now. The rebellion of the burghers against the edict and their coming in a formal body to smoke out the Governor on his own doorstep is, in the Edison picture, supplemented by the story, understandable to every smoking man, of why the Governor sent out this unusual proclamation.

Old Dutch New York, with its quaint houses, costumes and characters, is reproduced here with human and comic touches that will appeal to any audience. Length, 199 feet.

GAUMONT.

(George Kleine)

THE SENTINEL ON DUTY.—France is in a state of war. Volunteers are needed. Ardent young patriots flock to the recruiting stations to offer themselves to their motherland. Among them, more eager and ardent than any, is young Pierre Daupin, whose father, as a youth, had fought in many battles for the tri-colored banner.

Upon donning his uniform, Pierre goes to bid farewell to his parents. He presents a fine appearance. They are proud of him, but his mother is filled with gloomy forbodings regarding his safety.

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BOUND VOLUMES

of the

Moving Picture World

Vol. 4. January=June 1909

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EXPRESS PREPAID

Pierre tries to cheer her up, but with little success. Both his father and mother bestow their blessings on him. Then his father, with much tenderness, presents him with a "repeater" watch, which has been in the Dupin family for years. The old soldier tells his son to cherish it, and never let it run down, as it was started with the old family clock many years before, and both have run absolutely together.

He goes on to tell Pierre there is a legend in the family to the effect that if either the clock or watch should stop, the other would stop instantly and that such an event would announce dire disaster to the family. Pierre is solemnly abjured by his father to remember that as the home clock strikes twelve, his watch will also strike the hour, and at that time particularly he must think of his parents at home, for then they will be dreaming of him and praying for his safety. He departs with their blessings and sad eyes watch the beginning of his journey.

Now at the front, we find Pierre assigned to sentry duty. It is night, and the hour approaches twelve. Pierre's thoughts turn homeward as he consults his gift and noting the hour he feels that the old parents are at this moment looking at the home clock, thinking of their boy. So absorbed does he become in these bitter-sweet reflections that he does not observe a small band of the enemy creeping towards him. They quietly advance within gun shot and fire at the unsuspecting Pierre, ending his life and shattering the watch.

At home, the parents are watching the clock as it approaches the hour of twelve. It suddenly stops, and the mother's heart tells her that her boy is dead. The father cannot help but agree with her, so firmly rooted is his belief in the legend of the watch and the clock. Taking down the family Bible, he comforts the grief-stricken mother with the words, "The Lord gave and the Lord taketh away; blessed be the name of the Lord." Length, 453 feet.

THE MORNING AFTER.—Dick Langdon, a gay old rounder, wakes up after a night spent in dalliance with the cup that cheers and inebriates. He feels as one is apt to feel at such a time, very much as if he had been beaten and drawn through a knothole. He has felt badly before, but to quite such a degree as this—never. The state of affairs frighten him so that when Wilkins, important butler, comes with his morning cup of coffee, Dick seeks comfort and advice from him.

He describes his symptoms vividly and at length, namely the dark-brown taste in his mouth, the extreme lameness of his back, the dizziness and all the other ills which are assailing him this dull, gray "morning after." Wilkins, ignorant and pompous, advises that he immediately consult a doctor, and the frightened Langdon hurries out of bed to secure for himself medical attention and advice.

He soon reaches a doctor's residence; after a brief consultation with himself, he enters. He is ushered into the waiting room, only to find himself in the presence of a crowd of ailing females, and by them he is informed that this physician is a specialist for "women only." The man knows this is no place for him, and tries a neighboring office. Here a worse state of affairs confronts him, for this medico is a specialist in mental diseases, and our hero, having no desire to be included in the number of gibbering idiots in the midst of whom he is thrust, beats a hasty retreat. At the next office he finds that only deaf people are treated, but being affected in a locality far removed from his hearing apparatus, he reluctantly has to take up his vain search for relief.

A lady doctor who treats children is, of course, no help for him, so at last realizing that he is in an age of specialists, he starts for home. On the way he passes a veterinary surgeon's establishment, and disgustedly enters, saying to himself that since he is "sick as a dog," he may as well be treated by a dog doctor. The veterinary at first informs him that he has come to the wrong place, but upon hearing the cause of Langdon's illness, suggests a glass of water. This has almost magical effect, so he asks for another glass, which completes the cure. Restored to his usual balance by simple common sense methods, when specialists failed to afford himself any relief, Langdon jauntily steps into the street again, and spying a pretty damsel, starts in pursuit. "Richard is himself again," and we surmise that he immediately resumes his usual round of pleasure. Length, 430 feet.

URBAN-ECLIPSE.

(George Kleine.)

THE TURNING POINT.—John, a temperate young farmer, is a dutiful husband and fond father of a sweet little girl. He is first seen at breakfast in the heart of his happy family which consists, in addition to his wife and daughter, of his old father and mother.

The meal finished we next see John industriously working in the fields with a group of other men. His companions are wont to refresh themselves often during the day by the use of spirits, which they secure from a peddler who brings a small keg to them in the fields.

John at first refuses to drink but becomes the object of several slighting remarks because of this, and finally after some persuasion is tempted into "taking just one drink."

The flavor and the stimulation please him. He indulges in another glass and soon becomes enamored of the possibilities of pleasure in the "flowing bowl."

We next see him with a group of rakish companions at the village inn. Several drinks make him forgetful of the little family at home and some time is spent in boisterous songs and stories. Unaccustomed to drinking John is soon to intoxicated to leave with his companions. He falls into a drunken slumber with his head upon the drinking table.

Now comes to his poisoned mind a dream which makes this hour a turning point in his life and forever cures him of the desire to feel the apparent joys of the habitual drinker.

In his dream he sees his happy family; into their presence he finally staggers in a beastly state of intoxication. The amazed and frightened wife gently remonstrates with him, but is abused by harsh word and finally brutally beaten. Crazed by drink he hurls his baby from his way and unheeding the reproaches and entreaties of his old father he carries on his orgy by further drinking.

He sees the heartbroken wife and frightened child flee from the farm. He watches them as they struggle painfully along a public road, suffering for want of food and care. Then the unhappy mother sinks dying beside the road and the heart-rending sobs of the little girl over the body of her only friend rouses him for an instant from his horrible dream. He attempts to throw off his drowsiness and the horror of his dream, but the wine is still too potent in his body and he again falls asleep.

Now he sees his life grow even more degraded. The home once so happy becomes the stage of an awful drama. He sees his feeble father trying to draw him away from his mad career of drinking. Unable to influence him for good the father reproaches him with his unworthy conduct. Stung by the rebuke and crazed by alcohol he grasps the old man's throat. He sees his father's struggles and death. He then sees his own arrest and the hours of labor spent in prison for his crime; sees himself one of a crew of low criminals working under guard in a stone quarry, planning with the associate outlaws for escape. He watches attempted flight, the pursuit by the guards, the solitary guard following him through the forest, the final hand to hand struggle between himself and the officer who overtakes him, a struggle in which he is pierced through the brain with a bullet and in awful agony dies.

John awakes greatly agitated, and observing before him the table covered with empty bottles knows he has made the first step in a path which may lead him through the very scenes and among the awful tragedies he has just watched in his dream.

With a strong effort of will he throws off, to an extent the effects of the liquor and makes his way to his home where the family are most anxiously awaiting his already tardy return.

He describes to his wife the events of the afternoon and his horrible dream. He then expresses his firm determination never to touch the poisoned cup again and to live only for his family's and his friends' good.

The story is clear, the photography perfect, the staging beautiful and the acting convincing. It is a picture the audience will mention to their friends. Length, 614 feet.

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The intense excitement of the incidents connected with hauling great loads of logs on runners down steep hills at breakneck speed, is seldom rivaled even in dramatic films, while fine variety is added to the subject by sections showing dog teams, traction engine sledges, piling and loading of logs, and finally the sliding of them into the river, down which they float to the mills, where they are cut into lumber.

The purely industrial scenes are set in such beautiful surroundings that the film becomes a wonderful study of artistic photography in the land of real Winter. The combination of art, education, and excitement is novel. Length, 387 feet.

KALEM MFG. CO.

TRACED BY A KODAK is the Kalem film for the week. The story has not reached us, but will be mailed by the Kalem Co. to exhibitors.

INDEPENDENT FILMS.

NEW YORK MOTION PICTURE CO. RELEASES.

May 21—Disinherited Son's Loyalty (Dr.)....887 ft.
May 28—A Fishermaid's Romance (Dr.).....806 ft.
June 4—Davy Crockett in Hearts United (D.).836 ft.
June 11—The Squaw's Revenge (Dr.).....990 ft.
June 18—A Terrible Attempt (Dr.).....575 ft.
June 18—Jones Gets Arrested (Com).....450 ft.
June 25—A Cowboy's Narrow Escape (Dr.)...965 ft.
July 2—A True Indian's Heart (Dr.).....935 ft.
July 9—The Blacksmith's Wife (Dr.).....850 ft.
July 16—I Love My Wife, But Oh, You Kid (Com.) .....775 ft.
July 23—The Gypsy Artist (Dr.) .....1000 ft.
July 30—My Wife's Gone to the Country (C).800 ft.

INDEPENDENT FILMS.

The following films are released this week by the Empire Film Co., 150 East Fourteenth street

Wine Agent.....543 ft.
Picturesque Tunis.....400 ft.
Game of Nine Pins.....302 ft.
Three-Wheeled Car.....403 ft.
Missionary .....467 ft.
Little Gypsy (Lux).....741 ft.
Count Ugolino (Italia).....740 ft.
The Harp Player (Aquila).....577 ft.
Bachelor's Misfortune (D. B.).....328 ft.
Territory on Brain (C. & M.).....485 ft.
Little Imp (Ambrosio).....395 ft.
Two Turtle Doves.....567 ft.
A Shadow of the Past (Great Northern).....460 ft.
Carnival Merriment in the North (Gr. North.).354 ft.
John Maxwell's Medal (R. & R.).....492 ft.
Professor of Dancing (Eclair).....426 ft.
Admirer of a Moustache.....333 ft.
Columbine's Return (Lux).....465 ft.
The Would-Be Acrobats (Warwick).....390 ft.
Treacherous Policeman (Hepworth).....675 ft.
The Good Shepherd (R. & R.).....164 ft.

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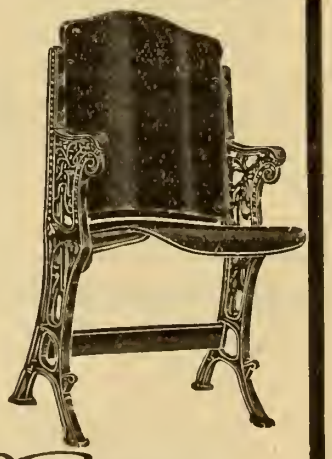

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Disprove the old saw about the "dull summer time" for we have been compelled to increase our order to the manufacturer twice as this goes to the publisher of the WORLD. Tomorrow may cause a further increase—we cannot tell. One thing is certain, we have proven to our satisfaction that GOOD pictures will sell any time—summer and winter, and CENTAUR FILMS stand at the top.

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(Centaur)

A dramatic love story of the East and West will be shipped from New York, August 11, 1909. It is the WONDER picture of the year. If it don't cause a sensation, nothing ever will. Do not blame us if your order has to be refused—get it here in time, even if you have to wire it collect—only get it here in time.

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LATEST FILMS.

BIOGRAPH COMPANY.

June 7—The Violin Maker of Cremona (Dramatic)..963 ft.
June 10—The Lonely Villa (Dramatic).....750 ft.
June 10—A New Trick (Comedy).....223 ft.
June 14—The Son's Return (Dramatic).....993 ft.
June 17—Her First Biscuits (Comedy).....514 ft.
June 17—The Faded Lilies (Dramatic).....481 ft.
June 21—Was Justice Served? (Dramatic) .....962 ft.
June 24—The Peachbasket Hat (Comedy) .....666 ft.
June 24—The Mexican Sweethearts (Dramatic).....309 ft.
June 28—The Way of Man (Dramatic).....986 ft.
July 1—The Necklace (Dramatic).....969 ft.
July 5—The Message (Dramatic).....944 ft.
July 8—The Country Doctor (Dramatic).....942 ft.
July 12—The Cardinal's Conspiracy (Dramatic).....999 ft.
July 15—The Friend of the Family (Dramatic).....749 ft.
July 15—Tender Hearts (Dramatic).....233 ft.
July 19—The Renunciation (Comedy Drama).....982 ft.
July 22—Sweet and Twenty (Comedy).....572 ft.
July 22—Jealousy and the Man (Comedy).....418 ft.
July 26—A Convict's Sacrifice (Dramatic).....973 ft.
July 29—The Slave (Dramatic).....998 ft.
Aug. 2—A Strange Meeting (Dramatic).....967 ft.
Aug. 5—The Mended Lute (Dramatic).....996 ft.

EDISON MANUFACTURING COMPANY.

July 2—He Wouldn't Go Under a Ladder (Com.)...305 ft.
July 6—Up the Ladder With Tom Boline.....995 ft.
July 9—A Squeedunk Sherlock Holmes.....500 ft.
July 9—An Absent Minded Cupid.....500 ft.
July 13—The Secret of the Locket (Dramatic).....915 ft.
July 16—Caught by the Coupon Craze (Comedy)..475 ft.
July 16—The Egyptian Mystery (Comedy).....525 ft.
July 20—The Missionary and the Maid.....630 ft.
July 20—McGinty's Sudden Rise.....370 ft.
July 23—The Bridegroom's Dilemma.....730 ft.
July 23—Casey's Jumping Toothache.....205 ft.
July 27—Mother Goose (Comedy).....300 ft.
July 27—Taking His Photograph (Comedy).....700 ft.
July 30—Love's Sacrifice (Dramatic).....520 ft.
July 30—Mulligan's Waterloo (Comedy).....455 ft.
Aug. 3—The Prince and the Pauper (Dramatic)....1070 ft.
Aug. 6—Lochinvar (Dramatic) .....790 ft.
Aug. 6—The Tobacco Edict (Historical Comedy)....199 ft.
Aug. 10—Apprentice Boys at Newport Naval Trsining Station (Scenic).....216 ft.
Aug. 10—A Coward (Dramatic).....784 ft.
Aug. 13—The Price of a Soul (Dramatic).....560 ft.
Aug. 13—Furnished Rooms to Let (Comedy).....425 ft.

ESSANAY FILM MANUFACTURING COMPANY.

June 30—The Tramp Story (Dramatic).....750 ft.
June 30—A Case of Seltzer (Comedy).....250 ft.
July 7—The Black Sheep.....1000 ft.
July 14—Which is Which? (Comedy).....450 ft.
July 14—The New Cop (Comedy).....550 ft.
July 21—Romance of a Stranded Actress (Dram.)..1000 ft.
July 28—The Tramp's Story (Comedy).....715 ft.
July 28—A Case of Seltzer (Comedy).....210 ft.
Aug. 4—Much Ado About Nothing (Comedy).....510 ft.
Aug. 4—The Mustard Plaster (Comedy).....445 ft.

GAUMONT.

(George Kleine.)

June 15—A Paying Business (Comedy).....285 ft.
June 19—The Cry from the Well (Dramatic).....812 ft.
June 22—A Good-Hearted Policeman (Dramatic).....572 ft.
June 22—The Troublesome Lamppost (Comedy).....357 ft.
June 26—The Wrong Medicine (Dramatic).....502 ft.
June 26—Stung by a Bee (Comedy).....377 ft.
June 29—Saved from the Flames (Dramatic).....453 ft.
Jnne 29—No Appetite for Dinner (Comedy).....430 ft.
July 3—The Hand Bell (Comedy) .....420 ft.
July 3—The Sunny South of France (Scenic).....535 ft.
July 6—The Coin Collector (Magic).....493 ft.
July 6—Raised in the Country (Comedy).....502 ft.
Jnly 10—Visions of Mother (Dramatic).....664 ft.
July 10—A Bad Case (Comedy).....314 ft.
July 13—Only a Dream (Magic).....470 ft.
Jnly 13—A Sure Cure (Comedy).....490 ft.
July 17—In the Hands of the Enemy (Dramatic)....734 ft.
July 17—The Lost Tie (Comedy).....227 ft.
July 20—True to His Master (Dramatic).....554 ft.
Jnly 20—The Man in the Moon (Comedy).....317 ft.
July 24—The Monk's Mother (Dramatic).....664 ft.
July 24—Brown's Moving Day (Comedy).....290 ft.
July 27—The Last Confession (Dramatic).....837 ft.
July 27—Papa's Hat (Comedy) .....140 ft.
July 31—In Hot Water (Comedy).....447 ft.
July 31—An Easy Job (Comedy).....467 ft.

URBAN-ECLIPSE.

(George Kleine.)

June 9—Two Heroes (Dramatic).....564 ft.
June 9—The Race Conrse (Sporting).....436 ft.
June 16—The New Footman (Comedy).....569 ft.
June 16—Modern Algeria (Scenic).....396 ft.
June 23—Winning a Princess (Dramatic).....636 ft.
June 23—Mrs. Simpson's Attractiveness (Comedy)...272 ft.
June 30—The Phantom Sirens (Dramatic).....727 ft.
June 30—Rulers of the World (Historical).....265 ft.
July 7—The Pretty Fishermaiden (Dramatic).....589 ft.
July 7—Exciting Steeplechase (Sporting).....364 ft.
July 14—Conchita, the Spanish Belle (Dramatic).....550 ft.
July 14—The Wizard's Walking Stick (Magic).....424 ft.
July 21—The King's Conspiracy (Dramatic).....987 ft.
July 28—His Rival's Hand (Dramatic).....617 ft.
July 28—Parks in Berlin (Scenic).....357 ft.

KALEM COMPANY.

June 18—A Priest of the Wilderness (Hist.).....735 ft.
June 18—Mardi Gras in Havana.....205 ft.
June 25—Famine in the Forest (Dramatic).....745 ft.
June 25—Never Again (Comedy).....135 ft.
July 2—Japancse Invasion.....950 ft.
July 9—A Soldier of the U. S. A.....890 ft.
July 23—The Tomboy.....690 ft.
July 23—Tickle Mary.....130 ft.
July 30—The Factory Girl (Dramatic).....850 ft.
Aug. 6—Traced by a Kodak (Dramatic).....980 ft.

LUBIN MANUFACTURING COMPANY.

July 1—The Old Army Cnest (Dramatic).....930 ft.
July 5—A Great Wrong Righted (Dramatic).....810 ft.
July 8—The Sideboard Folding Bed (Comedy).....505 ft.
July 8—Room Mates (Comedy).....335 ft.
July 12—Driven From Home (Dramatic).....750 ft.
July 15—Two Cousins (Dramatic).....965 ft.
July 26—A Hot Time in Atlantic City (Dramatic)...945 ft.
July 29—Sporting Blood (Comedy).....590 ft.
July 29—Mr. Buttinsky (Comedy).....290 ft.
Aug. 2—When the Flag Falls (Dramatic).....915 ft.
Aug. 5—She Would Be an Actress (Comedy).....420 ft.
Aug. 5—His Littie Girl (Dramatic).....530 ft.

PATHE FRERES.

July 2—Fun with a Manikin (Comedy).....587 ft.
July 3—Book-Taught Hypnotism (Comedy) .....315 ft.
July 3—An Inspiring Sunset (Scenic) .....289 ft.
July 3—Determined Woocr (Comedy) .....390 ft.
July 5—A Child's Love (Dramatic).....524 ft.
July 5—Spanish Army (Educational).....442 ft.
July 7—A Tragic Ending of Shrove Tuesday .....459 ft.
July 7—Tunisian Industries (Scenic).....426 ft.
July 9—A Little Detective (Dramatic).....774 ft.
July 9—The Fan (Scenic).....213 ft.
July 10—The Witch's Donkey (Comedy).....445 ft.
July 10—Trained Falcon (Scenic).....403 ft.
July 12—Different Rulers of the World (Historical).426 ft.
July 12—Wood Floating in Morvan (Industrial).....459 ft.
July 14—The Evil Spirit in a Girl's Boarding School (Comedy) .....623 ft.
July 14—True to Her First Love (Dramatic).....358 ft.
July 16—The Hand of Justice (Dramatic).....1010 ft.
July 17—Invisible Thief (Comedy).....377 ft.
July 17—A Kind Hearted Touch (Dramatic).....587 ft.
July 14—Which is Which? (Comedy).....450 ft.
July 14—The New Cop (Comedy).....550 ft.
July 13—Only a Dream (Magic).....470 ft.
July 13—A Sure Cure (Comedy).....490 ft.
July 17—In the Hands of the Enemy (Drama).....734 ft.
July 17—The Lost Tie (Comedy).....227 ft.
July 14—Conchita, the Spanish Belle (Drama).....550 ft.
July 14—The Wizard's Walking Stick (Magic).....424 ft.
July 15—The Peasant Prince (Dramatic).....1000 ft.
July 19—Behind the Mask (Dramatic).....393 ft.
July 19—The Fiddlers (Comedy).....278 ft.
July 19—Catching Turtles (Industrial).....210 ft.
July 21—Bewitched Manor House (Comedy).....360 ft.
July 21—Little Busybody (Comedy).....489 ft.
July 23—A Case of Lumbago (Comedy).....328 ft.
July 23—Sweet Toothed Dogs (Comedy).....315 ft.
July 23—Holding Up the Wedding (Comedy).....335 ft.
July 24—Poor Kid (Dramatic).....1062 ft.
July 26—Living Dolls (Comedy).....360 ft.
July 26—Sweet Dreams Intermingled With Nightmare (Comedy) .....311 ft.
July 26—Champion Heavyweight Lifter (Comedy)....266 ft.
July 28—The Barber's Revenge (Dramatic).....581 ft.
July 28—Amaozns of Different Periods (Scenic)....344 ft.
July 30—A Motber's Sorrow (Dramatic).....679 ft.
July 30—Charity Begins at Home (Dramatic).....298 ft.
July 31—Wonderful Rose Designs (Scenic).....262 ft.
July 31—The Gamekeeper's Son (Dramatic).....702 ft.
Aug. 2—Fantastic Heads (Scenic).....311 ft.
Aug. 2—The Butler's Trick (Comedy).....574 ft.
Aug. 4—Thellys' Heart (Dramatic).....968 ft.
Aug. 6—The Tragedy of Meudin (Dramatic).....951 ft.
Aug. 7—The Two Pigeons (Dramatic).....590 ft.
Aug. 7—Arabian Pilgrimage (Scenic).....295 ft.

SELIG POLYSCOPE COMPANY.

May 27—A Wartime Sweetheart (Dramatic).....1000 ft.
June 3—Figbting Bob (Dramstic).....995 ft.
June 17—In the Sultan's Power.....1,000 ft.
June 24—A Conntry Girl's Peril (Dramatic).....1000 ft.
July 1—Ben's Kid (Dramatic).....1000 ft.
July 8—The Lion Tamer (Dramatic).....975 ft.
July 15—The Peasant Prince (Dramatic).....1000 ft.
July 22—Won in the Desert (Dramatic).....1000 ft.
July 29—The Heart of a Race Tout (Dramatic)....1000 ft.
Aug. 5—Before the Mast (Dramatic).....1000 ft.

VITAGRAPH COMPANY.

June 26—The Old Organ (Dramatic).....527 ft.
June 29—Washington Under the British Flag (Hist.)990 ft.
Jnne 3—Washington Under the American Flag (H.)995 ft
July 6—Led Astray (Dramatic).....565 ft.
July 6—The Dramatist's Dream (Dramatic).....390 ft.
July 10—Mine at Last (Dramatic).....610 ft.
July 10—Wearybones Seeks Rest and Gets It (C.)..305 ft.
July 13—The Cobbler and the Caliph.....585 ft.
July 13—Ski-ing at Ispheming, Mich.....345 ft.
July 17—Birth and Adventures of a Fountain Pen....525 ft.
July 17—The Magic Fountain Pen.....475 ft.
July 20—Instructions by Correspondence.....510 ft.
July 20—The Adventures of Fifine.....490 ft.
July 24—The Sword and the King.....991 ft.
July 27—The Little Orphan, Etc. (Dramatic).....755 ft.
July 27—Mid-Winter Sports (Scenic).....236 ft.
July 31—A Georgia Wedding (Dramatic).....420 ft.
July 31—The Artist's Revenge (Dramatic).....570 ft.
Aug. 3—The Bugle Call (Dramatic).....565 ft.
Aug. 3—The Truant (Comedy).....461 ft.
Aug. 7—A Woman's Way (Dramstic).....865 ft.

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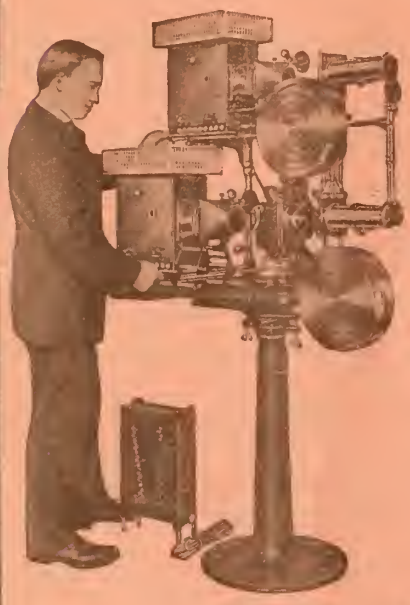

Because the Pictures are More Brilliant. The special patented Shutter is so arranged that it saves a lot of illumination otherwise lost.
Because Flicker is eliminated by the new patented Shutter.
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Because it has patented quick Rewind (one and one-half minutes) connected to main crank handle. No other similar.
Because it has the only perfect Fire-proof Shutter, automatic and absolutely reliable.
Because it has Enclosed Spiral Gears. They work smooth and wear longer.
Because it has a Perfect Take Up. Easy on the film and always reliable.
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Because it is absolutely Fireproof.
Because it has Double the Wearing Qualities possessed by other Machines.
Because it is almost Noiseless; runs more quiet than any other.
Because it has Heavy Pedestal Base, adjustable and patented.
Because it has more than 40 other points of special merit. Boston, New York, Chicago and San Francisco approved.

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M. F. F., OKLAHOMA CITY, OKLA., MAY 18TH, SAYS:
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E. T. S. CO., PHILADELPHIA, PA., JUNE 2ND, SAYS:
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P. & K., ST. ANTHONY, IDAHO, APRIL 16TH, SAYS:
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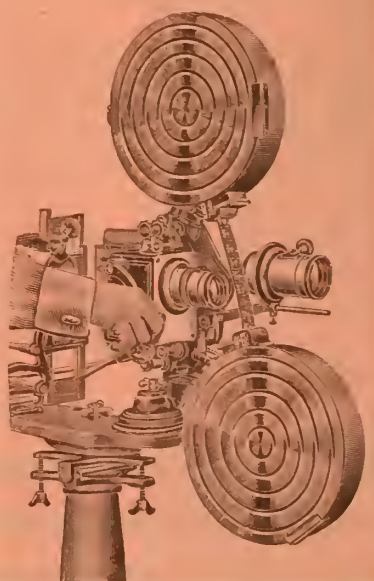

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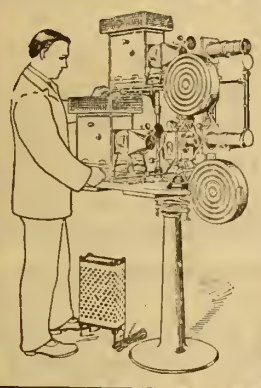

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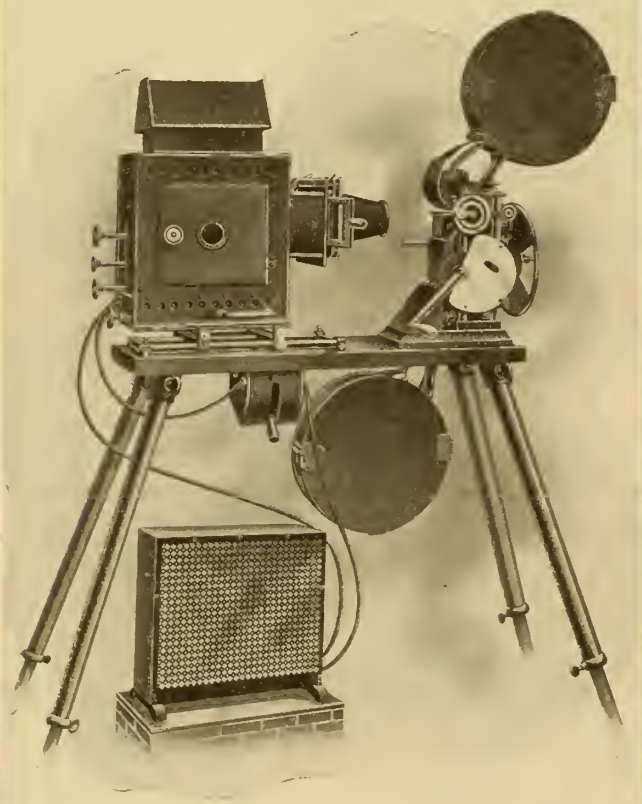

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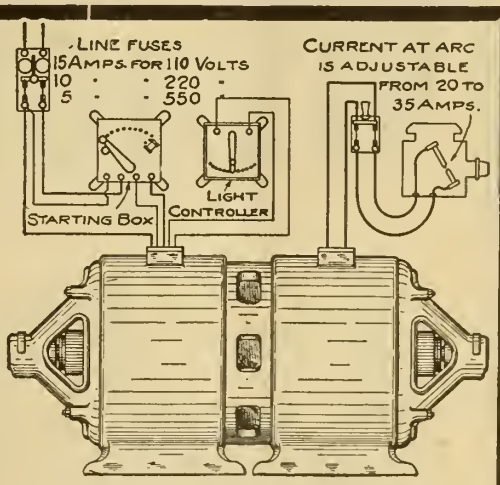

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THE TRUANT, or HOW WILLIE FIXED HIS FATHER

Willie a mischievous youngster on the way to school is caught playing marbles and punished by his grouchy dad. To get even Willie sets the clocks at home back an hour causing his father to lose his position. Anticipating further punishment Willie fills his pockets with scrap iron and father gets the worst of it in spanking the boy. He is compelled to admire the boy's ingenuity, explains to his employer and is reinstated. Length, 465 feet.

SATURDAY, AUGUST 7

A WOMAN'S WAY

An English squire wills his property equally between his niece and nephew on condition that they marry within a year. The girl agrees but the young man positively refuses to abided by such terms. He gets terribly in debt, is forced to quit his lodgings and unconsciously takes rooms in the same house in which the girl lives. She nurses him through an attack of fever. He falls in love with her, marries her and without knowing it fulfill the terms of the will. Length, 865 feet.

COMING SOON An elaborate series of five "Art" reels covering in a comprehensive manner Victor Hugo's masterpiece "Les Miserables". While the thread of the story runs through the entire series, each reel is a complete narrative in itself. These "Art" subjects abounding in dramatic interest, staged with wonderful realism, and in which the different characters are intelligently and artistically portrayed should prove one of the grandest achievements in motion photography. The subjects will be released in order—The Galley Slave—Fantine—Cosette—Marius—Jean Valjean.

THE VITAGRAPH COMPANY OF AMERICA NEW YORK, 116 Nassau St. CHICAGO, 109 Randolph St. LONDON, 25 Cecil Court PARIS, 15, Rue Sainte-Cecile

Moving Picture World

Founded by J. P. CHALMERS.

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Vol. 5 AUGUST 7, 1909 No. 6

Editorial.

The Props of a Staple Industry.

Two weeks ago we printed an account of the Motion Picture Patents Company and its work. The Patents Company is one of the most important, if not the most important, factors in the film world to-day, and for that reason we gave the article relating to it pride of place in a series which will follow in due course.

We projected that series of articles for a twofold reason: as a duty to the trade, as a duty to the reader. The policy of The Moving Picture World, as we have repeatedly pointed out, is to watch over the interests of the industry as a whole. And in carrying out that policy we are resolved to spare neither trouble nor expense. It is our determination to hand out even justice to all branches of the industry; to keep in touch with every progressive movement in it, and to bring home to the reader the importance of the manufacturing and other interests. These are the simple duties of a trade paper. Their reiteration should be unnecessary were it not for the foolish misrepresentations of envious and incompetent individuals, who have not sufficient intelligence to credit their fellow mortals with breadth of outlook.

Some day, perhaps, there will be a moving picture convention at Rochester, just as last week there was a gathering of the professional photographers there. Rochester, as we have pointed out elsewhere, is the cradle of the moving picture, for in the Flower City, as it is called, ninety per cent. of the world's supply of moving picture films is made. So why not a moving picture convention there, with manufacturers, renters, exhibitors and all interested in the newer and more wonderful branch of photography gathered together in harmony and concord?

This may look like a dream; but it is well within the bounds of practicability. The moving picture industry is young, but it is growing, and in its growth it is manifesting some irregularities which are the common attributes of youth. But with age a more settled state of things will supervene and then will come the harmony and the progress that characterize other industries.

The magnitude of the moving picture industry is best understood by a reference to the statistics that are given elsewhere. That such a great manufacturing concern as the Kodak Company, a company which during its phenomenal career has seldom erred in its vital calculations, should be always working at full pressure in its enormous plant is the best answer to the question whether the moving picture has come to stay, or whether it is only a passing fad.

Suggested Improvement For Reels.

There are many people, in fact the majority, who will encounter some difficulty day after day in their work without thinking out a remedy. We have ourselves experienced the trouble caused by the small diameter of the hub of the rewinding reel and have had the same increased in size, but did not think it of great importance until we received a communication from one of our readers, Richard P. Grieve, who suggests that an increased diameter to start the rewind has other advantages besides evening the strain on the take-up belt or chain. He says: "I frequently run films that are six weeks old, or older, and have noticed that the reel is always more 'rainy' at the beginning and at the end than in the middle. Now, as this rainy effect is caused by cracks or scratches in the emulsion that become filled with dust or grit and oil from the machine, I am of the opinion that its appearance first at the ends of the film is caused by the great strain in winding around the narrow axle of the reel, averaging about 1½ inches in diameter. My machine is an Edison one-pin movement and equipped with 12-inch magazines. All reels are 10-inch. Why not make the reels 12-inch, with an axle three or four inches in diameter? This would start the rewind on an axle large enough so as not to crack the emulsion and also provide room for a number of spring clips, so that if one is broken, another is handy to slip the leader under. The large diameter at the start would also give a more even and easier pull on the take-up, which is pretty strong on the start with an ordinary reel."

Mr. Grieve's suggestion is a good one and we would like to hear from other readers. Films frequently run over 1,000 feet, and in making up reels from short subjects it is often necessary to wind very tight to get the film within the protecting sides of the 10-inch reel, and while the general adoption of the 12-inch size would occasion some inconvenience and expense for a time, it seems to us that the change could be gradually made with benefit to all concerned.

Answering numerous inquiries as to whether back numbers of the Moving Picture World are obtainable, especially those containing the series of articles to operators and managers, we desire to say that we can supply all back numbers from the beginning of this series at 5 cents per copy, or new subscribers may order their subscription to begin with that number, which was Vol. IV., No. 15, of date April 10, 1909. Bound copies of this volume, up to June 30, are also on hand, the price of which is $2, postage or express prepaid.

The letter reproduced on another page is good proof of the value of the Moving Picture World as an advertising medium. Another advertiser who called at our office this week to renew his advertisement said that he had tried all the papers at great expense and had proved that there were only two which brought him results—the "World" and the "Billboard"—and that two-thirds of his replies came from the "World." Now we do not claim the large general circulation of the theatrical papers, but we do claim that more moving picture people read the "World" than all the other papers together. If you want to reach them, ADVERTISE IN THE WORLD.

The Largest Manufacturer of Films For Moving Pictures in the World.

GEORGE EASTMAN: AN APPRECIATION.

The following article by Mr. Thomas Bedding, F. R. P. S., was published in *The Rochester Post Express* of July 22:

"I have met George Eastman three times. Away back in the very early 'eighties I had heard of him as an ingenious engineer who had made what was then looked upon as a remarkable piece of mechanism—a device for coating glass plates with gelatino-bromide emulsion. Pioneer makers of dry plates used the coffee pot or the tea pot, supporting the plat on a pneumatic holder, while others poured out the sensitive fluid from jugs. An alert American mind say the preposterous primitiveness of this way of working, and so evolved the machine, the forerunner of those now in universal use.

"In 1885 Mr. Eastman and Mr. W. H. Walker invaded the British market with the Eastman-Walker roll holder, wherein sensitive negative paper was used on spools. There was a hard fight to break down the forces of conservatism, never so strong as in photography, but an Inventions Exhibition gave the device a prize, and so success came. Those were the days of the Eastman-Walker Photographic Materials Company; or translucent paper negatives, of bromide paper in packages of cut sheets. Neither the kodak nor celluloid film had yet appeared.

"But they came, and in 1893, when I first met George Eastman in the editorial room of the *British Journal of Photography,* though he was terse and incommunicative, I realized that I was in the presence of a man of achievement, a man of purpose, a man with one fixed idea in life—the kodak idea, the idea of assuring photography popularity among all classes the world over, by reducing it down in practice to its ultimate expression of simplicity.

"Four years later came the second meeting. This was in the magnificent suite of exhibition rooms known as The New Gallery, London, wherein the foremost displays of paintings and the like are shown throughout the year, and where the Royal Photographic Society still holds its great annual exhibition. On this occasion the walls of the five large galleries were covered with an amazing display of kodak prints in all sizes, styles, tones, colors and varieties of photographic treatment—a collection got together for the purpose of showing the almost illimitable wealth of power which these printing papers placed in the hands of photographers. I met Mr. Eastman in the center of the largest gallery. Brief and monosyllabic as ever, it seemed to me that he was sufficiently human to look around at the prints with quiet pride and satisfaction, as evidence that they marked yet another stage in the path of achievement which he had outlined for himself in the conquest of the photographic world: a world which he had set himself the task of interesting, instructing, educating in the beauty and simplicity of film photography.

"Colossal success had been the well-deserved good fortune of the Kodak Company by the time of my next meeting with the master mind of Rochester. This was in times of stress and crisis. The British photographic trade found itself unable to fall in line with the kodak policy; there were tradesmark suits; all was confusion, commotion, and, I am bound to add, insular narrow-mindedness in regard to American methods of doing business. For my sins, or for some other equally good or bad reason, it devolved upon me to approach Mr. Eastman with a view of ascertaining whether a modus vivendi could not be arrived at between the conflicting interests. It could not. The kodak productions took the market—the world's markets on their merits. Kodak legal rights must be respected. That, in effect, was the reply of the man who had made, by years of strenuous effort, kodak photography what it was—the world power of the black art, the most dazzlingly successful realization of a young American inventor's dream.

Photo by Dudley Hoyt. *Courtesy of "Photographic Progress."*

GEORGE EASTMAN

"All through the extraordinary career of George Eastman you see the same steady, unflinching, unfaltering purpose—the simplification and the popularization of photography. What success has rewarded his efforts is apparent to all to-day. It is world-wide. It is phenomenal. It is monumental. A last word: It is reasonable to conjecture that Mr. Eastman would have met an equally great success in any other line of work he chose to take up, for he has all the qualities of indomitability, masterfulness, faith in himself and his work, purpose, persistency, tenacity and tireless industry which place a man 'on top,' no matter what his lot may be on this small globe."

Exhibitors' Associations.

While the MOVING PICTURE WORLD has always advocated that the exhibitors should band together for mutual protection against trade hardships or political oppression, we have also advocated unanimity among the various organizations. Oppressive municipal ordinances last year called for the formation of exhibitors' associations in New York City and in Philadelphia, both of which have done good service and both should be perpetuated. But conditions have arisen which call for State associations in addition to the city associations. Every State should have its association of motion picture exhibitors to keep close watch upon attempts to pass oppressive State laws and delegates from these associations could convene once or twice a year to discuss general methods of business improvement. The city or local associations are only needed in the very large cities and should work in harmony with the State association. The members of the city association should also be members of the State association, and there is no occasion for any jealousy or clash between the two as has been threatened in this city and in Philadelphia. There is work for both, there is room for both, and, if their motives are right, there will exist such unanimity of purpose that harmony must prevail.

Plain Talks to Theatre Managers and Operators.

CHAPTER XIII.—SETTING THE CARBONS.

Whether you are using A. C. or D. C. (alternating current or direct current) practically all available illumination comes from the "crater," a saucer shaped depression which forms on the upper (positive) carbon tip with D. C. and on both tips with A. C. (though with the latter the craters are usually flat, rather than depressed in the center, as with D. C.). The whole endeavor in setting the carbons should be to get the crater to form of good size and face the condensing lens as squarely as possible. Setting the carbons with D. C. is comparatively easy and simple. All projection lamps are so made that the top may be set further back than the bottom (angling the lamp, this is called) so as to aid in getting the crater square with the condenser. In all lamps but the Edison, I believe, this angle may be varied within certain limits. With D. C. the lamp should be angled back just as much as possible and not get the lower carbon tip, or any part of it, between the crater and condenser.

Whether or no the lower tip is interfering is somewhat difficult to tell unless one is able to closely examine the tips by aid of the glasses before mentioned. Draw a line with the eye, when the arc is burning normally, from the lower edge of the crater to the lower edge of the lens and if such a line strikes the lower tip there is interference and loss of illumination, though if slight it may not amount to much. The greater angle you can give the lamp without this interference the greater illumination you will get from a given arc, but the amount of angle will be checked by the lower carbon arm striking the front wall of the lamphouse when the lamp is wide open, or the lower carbon doing the same thing when a new one which projects below the arm is in. This must be taken into consideration since angling beyond the point where the carbon arm interferes involves burning a shorter lower carbon with consequent greater carbon waste. To old, competent operators I wish to say right here that these comparatively simple matters are not meant for you by any manner of means. Even you will, I trust and believe, find something of value in these articles, and you may also find things with which you will disagree. I may be wrong in some things, too. I don't know it all and never expect

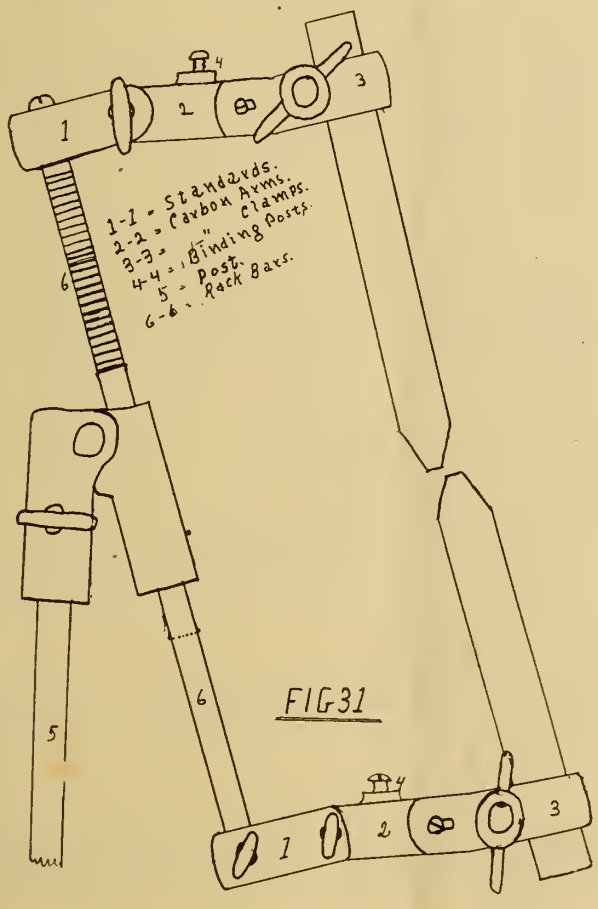

FIG31

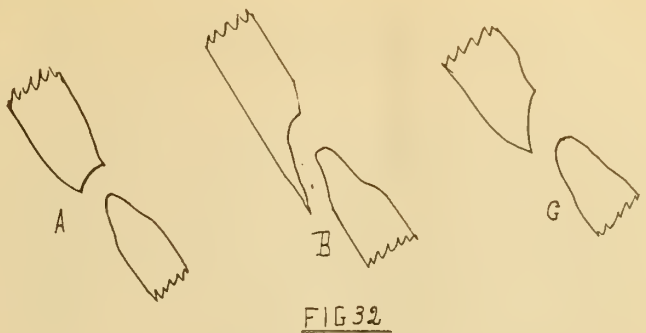

FIG32

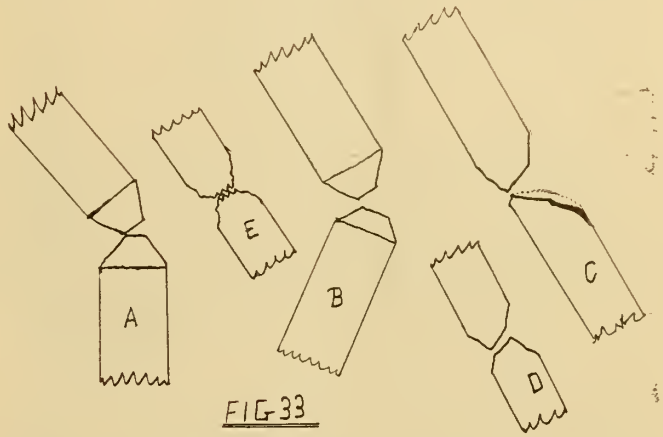

FIG-33

to. These articles are written for the fellow out in the small town, who has not the advantages of the city man for learning things, and who must blunder along as best he may, as well as for the better posted operator. I have, therefore, to be very explicit in some things which seem almost foolish to the competent operator. I wish to say, too, that I have been asked several times whether I mean to deal with the manager's end. I do and will later on.

I have already spoken, I believe, of the size of carbons best to use. With A. C. it matters not at all which wire is connected to upper or lower binding post of lamp, but with D. C. the negative must be connected to the lower and the positive to the upper. There are several methods of ascertaining which is the negative and which the positive wire, but the following is simplest: Connect one wire from one binding post of operating switch to upper binding post of lamp. Connect other wire through the rheostat to lower lamp binding post. Now, first being sure the resistance is in if using an adjustable rheostat, close the switch and light the lamp. Let it burn for five minutes and shut it off. Examine the carbon tips. If the lower is burned to a round point and the upper has a saucer-like depression you are all right, but if just the opposite condition exists change the wires at the lamp and cut the rheostat in on the other wire. The latter is not necessary but the writer prefers the rheostat on the negative wire, since he thus has a little less voltage on the lamp and this makes any shocks he may get somewhat lighter. Otherwise it makes no practical difference which wire it is on. Having ascertained that your carbons are in perfect line with each other sidewise (see "The Lamp") set your carbons in place as per Fig. 31. Some operators prefer setting the top carbon parallel with the lamp rack-bars and angling the lower one slightly ahead, but this is merely a matter of individual preference. We have now arrived at the **one most important thing in securing good projection light,** and that is to get the advancement of the lower carbon tip **exactly right,** since this is what will in great measure determine the position of your crater. If you set it too far back your crater will be too low down and the light will be thrown downward instead of straight ahead as it should be. If, on the other hand, you get it too far ahead a long "skirt" will form on the back edge of the upper carbon tip. This is not a good condition, since when it prevails the crater is not in the best position and moreover there is tendency of this "skirt" to break off, often fully half way up the crater. Fig 32A shows lower tip too far back. Fig. 32B. tip too far forward, Fig. 32C shows an ideal condition, and this latter condition may be at all times maintained, barring imperfections in carbons, by close attention. But let me impress upon you that it is more than anything else the exact amount of advancement of the lower carbon ahead of the upper which makes it. I am assuming,

of course, that you have experimented and found what carbon, or combination of carbons, are best suited to your needs. There is little or no difference of opinion among operators as to the best set for D. C. carbons, but there is a vast difference in the matter of care to get the set exactly right so that the best possible results will be obtained. With A. C., however, it is quite another story. Fig. 31 shows one method of setting A. C. carbons and Fig. 33, A and B, two more, each of which have their advocates. It is, however, significant that whereas three years ago you could hardly find an operator setting his carbons as per Fig. 31 (the D. C. set) you will find at present that nearly all the high-class men set their carbons the same for either D. C. or A. C. They have discovered, as did the writer, that while freely granting a higher candle power for Fig. 33 sets, the crater cannot be controlled or maintained, hence steady light with these sets is an impossibility, especially with set B. (With set B, Fig. 32, the lamp itself should be set straight up and down.) I shall, therefore, confine my remarks largely to the set shown in Fig. 31, which I strongly advise all operators to use. It is precisely the same as the D. C. set, except that the top carbon should be set parallel with the lamp rackbars and the lower carbon angled forward a trifle. In using this set I cannot caution you too strongly to be exceedingly careful to get your carbons set **exactly right.** Pretty near enough won't do at all. They must be exactly right. Use the round points of the carbons as a guide in setting and find out just how far to set the lower tip ahead of the upper and then **keep it that way.** When you have it right the craters will be about as shown in Fig. 33C, which is ideal. With such a crater you will have white, steady, strong light at all times. If the upper crater burns too flat advance the lower tip just a very little. If the lower tip shows a tendency to form, as in Fig. 33D, move it back just a trifle, but remember that a little movement of the tips backward or forward may make a big difference in the form of the craters. The craters are small and 1-16-inch move of either tip makes a big change in their forms. With alternating the carbons must be **fed little at a time and often** and the arc must be comparatively short, but if too short a condition such as shown at Fig. 33E will arise. Such a condition means carbons kept too close together. The remedy is, if you get them in that shape, burn a long arc for a time. In fact whenever your crater is going wrong and you change your carbon tips, lengthen your arc for a couple of minutes until the crater form changes. With A. C. the colored glasses I have spoken of are almost an imperative necessity, since to get good results one simply **must watch the arc itself.** Operators may argue and tell what they can do until they are black in the face, but one thing they cannot do, no matter what they claim, and that is get a good, steady light with alternating without looking at the arc itself when anything is wrong with the light. With A. C. use 5/8 cored carbons above and below, also you should have not less than 45 amperes to get good results, 50 to 55 if you are using rheostat resistance. Right here let me offer a criticism which applies to nearly all lamps. I have shown the importance of backward and forward movement of the carbon tips, especially with alternating current. It is of prime importance that the operator be able to accomplish this movement at any time while running and frequently the necessary movement will be not to exceed 1-16 inch. Yet important as is the matter, most lamps have absolutely no provision for tilting the carbon arms except to pound them up or down or accomplish the desired result by tapping the carbon tip itself, which is unreliable and may result in breaking the carbon off entirely. The Motograph lamp has a screw by which the adjustment may be made, but it is not a practical arrangement, or rather it does not work well in practice—still it is much better than nothing at all. I am told there is one lamp with an excellent arrangement for this movement of the lamp arms, but I have not as yet seen it. It seems high time that lamp makers woke up to the necessity of this provision and gave us some practical method of tilting the lamp arms while running it. It is difficult to accomplish I know, but surely is not impossible. When you put in new carbons always burn a very long arc until the crater is formed.

* * *

AN ADDITION TO A FORMER SUBJECT.

A letter just received inquiring if there be any way of changing the focal length of a projection lens, reminds me that I did not set this matter forth when treating of the lens. Except for very slight corrections there is no satisfactory way of changing focal length of projection lenses. By cutting off the tube which holds the lenses, rethreading the end cut off, of course, the lenses are brought closer together and the focal length is shortened by the result is a matter of much doubt, unless the change be a slight one. If you wish to merely enlarge the picture by two or three inches, however, it is practical. You must remember that the lenses at each end of the tube are ground for a certain focal length and matched up carefully for that length and no other. Now if you shorten the length materially there will be wrong curvature of field and more or less spherical aberration, producing a blur on the curtain as though the picture were not in focus. An excellent rule for the ordinary man is not to meddle with the focal length of a projection lens. He may attain the desired result, but the chances are he will merely spoil a good lens. If you are determined to try it, however, take the lenses out of the tube (**not** out of their mounting, but out of the **tube**). Make two temporary tubes by rolling stiff writing paper, making one just so it will slip into the other snugly. Now mount the lenses in these tubes and by telescoping the two tubes you will be able to see just what the result will be when you get the focal length required to produce the size picture desired. If results are satisfactory you may measure the distance between the two lenses and cut the lens tube accordingly. There is also a cap made, having slight curvature, which slips over the end of the lens. This has the effect of increasing focal length, but the result usually is attained at expense of excellence. These caps may be had with heavy curvature to reduce focal length also. The advice of the writer is, however, to not attempt to make changes in the projection lenses. If the lens you have don't suit, get another. Usually your exchange will be willing to trade with you on a reasonable basis.

THE ADMISSION OF CHILDREN TO MOVING PICTURE SHOWS.

A measure is before the Scranton Councils, which if passed, will prevent children under 14 years of age attending moving picture shows or nickelettes without being accompanied by parents or guardian. The object in view is all right in parents knowing where the child may be, or in preventing the spending of money obtained unknown to parents, etc., but as far as whether the pictures are proper or not, it will not make any difference whether the parents accompany the child or not. The authorities should see that improper pictures are not permitted, and the repetition of an offense would mean a revoking of license.

Much has been written about the moral tone of moving picture shows. It has been shown time and time again that the pictures shown in these places of amusement are often not of the sort that should be provided for the entertainment of the young. Moving picture establishments have been referred to as the poor man's theater. They are entitled to this distinction. They place within the reach of everybody a means of entertainment in which language is not a consideration. For the price of one admission to the ordinary theater the head of a family can take his wife and all of his children to a moving picture performance and still have money left. And these shows appeal to the poor of the large cities, particularly because to understand them it is not necessary that one understand English. Pictures speak all languages. They tell their own story, without words. The manufacturers of films have been so successful in handling their subjects that they have found it possible to reproduce some of the finest and best of the works of the world's greatest playwrights, such, for instance, as Shakespeare's "Romeo and Juliet," and others equally well and favorably known.

From this standpoint, moving picture shows are an unquestioned blessing. But the trouble is that the proprietors of certain classes of these show places are not interested in anything quite so much as in box office receipts. To offset the morally clean picture shows, we have those that deal with murder and with crime in all of its worst phases.—Scranton (Pa.) Tribune.

[Is the moral effect less evil if the child is accompanied by a parent? Is the parent always the safest moral censor? We would rather abide by the judgment of the National Board of Censorship than that of many parents whom we know.—Ed. M. P. W.]

If you are not going to let people do anything on Sunday except go to church and walk around, there is soon going to be trouble. It is absurd to have people arrested for a thing like this.—Justice McInerny of Brooklyn Special Sessions, in commenting upon the arrest of an exhibitor.

ON THE SCREEN.

By Lux Graphicus.

Rochester, the Flower City of New York State, which during last week witnessed a great photographic convention, has all things considered a large percentage of moving picture theaters to its population; in round numbers the latter is 200,000, and the past Winter saw seventeen moving picture houses in operation. I gathered by inquiry that they were very popular and successful. Just now of course the greater number of them are closed; but a month hence they will be reopening.

* * *

The streets of Rochester are irregularly drawn—the block system not having been adopted in laying them out. The center of things is Main street, a broad, handsome thoroughfare, and it is round about this street that "things" center. Here are the Bijou Dream, the Knickerbocker and other m. p. houses—the former externally a very large and handsome place. I went into the Knickerbocker one wet afternoon. It was crowded with people, who like myself paid 5 cents for admission.

* * *

Cleanliness, neatness and taste seem to characterize the Rochester m. p. houses. They are quite the equal in those respects of the best New York houses. The song slide does not appear to be prevalent. The singer of ballads does. One house I scrutinized relied upon an external pipe organ for the purpose of attracting the public. As this is the first provincial city in which I have studied moving picture matters I should like to say how pleased I was with the general appearance of the business. Although in the hot weather the Flower City has recently had I could not see much.

* * *

The Flower City, being in Lakeland, is well provided with waterside resorts. I went out to one of them. It is on the shores of Lake Ontario and is a miniature Coney. My visit was paid at night and I searched in vain for a moving picture theater. The authorities missed their opportunity for there were several thousands of photographers there that night. I hope the Rochester papers will see this paragraph and induce the management of Ontario Beach to mend the errors of their ways.

* * *

The charming hotel in which I recently stayed at the Flower City put on an orchestra through dinner. The soli (or solo pieces, if you don't like my Latin—or is it Italian?) were given off by an excellent phonograph. The selections were operatic. I threw out the suggestion that the conjunction of the moving pictures with the phonograph would be desirable and welcomed by the guests. My suggestion was approved of and no doubt you will see the idea carried out ere long.

* * *

Rochester people are very nice-mannered and as they treated your "Lux Graphicus" with great courtesy, he would like to say how delighted he was with his reception. It gratified me to hear The Moving Picture World so highly spoken of. No other paper seems to be known in connection with the business and I came into contact with people from all over the United States who are in touch with things that are happening.

* * *

I came in touch with folk at Rochester whom I have known for more years than I care to count. If you take photographs, or have taken them, it is extraordinary the bond of sympathy that arises amongst people and the interests thereby opened up. It is no exaggeration to say that the inner doings of the moving picture field were laid bare to me at Rochester last week. Some steps were taken there which are likely to lead to great developments. Very great developments indeed.

Our visit to Messrs. Donegan and Kraft, proprietors of the Open Air Theater on Willis avenue and 145th street, the other evening was very pleasant. Arriving at 8 P. M., we found that the theater was well filled, and it was with difficulty that we could find a vacant seat. The programme was very good. You are first given a concert by the orchestra of five pieces and a piano, after which the pictures are started. These pictures pleased the audience very much. The park is elaborately decorated with Chinese lanterns, flags of all nations, and miles of bunting. A young lady and two gentlemen sang illustrated songs to a very nicely colored set of slides by Scott & Van Altena.

MOTION PICTURE EXHIBITORS' ASSOCIATION OF PENNSYLVANIA.

Philadelphia, August 2, 1909.

Fellow Exhibitors:

The circular letter printed in the Moving Picture World of July 24 is self-explanatory. The formation of an association of this kind, however, is an undertaking that requires deep thought and hard work on the part of its officers. We were unable to accomplish all the work we had laid out at the first meeting and take this measure of advising you that our next meeting will be held in the same room and building on Wednesday, August 11, at 2 o'clock p. m., when we expect to adopt by-laws and transact such other business as may be presented before the meeting. Do not fail to attend. Faithfully yours,

MOTION PICTURE EXHIBITORS' ASSOCIATION OF PENNSYLVANIA,

OTTO MILLER, Secretary.

Date.....

Moving Picture Exhibitors' Association of Pennsylvania,
Otto Miller, Secretary,
3954 Market Street, Philadelphia, Pa.

Gentlemen:—I hereby make application for membership in your Association and as evidence of good faith, I enclose one-half of application fee ($5.00), the balance to be paid on receipt of notice from you that I have been accepted.

Application fee	$10.00
On account	5.00
Balance due	$5.00

Name.....

Name of Theater.....

Street address.....

City.....

THE MOVING PICTURE EXHIBITORS' ASSOCIATION OF NEW YORK

Held their regular bi-monthly meeting on Friday, July 30, at the Crown Theater, West 116th street. In spite of the unpropitious weather there was a fairly large audience. Mr. Robert Luce, 29 Liberty street, was elected as the lawyer to look after the interests of the association.

ITALIAN EXHIBITORS UNITE.

The Italian exhibitors of New York and vicinity are availing themselves of that first law of mankind—self-protection—and at a meeting held last week at the Florence Theater, 331 Bowery, discussed several suggestions for placing their business on a better paying basis. One of the complaints was the high prices that they have to pay for suitable vaudeville talent and it was suggested that they form a combine to run their houses on a circuit like the big theaters.

PHILADELPHIA EXHIBITORS TO MEET AUGUST 8.

A meeting of the Mutual Protective Association of Motion Picture Exhibitors of Philadelphia will be held at their headquarters, 2525 West Girard avenue, Sunday, August 8. It is expected that new energy will be displayed the coming season as a number of small places have gone out of business and the ones remaining will see that it is to their advantage to perfect their organization and strengthen their treasury.

Nevada City, Cal.—The Broadway Theater Company has purchased the business of the Nevada Refined Vaudeville and Picture Show Company. The picture show in the future in Nevada City will be conducted at the Broadway Theater, on Broad street, this being the only attraction of its kind in Nevada City. Gribbin & Williams, who have conducted the show at the Nevada Theater for several months, have retired from the local field. The former will go to Sacramento and will open a picture show theater at Oak Park, a suburb of that city. Mr. Williams will continue his lease of the Auditorium, at Grass Valley, giving the people there first-class shows.

The Cradle of the Moving Picture.

The Eastman Kodak Company's Plant at Rochester, Which Amazed the Delegates to the Photographer's Convention.

Last week there was a great gathering of persons interested in moving picture and stationary photography at Rochester, N. Y., the largest photographic manufacturing city in the world, and in the interests of The Moving Picture World we attended the meeting. Rochester is a beautiful city of over 200,000 inhabitants. The local welcome accorded the visitors was most cordial and the city was profusely beflagged. A most enjoyable week was spent and a record gathering was chronicled.

We have called Rochester the cradle of the moving picture for there most of the world's output of film for the negatives and positives is made by the Kodak Company.

In welcoming the visitors, Mr. Miner, the president of the Rochester Chamber of Commerce, said Rochester was the center of the photographic world, and those gathered there represent the highest type of that profession, to whose needs the factories minister. "It is true that much of the output of our establishments here is devoted to filling the wants of the amateur; but in pursuing the high calling of the art, the amateur and the professional march forward side by side, and to the amateur you owe a debt, for, by creating a large demand, he has helped the manufacturer to cater to the wants of the more skilled professional. It is the amateur whose demand has created the largest camera factories in the world (the smallest here is probably greater in size than the largest outside this city)—and it is he who has also created here the largest factories in the world for the manufacture of lenses, optical equipment and sensitized products. To supply your wants, this city does daily many wonderful things. In the Eastman factories is made more than 90 per cent. of all the moving picture films in the world—500 miles a day—a greater distance daily than the Empire State Express travels over the New York Central lines. Each week a ton of silver is used at Kodak park—the only other concern in the United States using as much as the United States Mint.

"The Kodak Works are also the largest consumers of aluminum in the United States, and in their paper storage warehouse you will find rolls enough, 41 inches wide, to reach from New York to San Francisco. For you, there is made annually thousands of miles of film, thousands of acres of paper, and trainloads of chemicals; and when the new plate building at Kodak park is finished, it will have a coating capacity of 1¼ acres of glass per day, and will be the largest single building in the world devoted to the manufacture of photographic goods. I have referred to these at some length, that you may see how much of the prosperity of one branch of our city's industries is dependent upon you, and why our commercial interests are glad to have you prosper. That is our response to your material side—but we still have much here to appeal to your sense of the beautiful—our parks, lake, river, falls, shady streets and drives, are things of which we are proud; and we ask you to consider them as yours, while you are within our gates."

In company with the other visitors we had the opportunity of going over Kodak park, where this great area of moving picture negative and positive film is made.

Only a few of the photographers who visited the park had any real appreciation of the magnitude of the great industrial enterprise that has made Rochester famous on five continents and in all the isles of the sea. Figures and statistics some of them had seen, but the actual sight of the park itself, the personal inspection of the miles of buildings, the gigantic scale on which the plant is operated were a revelation to the visitors.

Chartered cars ran to Kodak park and before 1 o'clock most of the photographers, their wives and friends were on the spacious grounds of the Eastman Company. Tents had been pitched on the lawn in front of the main entrance, and these served as dining rooms for the crowd. Another tent in the rear was for cooking and serving. In another extemporized pavilion a band of forty pieces discoursed music. A canvas wall higher than a man's head screened the entire front of the plant for several hundred feet, and a single entrance into the roadway, leading to the building, was through a canvas tunnel, similar to that erected in front of residences at a wedding or other social function.

George Eastman, president of the company, mingled with his guests. There was no formal reception, but everybody wanted to shake hands with Mr. Eastman, and he was the center of animated groups during the afternoon. Henry A. Strong, Albert O. Fenn, Alexander M. Lindsay and other prominent directors of the Eastman Company, were on the grounds, as were the managers of departments and chiefs of bureaus of the Eastman staff. Dozens of prominent business men, more or less closely affiliated with the Eastman enterprises, were guests of the company, as well as about 2,000 photographers, their wives and families.

A luncheon was served for an hour, until the multitude had been fed. The procession then started, marching in couples, and the inspection of the great plant began. Every detail had been arranged. The path led from one building to another, upstairs and downstairs, even through semi-darkened rooms—the line of march was said to have been two and one-quarter miles long—and thirty of the forty-six buildings at the park were visited. At each turn, arrows pointed the way, and at least a hundred employees of the factory stood along the lines at intervals of a few feet to keep watch of the crowds and see that everything ran smoothly and to explain the points of interest to each group as it wound slowly in and out of the buildings. It was like a labyrinth; after the journey was started, there seemed no way to turn back. The lines wound in and out of buildings, everyone eager to see things, and soon the astonishment at the magnitude of the plant was echoed on all sides.

The inspection plans were so carefully arranged that any intelligent man could not fail to gain more of an idea of the process of making photographic paper, cameras, moving picture films and the dozens of other products manufactured at the plant than he had ever before had in all his life. It was a liberal education for the photographic fraternity. Many of them said the visit to the Eastman factory was well worth coming to Rochester to see, even if there had been no convention here.

This extract from the souvenir book distributed to the visitors conveys some idea of the impression that was gained:

"We are accustomed in this country to stupendous figures, and when they are applied to the output of a steel mill or the tonnage of a railroad, we think not so much of it, because the products themselves are large. But a moving picture negative is such a tiny little thing, a post card is so small, an 8 x 10 plate is so insignificant as compared with a steel rail, and a camera is so unpretentious alongside of a locomotive or an automobile, that we do not look for mechanically big things in a photographic factory. In photography we think in grains and ounces and square inches—yet so great is the consumption of the various products that to contemplate the Eastman works we must think in acres and tons. In our Kodak park plant, 23 acres of floor space is given up to the manufacture of sensitized photographic goods; the new plate building now under construction will bring this total up to more than 28 acres, while our other Rochester factories, with combined floor space devoted exclusively to the photographic business, bring the total up to 37 acres in Rochester alone—and there is still more under construction.

Eastman Statistics.

"There are nearly 4,000 Rochester employees, and the capacity of our boilers is over 6,700 horse-power. The refrigerating machines at Kodak park have a cooling power equal to the melting of 1,920 tons of ice daily. The works are operated by 743 motors, varying in power from 1-12 to 75 horse-power, and these, with 7,000 incandescent lights, are furnished current by five engine-driven electric generators, with a capacity of 1,800 kilowatts, or 3,000 horse-power. In the Kodak park grounds, consisting of 43 acres, are two and a third miles of water mains, one and a third miles of brick pavement and three-quarters of a mile of railroad trackage."

The Boiler Room.

As the visitors walked along and saw the marvels of mechanical genius, the magnitude of the enterprise appeared almost to daze them. First was the boiler room, the seat of energy of the Eastman plant. Here were sixteen huge boilers, with a capacity of 6,000 horse-power. Above the boilers were located the coal bunkers, having a capacity of 3,200 tons, from which the coal drops through chutes to mechanical stokers. Eighty tons of coal is burned daily, the waste gases passing off through fuel economizers. There is no smoke nuisance at Kodak park; smoke means waste, and economy of product is too closely watched to permit waste on such a scale as would follow imperfect coal combustion.

Next came the refrigerating room, with its ten big ma-

chines, controlling the temperature of every building at the park, providing, as stated, the equivalent of 1,920 tons of melted ice daily.

A Comparison in Engines.

The dynamo room, which came next, looked like the biggest machine shop any of them had ever seen. There is practically no shafting at Kodak park. The machinery is driven by 743 motors, and the power is generated by five of the largest engine-driven dynamos that were ever made, lighting the entire plant and furnishing power to thousands of machines. By the side of the steam-driven electric giants which furnish light and power at the park, there was seen, as an interesting exhibit, the little 35 horse-power Buckeye engine, which twenty years ago furnished all the power needed for the entire Eastman plant of that day. It is enjoying a well earned rest after its years of service, and is kept in the model engine room as one of the exhibits, showing the increase of the plant in the past two decades.

Big and Little "Dope" Barrels.

The "dope" building was the center of interest to the expert photographers. Beneath the floor were the great barrels, holding 200,000 pounds of the syrup-like mixture from which the film base is made. Technically this is known as cellulose nitrate for the ordinary film and cellulose acetate for the new non-inflammable film now used for moving pictures. In the Eastman vernacular, the film base in this semi-liquid state is called "dope."

There is another interesting exhibit in this dope cellar. It is a small barrel which tells the story of the volume of the film business in 1891; it has a capacity of 500 pounds. The present barrels hold 4,000 pounds each and fifty of them are filled and refilled night and day. The managers are proud of these old-time exhibits, as they show more conclusively than any figures that could be given, the rapid growth of the volume of business of the plant.

A 20-Ton Lifting Crane.

One of the impressive sights at the park is the operation of the overhead traveling cranes. In the roll-coating building is one of these cranes with a 45-foot span and a capacity of 20 tons, three electric motors, all under the control of one operator, giving the different motions. In addition are two smaller cranes, each of 5 tons capacity. The cranes are used in moving the tanks of "dope" to and from the mixers.

The acid plant can hardly be called one of the show places at the park, but in its bearing on the quality of the products, it is immensely important, and the visitors who were professional scanned the section of the acid rooms with special interest. The sulphur burning furnaces mark the first step in the manufacture of sensitized silver products—the making of sulphuric acid, which, in combination with nitre, makes the nitric acid with which the silver bullion is nitrated for photographic purposes.

Silver Bullion in Piles.

A couple of employees stood guard over the piles of silver bricks. The Eastman Company is the largest consumer of silver bullion in the world, outside the United States Mint, the consumption of pure bullion amounting to about a ton a week. The visitors looked at the stack of silver bricks and some of them touched the piles as they walked by. Each brick is worth approximately $250.

As a sample of the thoroughness of the equipment and the care that is taken in manufacturing the film, the company, in order to obtain perfect salts and perfect chemicals, makes them. Nitric acid is used in connection with silver bullion to make silver nitrate. It makes its own sulphuric acid, from which, in combination with nitre, the nitric acid is made. This acid plant made necessary the enormous stock, 366 feet in height, the highest in America, in order to carry off the deadly poisonous gases. Nitric acid is not only used in nitrating the silver, but it is consumed in enormous quantities for cutting the raw cotton, which forms the base of transparent films.

In line with the manufacture of incidental products for use in the factory is the big department for the making of paper boxes. The box factory has a capacity of 25,000 paper boxes a day. In addition, there are made millions of envelopes for papers and millions of cartons for films. The box making, which is done mainly by girls, was one of the most interesting features of the inspection.

At one end of the park is a railroad warehouse on a spur of the New York Central that is large enough for a town of several thousand inhabitants. This is used mostly for incoming freight, the outgoing product being shipped from the State street building, with the exception of the glass plates in carload lots.

The Construction Department.

There is a construction department, with a large and fully equipped drafting room, where plans for special buildings and machinery are made by experts who know the peculiar requirements of the business. Much of the manufacturing is done in dark rooms, where ventilation becomes a matter of prime importance. In the roll coating building, for instance, are two ventilating fans, each 160 inches in diameter, giving a complete change of air every seven minutes. Heating, cooling and ventilation in a plant of this size and with such special requirements become so important a factor that the construction department experts spend much of the time in solving the various problems of this nature that are presented and designing the special equipment required.

The last building visited was the department where applications for work are received, where the time clocks are located, showing to the exact minute when each of the 2,000 park employees comes to work and leaves for the night. Here is the cashier's desk where 2,000 employees are paid off in ten minutes time each week.

At the northern end of the park the new plate building which is in process of construction was viewed with much interest. This building will be, when completed, the largest single building in the world devoted to the manufacture of photographic products. It is 357 x 338 feet and will add 229,000 square feet or 5¼ acres to the present floor space at the park. It will have a coating capacity of nearly an acre and a quarter of glass per day. It is reinforced concrete faced with brick and in size so far surpasses any of the other park buildings as to make them seem small in comparison.

ENCOURAGING ATTENDANCE AT THE SUMMER SHOWS.

These past weeks I have taken more than a passing notice of the open air theater and as the open air place is past the stage of an experiment, it has come to be a permanent feature, considering the weather. I believe the right place is out of doors and as it is my business to look up matters of this kind and as the public don't know me from the man in the moon, I have mingled quite freely with the patrons of the open air shows. And I want to say right here that the above places are doing good missionary work in elevating the industry of the moving picture business. There is a class visiting the open air places that has not had the good fortune of attending some of the 5 and 10-cent houses when indoor performance is more enjoyable under weather conditions. I always managed to occupy a seat in the surrounding company of the upper class and I have enjoyed some very good comments regarding the pictures shown as, for example: "Joe, isn't that just grand?" "Oh, how natural they are." "Mother, I never thought they was so good, we must have missed some very great pictures;" or, as one young lady remarked to her steady: "I wish they would show that picture called '——— ———;' I heard some time ago it was magnificently staged." So you can see the handwriting on the wall, the houses the coming season will see a class of high tone society among their many patrons. OLIVER, JR.

PAPAL ORDER FORBIDDING CLERGY TO ATTEND MOVING PICTURE SHOWS INJURING THE BUSINESS IN ITALY.

Rome, July 21.—Moving picture shows have been greatly damaged in this city and, indeed, throughout Italy by the action of the Pope in forbidding the clergy of Rome to attend them. This inhibition has extended to the laity not by Papal or clerical order, but by lay inference that anything displeasing to the head of the Church must be unfit for its followers.

Italy has been regarded as one of the best paying fields for such shows. The business has flourished in all the cities, the small cost of admission (from three to six cents, according to seats) enabling the showmen to fill their halls at intervals of twenty minutes from noon to midnight. When the fad began the subjects were harmless and often amusing. With its growth the character changed, until tragic love scenes and violent murder became leading subjects.

Police records of late have shown that much of the violence committed by criminals was to be traced to the influence of the realistic picture show horrors. This discovery prompted the Pope's order, which bids fair to drive the business out of Italy.—New York World.

The Tremont Open Air Theater, at 391 Boulevard, Rockaway Beach, is entertaining large crowds at every performance.

THE ELEMENTS OF ACCURACY IN MOVING PICTURE MANUFACTURE.

By Arthur S. Newman.

(*Continued from Page 118.*)

II.

Resuming the subject of perforation, celluloid is not altogether a nice substance in which to produce extreme accuracy. It expands with a rise in temperature, and the gelatine with which it is coated tends to expand and contract according to the amount of moisture contained in the atmosphere. So when a film is being perforated, a change in the temperature of the room or in the moisture in the atmosphere may cause one part of the film to be slightly different in gauge from another part. With the rotary perforator it might be difficult to prove this, because the quality of work turned out by such machines is not sufficiently accurate to prove anything. The more recently introduced machines—at least some of them—will easily show this variation. I said in my last article that it is advisable to keep the perforating room at an even temperature, as I believe in doing each process as accurately as possible. Should a film happen to vary somewhat in gauge from the above cause, the effect on the finished picture would not be of any great moment, as it would only appear on the screen as a slight gradual creep of the picture up or down as the case may be, and the amount of movement would probably be so small as not to require the mask of the projector to be altered in position. Nevertheless, every error should be eliminated if possible. Now, as to the kind of perforator from which the result nearest to perfection is to be expected. The old rotary form is out of count at once. It is a mechanical problem of extreme difficulty to place a series of punches accurately round a roller, to space them exactly, to make them point radially, all equally sharp, all the same length, and to all enter the holes in the opposing roller with the same amount of freedom or friction. To test the accuracy and evenness of a perforated film, a pin machine, as for instance, a Lumiere or Vitagraph, should have the gate altered so that three or four perforations each side of the picture can be thrown on the screen. I am of opinion that this experiment tried on film from many of the machines now in use would open the eyes of some of our manufacturers to the cause of some of the unsteadiness of their productions. Uneven perforation acts and re-acts to cause errors, as a little consideration will soon show. Suppose a perforator is producing work which varies slightly from foot to foot, and suppose, for the sake of argument, that the error amounts to 1-200th of an inch in 4 inches, sometimes long, sometimes short of the average. When such a film is used in the taker, the driving mechanism of which, we will suppose, is 4 inches below the mask, the resulting pictures in the negative will be misplaced on the film to the extent of 1-200th of an inch, sometimes up and sometimes down. This, of course, supposes the taker mechanism to be perfect in action. The variation among the pictures will amount to 1-100th of an inch.

From the developed negative we take a print, using a machine having its driving part, i. e., where it engages with the perforations, similarly placed to that of the taker, 4 inches away from the printing-mask, and we use a positive film perforated in the same way and with the same amount of inaccuracy as was present in the negative film. When a short gauge piece of the film happens to come in contact with a long gauge piece, we shall have our printed pictures misplaced by 1-100th of an inch, sometimes up, sometimes down —a total variation from top to bottom of 1-50th of an inch. This calculation does not allow for any inaccuracy in the camera, the printer, or the projector, but is put before you only to drive home the fact that to have steady pictures the perforation must be faultless. Unfortunately, the camera, printer, and projector all possess faults of their own, but their faults are not so ready to react as are those of perforation.

Perforators are of two kinds, those which measure from hole to hole, and punch a pair of holes at a time; and those which punch four or more holes each time the die comes down.

The rotary perforator belongs to the first class, and depends for its approach to accuracy on the placing of the punches on the roller. This machine is so simple and so well known that I shall not describe it, and shall close this week's section by advising all who wish to produce good work to discard the "Rotary," in spite of its acknowledged simplicity and rapidity in action. Its two small virtues have been the cause of a large amount of poor work.

Continuing the subject of perforators, we now come to the machines having definite mechanism for the purpose of measuring out the spaces between the succeeding pairs of holes. In the original machines a sprocket wheel was arranged over which the perforated part of the film passed, the sprocket being moved intermittently, and remaining at rest just while the pair of holes was punched. The gauge in these machines depended wholly upon the accuracy—or otherwise—of the sprocket wheel. It is a difficult matter to cut and mount a sprocket wheel so true that errors cannot be detected, and owing to this difficulty, many of the machines were provided with imperfect, or untruly mounted sprockets, and consequently produced imperfect work. In the case of badly spaced sprocket teeth the variations in the perforations would be similar to the variations in the teeth; while in the case of an untruly mounted sprocket, the variations would be increased by double the amount of the misplacing of the wheel, and would appear on the film in the form of a gradual increase of gauge for one-half revolution of the sprocket, followed by a corresponding decrease during the second half of the revolution. Machines dependent for their gauge on the measuring sprocket system cannot be classed among the accurate perforators; although one here and there may produce good results.

In another much used system of measuring, a clamp or grip was arranged in such a manner that, having clamped the film tightly, while the punches entered the holes, the clamp was moved to a new position on the film during the time the punches were through the film. Directly the punches were lifted clear of the film, the clamp was moved to its previous position, carrying the film with it, and the same operations repeated. The spacing effected by this method is generally reasonably accurate. Inaccuracies, however, still exist, and are due to the fact that film varies in thickness, and a thick film will be held sooner, let go quicker, and moved farther than will a thin film; also the amount of travel given to the clamp can vary in many ways.

If moved by a crank, or eccentric, the viscosity of the oil in the joints can vary sufficiently to cause easily detected errors in the work done, and in the case where the spacing grip is cam-driven and governed in travel by a spring and stop-piece, the smallest particle of dirt on the cam or between the butting surfaces of the stop-piece will throw the gauge quite away from the normal.

Sixty-four operations of the machine are required to punch a foot of film, and should the movement of the clamp be only 1-600th of an inch short of normal, due to dirt between the butting surfaces of the stop-piece, the perforated film will be inaccurate by an amount greater than 1-10th of an inch to the foot. With even temperature, good oil, scrupulous cleanliness, and a constant speed, very good work can be turned out with the clamp spacing perforator, provided the film be of even thickness, and also free from those small excrescences which are often met with; but it is rather an unreliable style of machine at the best. Anything foreign, such as a stray piece of celluloid, getting into any part of the measuring system, may cause havoc with the gauge, and may easily escape notice until a considerable quantity of stock has been wrongly perforated.

The next system I shall describe is characterized by having a "guide" or measuring pin, or pins, placed at an exact distance from the punches, the pins being similar in action to that of the punches, and tapered to a blunt point. Mechanism is provided for moving the film along, approximately to the distance required, but in this class of machine accuracy is not trusted to the system of levers, or the sprocket, or other method by which the film is advanced. The accuracy is insured by the "guide" pin, and if properly made and fitted, the result is highly satisfactory, variation being easily kept within the latitude of 1-100th of an inch to the foot, and with steady running and proper treatment often reduced to 1-400th of an inch in the same space. The operation of the guide pin is as follows: A hole having been punched, the feed mechanism advances the film approximately ready for the punching of the next hole. Before the punch comes down, the pointed end of the guide pin enters the hole already punched, and as it comes down and fits the hole, moves the film forwards or backwards as may be required, correcting the amount of space through which the feed mechanism has advanced the film; the punch then pierces the film while it is still held in position by the guide pin. Variation in thickness of film does not affect the gauge of this machine, nor do small pieces of foreign matter have power to upset its accuracy. It must, however, be well made, and if properly fitted and reasonably looked after will produce remarkably accurate work.

Some machines are made to punch more than one pair of holes in one operation—generally four pairs. To do this the film requires to be advanced four times the distance, and care must be taken not to run these machines too fast. It might be supposed that as the machine will punch four times

as many holes in one operation as the previously described form, four times as much film could be perforated in a given time. Not so, and for the following reasons: The moving parts of the machine will of necessity be more heavily constructed, because they have increased work to do, and if these heavier weights are moved at a great speed, vibration will result and accuracy be sacrificed to speed of production. Nevertheless, a machine to punch four holes at an operation will doubtless do safely nearly three times the amount of work to be got from a one-hole machine.

Four-hole machines have been made with the same variety of measuring and feeding mechanisms as have the one-hole machines, and practically with the same effect on the accuracy—or otherwise—of the perforations.

The best system, again, is that with the independent approximate feed mechanism, and with the guide pin principle to correct the position of the film, while the punching is taking place. Four-hole machines do a great deal of work in a short time, but are less liable to be accurate than those which measure off each pair of holes. It is not impossible to get eight punches so placed in a die that inaccuracies cannot be detected, but it is very difficult indeed, and decidedly costly in any case. A four-hole machine properly made can give as accurate results as a one-hole machine; generally a slight variation can be detected every fourth hole. This is not of much moment, provided it is regular throughout the film, as it carries its own compensating quality with it. This I shall endeavor to explain next week.

(To be continued.)

PENNSYLVANIA EXHIBITORS AND RENTERS.

Do not miss the meeting of The Motion Picture Exhibitors' Association of Pennsylvania" to be held on August 11, Room C, Odd Fellows Temple, Broad and Cherry streets, Philadelphia, Pa.

As we believe in such an organization, and as our best wishes are to see all the moving picture interests strongly united together for mutual protection, we gave a rather encouraging and favorable report of the first meeting, to not discourage the lukewarm fellows.

After a stay of a few days in Philadelphia, we have found, with much satisfaction, that the two opposed factions have reconsidered the matter and are willing to make concessions on both sides, with the same object in view, viz: The chartering of a strong and harmonious organization to protect the industry against the numerous and always increasing enemies of moving pictures.

As certain disagreeable rumors have been circulated and are still circulated by persons not familiar with the facts, but who like to gossip for the mere satisfaction of hearing themselves talk, we deem it our duty to re-establish the true facts, to avoid a recurrence of bad feelings at the next meeting of August 11. The peace is made and we ask you, one and all, to come to the next meeting, with a broad smile and open arms, to cement this peace with a pleasant and harmonious meeting.

We believe in telling the plain truth, as we edit this paper for the benefit of all concerned. In certain questions, as the one now facing the Pennsylvania exhibitors, it is paramount for everyone to abandon all personal difficulties, to join in a common movement to fight the evils. When the Legislature of Pennsylvania passed an unjust law, no one said a word. The laws are the most unjust ones ever recorded on books. The laws are for the supposed safety of the audiences of moving picture shows. The laws are unjust because said laws impose the most ridiculous restrictions on the small towns, while the exhibitors of larger cities are not molested. Such arbitrary laws are to be found in the State claiming to be the cradle of liberty, the State boasting all over the world that the great Declaration of Independence, proclaiming liberty, freedom and equality of man, was framed and signed by their ancestors in the city of Philadelphia.

Chester, Norristown, Reading, etc., are ordered to have special aisles, special booths, etc., while Philadelphia, Pittsburg and Scranton can have anything they want. The passage of such unjust laws shows conclusively that said laws were urged by some enemies of the moving picture interests as the theatrical managers, to punish those exhibitors who had adopted vaudeville. When the enemies of cinematography framed the laws, they knew well that the cities of Philadelphia and of Pittsburg, with their rotten politics, would kill the bill before the measure could pass a second reading, and for this reason made the laws against the exhibitors of the small towns that had no one to protect or to defend them.

For the success of the new movement, we deem it advisable to give the plain facts, and if, by so doing, we should hurt some feelings, we ask your indulgence, as our object is to benefit all the exhibitors and not only a few selected ones.

There is in Philadelphia an organization called The Motion Picture Exhibitors' Association of Philadelphia. It is a city organization. Because said association did not boast of all the good work they were trying to do, some members got dissatisfied and blamed the association for not going to Harrisburg to fight the new laws. Now we know, and the minutes of said association will show, that some inquiries were made at Harrisburg and when it was announced that the laws were not to touch Philadelphia, the city organization had no more say in the matter. In fact, when we study the question, the city organization would have acted against the interests of their members by going to Harrisburg, as said laws would have been a boom for the city of Philadelphia. Yes, if the laws had closed all the shows in Chester, Norristown, Media, etc., the inhabitants of the suburban towns, deprived of moving picture shows, would have flocked to Philadelphia for their amusement. If the Exhibitors' Association of Philadelphia had made too much of a kick at the Capitol of Harrisburg, the Legislators could have reconsidered the laws and made them against the large cities as well as against the small towns.

The State exhibitors had then no reason to place the blame on the shoulders of The Moving Picture Exhibitors' Association of Philadelphia, as said association is a pure city organization and had no reason to go to Harrisburg.

The dissatisfied exhibitors, mostly State exhibitors, decided to punish The Moving Picture Exhibitors' Association of Philadelphia, and for this reason they circulated ugly rumors that the city organization was doing nothing, was in debt, was holding social meetings instead of business meetings, etc. These dissatisfied exhibitors decided to start a new organization and committed a grave blunder in adopting a very similar name, calling themselves The Motion Picture Exhibitors' Association of Pennsylvania. The members of the city organization resented such a move. They took it for granted that the new association wanted to give the impression that it was the successor of the old association; a hostile move to put them out of existence.

With all these bad feelings, both camps were worked to a high pitch for the meeting of July 28, last. Some came with the will and energy and also loaded with ready solid cash, to launch their pet association, while others came fully determined to pull down everything, to save the honor of the old organization.

This was very regrettable, as the meeting of July 28 turned out to be a farce, a meeting of discord. The proceedings were so arbitrary that several renters and exhibitors were refused admission, with no plausible reason, except floating rumors.

The meeting was not only a farce, but an usurpation of power, as the promoters, with no minutes of their previous meetings, no by-laws, nothing to show a regularly and legally chartered organization, assumed the power to elect officers, vote on the initiation fee and dues, etc.

We excuse the officers of said State organization for having used such arbitrary measures, as it was a question for them to either sink the new movement or make it a success by putting down the hostile disposition from the other side. We do not blame them for having usurped the power as such an organization is badly needed, and we felt that all things would come for the best of everyone.

There is no reason why both associations should not be prosperous and work together. The city of Philadelphia needs an organization to look after all the violations of police and of fire departments, and the city of Philadelphia, as well as the State of Pennsylvania, needs a strong State organization.

As the city organization is chartered under the name of The Motion Picture Exhibitors' Association of Philadelphia, we suggest for the new State organization a new name, as: The Moving Picture Interests of Pennsylvania, or The Pennsylvania Motion Pictures Association, as the manufacturers, exchanges, renters, exhibitors, supply dealers, etc., are as much interested in the State laws as the exhibitors are.

Some unscrupulous exhibitors have adopted the vaudeville acts to such an extent that the theatrical men went to Harrisburg to kill the moving pictures. Some other exhibitors show the worst junk they can get as long as they can get it cheap, and show five to six reels to ruin their competitors; they are too blind to see that they are killing themselves. We have many such hard questions to tackle; we have enough work ahead for two good organizations (one State, one city) without wasting our time, energy and money in petty fights, which fights will mean ruin to all interested.

We give much space to this question, not only for the success of the Pennsylvania exhibitors, but because we believe it is time that each State of the Union should have a State organization to protect the interests of the industry against the enemies of moving pictures. We want to see a strong and powerful organization in Pennsylvania, and you can depend on us. If you do what is just and fair we will fight by your side.

Unite the two organizations and for the sake of all concerned drop all petty jealousy. Let us see a free, easy and cordial meeting on August 11. Let this date of August 11 be a new era in the field of moving pictures. Let August 11 be the day of independence of the motion pictures and let Philadelphia, the cradle of liberty, ring another Independence bell, which will bring joy to thousands of exhibitors and millions of spectators.

Let us hope that Room C on the seventh floor of the Odd Fellows Temple will be entirely too small to accommodate the numerous exhibitors anxious to shake hands and join in the best movement ever proposed to save the industry from the enemy. Let us hope that all the exhibitors will leave in the ante-room, petty jealousy, grudges, difficulties, hard feelings, etc., and enter the meeting room with a broad smile and open arms.

There has been a misunderstanding and there have been, as is generally the case of meetings called at a short notice, a few excited persons who see danger looming up from every corner, but now peace is made, the promoters of the movement are no more arbitrary, but they offer you the olive branch. This olive branch is the invitatiion published on another page. They put no more restriction, the door is not to be closed on you, you are invited to fill the application blank, to send money, and if you are an exhibitor in good standing, you will be admitted. You do not want a better proof of their sincerity, when they do not invite you to come to the meeting to submit to their rules and regulations, but invite you to form these very rules and regulations, in asking you to come to vote on the by-laws. This means a good deal on the part of the promoters. It means that they surrender the power they had been compelled to assume at the first meeting to stop the ringleaders of the opposition. This is a very strong mark of sincerity on the part of the promoters, for the welfare of a new organization badly needed for the protection of the moving picture interests. As long as the promoters make all these concessions, why should you remain on your hostile disposition? By inviting you to come to discuss and adopt the by-laws, they give you a chance to ratify the elections of officers, they give you a chance to add more officers, to decide if they are to be paid and what are to be the salaries, give you a chanc to vote on the initiation fee, if same is to remain $10, or be increased. As no by-laws have been adopted, the promoters, in inviting you to pass on said by-laws, certainly offer you the olive branch by telling you that all that has been done has been only preliminary work. Now it is up to you as a mass meeting of the exhibitors of Pennsylvania, to ratify or modify what has been done for the best interests of all concerned. We have no voice in this matter, but we would urge all the exhibitors to reward the gentlemen who, by hard work and personal expenses, have made the organization possible, by ratifying all that has been done thus far.

Because we deeply deplore that the good intentions of the promoters have been misrepresented by petty jealousy, we deem it our duty to notify all the exhibitors to pay no attention to certain rumors, but to come in mass at the next meeting, to see for themselves that everything will be harmony, with only one object in view—the protection of the industry against arbitrary laws or enemies of moving pictures.

We need not tell you in closing these lines that this organization is absolutely necessary.

Decatur, Ind.—W. P. Biggs is making arrangements to open his new Crystal Airdome here.

Strathcona, Alberta, Can.—The Alhambra is the name of a new moving picture show that has just opened in this town.

Ft. Dodge, Ia.—C. A. Lovelace has been awarded the contract to erect a moving picture theater here for M. Miloslowsky.

New York, N. Y.—The Rothschild Amusement Company has been incorporated with a capital stock of $5,000. Ben W. Rothschild, Tallenville, N. Y., and Maurice Schlussel are the incorporators.

Baltimore, Md.—Mary P. Kelly has been granted a permit to make improvements in the building, at 1204 West Baltimore street, for a moving picture theater. Bouis & Robinson have been awarded the contract, price about $2,000.

Comments on the Week's Films.

"The Tramp's Story."—An Essanay picture which tells a sad story—a story which is too often true and too often repented. It tells very forcibly of the infatuation of a country girl for a young man from the city, an elopement, betrayal, abandonment, grief and death, and it tells all this forcibly, too forcibly for one's peace of mind. There are several dramatic scenes which will linger long in one's memory, but perhaps the one where the girl drops dead at her father's feet is most moving of all. The death of the mother is not so dramatic, but is very moving. When the father, now turned tramp, finds his daughter's betrayer and administers to the scoundrel his just deserts everyone's heart warms to him and all feel that it is but a reasonable retribution for his perfidy. This story is told with the usual ability which characterizes the work of the Essanay Company. And while the picture is more or less shrouded in gloom one forgets some of it in admiring the excellence of the acting. Photographically improvement is possible, but the staging is perhaps as satisfactory as would be possible under most circumstances. While there is improvement in the photographic quality of the Essanay films, room for still further improvement exists.

"A Case of Seltzer."—A lively comedy from the Essanay studio in which a masher is soundly thrashed and his dandified appearance seriously damaged by a vigorous application of the contents of a number of seltzer bottles. One might wish that other cases of this kind might be as summarily dealt with. Such a film affords little chance for dramatic action. The interest is centered in the rough house which constitutes the bulk of the action.

"The Barber's Revenge."—A Pathe picture in which a flirtation with a barber's wife gets a musician into difficulty, and finally results in the loss of his beautiful long hair. Then he finds his own wife in the arms of a stranger, but his appearance is so changed he isn't recognized and is thrown out. But after a time all is adjusted and he is accepted as the right one. This is classed as a comedy, but aside from the musician's curious appearance after his hair is shaved off, there is little fun in it. Such questionable flirtations are not classed as funny in America. There are plenty of funny incidents to make films without making sport of the marital relation.

"The Slave."—Another drama which will add materially to the reputation of the Biograph Company for conceiving and producing as good dramas as any in the motion picture field. Devotion, no matter in what way it is developed, is always an attractive subject and the devotion of a wife in this drama, who offers herself as a slave for the purpose of procuring money to help her needy husband, is a conception which will linger long in the memory, and though the idea itself may be abhorrent, the devotion which accompanies and justifies the act removes the objectionable influence and one can but admire the young woman who allows herself to be sold to the highest bidder in the slave market. Slavery, and particularly the kind of slavery here suggested, is so much at variance with the modern world that one almost feels sick with the emotions which are aroused, and yet there is a wonderful fascination about this piece which makes it impossible to allow even a little of it to escape and one follows irresistibly the scenes as they change, bringing other developments in the story. Then when the woman is finally purchased and discovers that she is the property of the man who formerly declared his love for her the audience is almost breathless to learn what he will do now that he has the coveted prize in his possession. And here lies the dramatic climax. He, instead of doing as most men would have done under similar circumstances, when he has learned of the sacrifice, sends her back to her husband with sufficient to enable them to live comfortably. The dramatic strength and attractiveness of this picture are unusually well developed and in the hands of the Biograph's capable actors the picture becomes more than good. It ranks with the best dramatic films yet produced. Careful attention to detail, good photographic quality and the numerous attractive features which go to make up a dramatic film are all present here and the manager who adds this to his program is certain to please his audience.

"Sporting Blood."—A Lubin comedy in which there is a misunderstanding of a telegram which gets a young husband into trouble by sending his wife careering after him, followed by all her neighbors. In the meantime the husband has heard that his wife has suddenly gone insane and sends the police after her. Eventually they all meet and the telegram is explained to the satisfaction of everybody, more especially as it is found that it alluded to a horse upon which the husband won a goodly sum which he dutifully turns over to his

wife. The amusing complications are lively and keep everybody interested. Like all the Lubin comedies it makes people laugh.

"Mr. Buttinsky."—A Lubin comedy which illustrates the usual fate of the man who butts in. Always getting into trouble by seeking to mend the troubles of others he at last lands in the water where he finds nothing else to butt into. Consequently he is left wondering why. This might be shown with good effect to the Buttinskys who throng practically all neighborhoods.

"The Heart of a Race Tout."—A Selig which has the dash and movement of the Selig dramas, and brings out in strong relief the oft repeated assertion that among sporting men, even among race touts, there may be good hearts. Anyhow, the numerous interesting developments in this picture which go to prove that there is good in all men, are emphasized by the good acting and the excellent photographic quality of the film. The picture is rather long, but there is so much interest in it that no one tires. The picture with a heart interest, no matter how it may be developed, wins approval from any audience. And in this there is illness, but no death and some interesting, because novel, situations are developed. and so interesting, because novel, situations are developed. It is certain to be well received everywhere and should make a welcome addition to any programme.

"Admirer of the Mustaches."—A foreign film which was seen in an independent theater and has little to commend it. Presumably meant for a comedy it is really only silly. That a husband and wife should quarrel because the wife admired the mustaches of a music teacher may seem amusing to French audiences, but only when the husband produces a revolver and a huge razor and forces the music master to amputate the offending mustaches does the audience show much interest. And then it is the burlesque represented in the huge razor rather than for any other reason.

"Professor of Dancing."—An Eclair which represents some cheap sport dressing as a dancing master and assuming to instruct a family which had been invited to an entertainment. Of course he instructs them to do absurd things which are rough and coarse, rather than funny, and in the end they are all run out of the place. The only amusing thing is when the dancing master appears to complete his lessons. What he gets is funny. The rest of it is inane rather than amusing. The photographic quality is fair in some parts, but in others it is weak. The operator spoiled it by running his machine too fast.

"The Missionary."—A picture without a manufacturer's mark. It may be well to represent the practices of the church under certain occasions, including the attitude of prayer, but probably most of those who are interested in the church will agree that this had better be left off the screens. There is a death bed scene in this film which is fairly good, but is rather too stilted. Nevertheless it is less objectionable than calling the church into the picture. When the new missionary starts for Africa there is no sub-title and the film changes immediately from the interior of the monastery to the African village where the convert acts as a missionary until he is killed in a battle between natives who sought his life and the soldiers. The motion picture world would have been quite as attractive if this film had never been made.

"A Game of Ninepins."—A Le Lion which develops the chase idea in a new way, by allowing a gentleman who is playing ninepins out of doors to throw the balls too far. As a consequence they start rolling and perform the usual damage before they are finally captured. The ending is very age before the yare finally captured. The ending is very abrupt and seems to have no particular relation to the rest. The balls disappear after they are captured and the crowd starts after them again and there the film ends. The photographic quality is good and some laughs are raised by the difficulties created by the balls in their mad rush.

"The Curate at the Races."—A Hepwix which takes for a subject the experiences of a curate who was sent to the races to distribute tracts and falls into the hands of the race hangers on, who do all sorts of things to him, finally ending up with changing clothes with him so he is taken for a bookmaker who can't pay the winnings. He barely escapes a ducking, being saved by the timely arrival of the bishop in a carriage, who forthwith pitches all who were following the curate into the water. The photographic quality is good, and the pictures of a race are excellent, with a single exception, where the camera was too near. There the moving horses are blurred.

"The Gypsy Artist."—This drama from the New York Motion Picture Company is certain to prove very attractive wherever it is shown. There is plenty of life and animation, and as one situation after another develops the interest increases. There is no death, but a child is kidnapped, there are several fights, and one or two abductions, together with plenty of other melodramatic material, all of which ends happily with the villain being led away by two burly policemen and the young artist in the arms of his sweetheart or wife and his mother, whom he had not seen since he was a youngster. If one can desire more than this in a film he is indeed hard to please. Most of the characters are well adapted to the parts they play, which makes the drama run smoothly and brings about the denoucments in a perfectly natural way.

"Territorial on the Brain."—A foreign picture without the manufacturer's imprint, which is lively, though the operator injured it by running his machine too fast, imparting to the characters a jerky movement which was difficult to follow. Just what the story may mean will not be clear to many who see it. That a man should see a drama and then begin to drill everyone he meets would be amusing, but "territorial" used in the sense that is here presented will not be clear to Americans. It means nothing to them and more than one within the hearing of the writer called the film silly, largely, probably, because its meaning was not plain. The photographic quality was not satisfactory. While the exteriors were clear black and white, there was some disposition to blur and the interiors were far from clear and plain.

"Love's Sacrifice."—A drama from the Edison studios which tells a tender love story in an adequate manner. It is a story of a love so great that it renounces itself for the sake of the happiness of one who is loved, and such lessons are far too few in this age of the world. The Edison Company has worked out the story with careful attention to details and the dramatic possibilities have been developed to the full. From the opening scene, until the climax is reached, where the wandering lover returns just in time to take another's place at the wedding, the picture has a deep heart interest and the hearts of those who see it respond to the suggestions which are offered by every scene. The Edison Company has achieved another dramatic success in this picture, adding to their already high reputation for presenting its excellent dramas in an excellent manner. The technical qualities of the film assist in maintaining the high standard of the dramatic qualities. The story is simple, easily understood and carefully worked out. Great success is predicted for this picture.

"Mulligan's Waterloo."—An Edison comedy in which a brawny fighting man is shown using his fists so effectively that whole platoons of fierce men fall before him. All day it is the same, easily defeating any combination that could be formed against him. He arrives at home and disposes of a few men who trouble him about various little matters. But when he finds fault with the dinner Mrs. Mulligan has prepared for him his troubles begin. A combination cyclone and pile driver begins operations instantly and when Mrs. Mulligan has ceased her peculiar style of massage he is glad to beg forgiveness and eat whatever is set before him without a murmur. Numerous comic situations are developed in this picture and it is a good comedy in every sense. Technically it is satisfactory, even though the action in some instances is liveely enough to disconcert the photographer. There is no question about the satisfaction with which the audience sees Mulligan get his.

"In Hot Water."—A comedy from the Gaumont studio which is a repetition of many others, where the kitchen maid receives her gentleman friend, only to be frightened by the unexpected return of the mistress. In this instance they vary the flight of the caller by hiding him in a boiler, into which hot water is poured and he is liquefied. Of course, he is restored later by some process of manipulation in which the maid indulges.

"An Easy Job."—Whoever supplied this scenario to the Gaumont studio did something original, at least as far as motion pictures are concerned. To have a lady catch her foot in the rails is original in this direction, at least. And to have the track torn up for her benefit is, perhaps, original, too, when it would seem as though almost any fool could have thought of taking off the shoe. The stunt of the shoe salesman who suggested this solution of the problem in selling her a new pair of shoes, is quite realistic. One feels like commending this beyond its deserts because it is out of the ordinary and required some thinking to devise the scenes. Technically it is quite up to the average of the Gaumont films.

"Wonderful Rose Designs."—A film from the Pathes which requires no criticism. It is one of those dissolving pictures which is well worth seeing and which adds materially to any program. No firm but the Pathes has succeeded so well in producing pictures of this sort, and their efforts are entitled

to the strongest praise. These pictures always add to the interest of a program.

"The Gamekeeper's Son."—A Pathe which tells a story of love betweeen a gamekeeper's son and the daughter of the earl upon whose estate the keeper is employed. There is a clandestine meeting of the lovers, a shot at the young man as he leaves the girl's room, and the confession of a younger brother which saves him from discovery. It is somewhat involved and has an ending which does not seem quite satisfactory. In other words, to leave the couple there, just as the young man has returned, seems wrong. It should have been worked out to some conclusion, either to a wedding, or to the young man being sent away for good. The photographic quality of the film is exceptionally good, but the story is not told with the accustomed clearness of the Pathes. To the close observer, however, it appeals and is perhaps the strongest film of the week.

"A Georgia Wedding."—A Vitagraph picture of a colored wedding which has many funny incidents connected with it and does not fail to entertain. The disparity between the shapes and sizes of the bride and groom is quite enough to excite the risibilities at the start. When they attempt to enter his cabin and she cannot because she is so tall, a curious situation is presented, but it is settled by having the wedding outdoors. All through the picture runs a vein of colored humor which is mirth-provoking and reasonably true to what might actually occur under similar circumstances. It is a good bit of comedy and the technical qualities assist materially in making it attractive.

"The Artist's Revenge."—A picture from the Vitagraph studio which may have the element of vigorous action, but doesn't seem worthy of the company that produced it or the actors that played it. The petty revenge to which the artist descends in this instance is neither comedy nor tragedy, though it comes dangerously near to being tragedy for one. Humor should be always wholesome, but it is sometimes prostituted, and this picture is offensively near the border line. The provocation may have been great, but it does not increase one's reverence for art, or those who practice it, to see such petty meanness ascribed to one who acts the role of an artist on a motion picture film.

"When the Flag Drops."—A stirring Revolutionary picture from Lubin which fairly makes the blood tingle, in places, though it seems as though some scenes might be improved. Here is a spy captured by the British, and a message is found on him which is a counterfeit, but, nevertheless, it causes him to be sentenced to be executed. This portion is probably as good as it could be made. The drawing of the bullets from the guns seems a bit far-fetched, without the connivance of the officers, but even that might go without adverse comment, in view of the necessity. The execution may be true to life, but it looks coarse and unfeeling to see the supposed dead body piled unceremoniously upon the rear end of an old-fashioned buckboard and carted away like a log. One cannot conceive that the man's lover would do that, even though she was perfectly sure he was alive. It doesn't look natural. The capture of the spy is involved. In fact, the audience does not see when it is done. They see the spy, then two bodies of horsemen riding toward each other, and the next scene shows the spy being tried. It is a bit uncertain, but perhaps the strength of the rest of the story compensates for this seeming uncertainty. The last scene, where the real dispatch is delivered and the general pins a medal on the girl's breast, is very pleasing. A touch of grotesque humor is given to early scenes by the sewing of the real dispatch into the seat of the young man's trousers. Photographically the film is good and clear, with the exception of the scene where the flag is held ready to drop. That is clouded, and while it does not prevent seeing what the picture is, it is not up to the standard of the rest of the film. It is a good subject to which the producer has not done full justice.

"Fantastic Heads."—A magic film from the Pathe studio which develops a good form of trick photography. It is clearly photographed and beautifully colored, with attractive ballets and other diversions to add interest. The exchanging of heads, their enlargement and reduction, without the body moving nearer to the cameera, is well managed and attractive.

"The Butler's Trick."—A Pathe which illustrates the cupidity of a butler, who, when his employers quarrel and go out different ways, leases their apartment to a newly-married couple. There are a number of complications when the real occupants return, which are not especially funny, but there is, at least, nothing gloomy about them, and then follow the usual explanations and the unceremonious kicking out of the butler, who returns, somewhat intoxicated, during the most heated part of the argument.

NOTES OF THE TRADE.

Mount Ayr, Iowa.—George Adams has opened a new moving picture theater here.

Crown Point, Ind.—Harry Haldemann has opened a new moving picture theater here.

Monticello, Ill.—S. T. Herman has purchased the Varsity Theater and has taken possession.

Huntsville, Ala.—D. W. Petrie, owner of the Theatorium, has filed a petition in bankruptcy.

Lindsborg, Kan.—The Lyric Theater has put up an airdome and is doing good business.

Columbus Junction, Iowa.—Westcott & Peck have opened a new moving picture theater here.

Stella, Neb.—Clarence Blubaugh, of Auburn, will establish a new moving picture theater here.

Colfax, Wash.—Bert Kinn has purchased the Orpheum Theater here and has taken possession.

La Porte, Ind.—Henry Scott and Guy Benethum are erecting a new moving picture theater here.

Lancaster, Wis.—Walter Knox has purchased the Orpheum Theater here and has taken possession.

Columbia, Mo.—T. C. Hall is preparing to erect a moving picture theater on North Ninth street.

Flint, Mich.—C. T. Gibb, of Mancelona, is preparing to

Delphos, Ohio.—F. H. Staup and Lawrence Miller have decided to erect an airdome theater here.
open a new moving picture theater here.

Monmouth, Ill.—C. E. Dutro, of Canton, is preparing to open a new moving picture theater here.

Chenoa, Ill.—C. C. Lux has purchased the interest of Chas. Stevens in the Dreamland Picture Theater.

Mancelona, Mich.—C. T. Gibb has sold the Vaudette Moving Picture Theater to Mrs. Denio, of Petoskey.

Logansport, Ind.—J. C. Shaver has purchased the Lyric Theater, on Market street, from J. E. Crockett.

Chicago, Ill.—Anna Kiel has secured a permit to erect a moving picture theater at 1656 Twelfth street.

Morris, Ill.—S. O. Wade, owner of the Up-to-date Moving Picture Theater, has decided to go out of business.

Hartford City, Ind.—Mrs. F. F. Fuller, of Montpelier, has bought all the moving picture theaters in this city.

Navasota, Tex.—C. M. Camp has decided to erect an airdome moving picture theater on Washington avenue.

Columbus, Wis.—Frankland & Tucker are preparing to open a moving picture theater in the Edwards building.

Carbondale, Ill.—The Acme Amusement Company has purchased the theatorium here and is now in possession.

Yoakum, Tex.—H. H. Swift, proprietor of the Princess Theater, has sold his amusement house to C. E. Gerhardt.

Monticello, Ill.—S. H. Herman has purchased the Varsity Theater in the Roades building and has taken possession.

Little Rock, Ark.—The Princess Moving Picture Theater, located in the old City Hall Building, was destroyed by fire.

Philadelphia, Pa.—Contractor E. J. Kreitzburg will erect a large moving picture theater, on Broad street; cost, $43,000.

Warrensboro, Mo.—F. J. Bailey, of Sedalia, has leased the airdome theater here of Mrs. Stewart and is now in charge.

Carrollton, Ill.—R. E. Grindol has sold his electric picture and vaudeville show here to E. L. Davis and Rolland Roberts.

Baltimore, Md.—A new moving picture theater has been opened on Lexington street, near Liberty. It is known as the Blue Mouse.

St. Joseph, Mo.—The Royal is to be the name of a new moving picture theater which is being erected at 614 Edmond street, to cost $10,000.

Columbia, Mo.—O. B. Wilson, owner of the nickel theater on Broadway, is contemplating making extensive improvements to the structure.

Howard City, Mich.—Frank M. May has sold the Vaudette Moving Picture Theater here to Howard & Van Schoick, who have taken possession.

Des Moines, Ia.—J. C. Mardis has been awarded the contract for the building of the new Princess Theater for Getchell & Elbert by Oscar Lofquist.

Philadelphia, Pa.—E. J. Kreitzburg has been awarded the contract to erect a new moving picture theater at Broad and Porter streets for Frank Megone.

Baltimore, Md.—Architect C. M. Anderson has completed the plans for the erection of a moving picture theater at 626 North Chester street for N. Vito.

St. Louis, Mo.—A moving picture theater to cost approximately $50,000 is being erected on Oliver street, near Grand avenue. It will have a seating capacity of 1,000.

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Moving Picture World,

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Gentlemen:

We wired you yesterday as follows: "Repeat Silverine Curtain Coating ad this week's issue. Give us boost regular columns," all of which we now beg to confirm. We received your reply that we would be reported next week, as it was too late for this week's issue.

For your information we wish to say that our first advertisement brought us such surprising results that we decided to repeat it. We received replies from nearly every corner of the United States, and they, without exception, brought orders. Almost every mail since your last issue has been off the press has brought us answers.

Relative to our new preparation, Silverine Curtain Coating, which we are advertising, will say that this is without doubt one of the greatest helps towards the improvement of the moving picture on the screen that has ever been produced. We have experimented for something like six months with different kinds of curtain paint, have tried everything that has ever been put on the market, and as a result of our efforts we now offer to the public Silverine Curtain Coating. It does us good to see the way it has taken with the better class of theaters, as anyone who has eyes and can see knows that there is a wonderful difference between the pictures before and after using.

We do not claim that this preparation will make it possible to show pictures in daylight, as some may be led to believe, but we do claim that it will allow a much greater percentage of daylight, or artificial light, in the moving picture theater, without having the slightest effect on the quality of the picture. This fact alone has been fully demonstrated in half a dozen cases, and is the very thing which is making it so popular with the exhibitors in all parts of the United States.

Yours truly,

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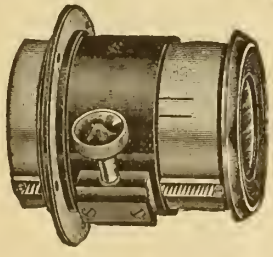

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Cairo, Ill.—The Airdome will hereafter be managed by Mr. Mondy.

Atlanta, Ill.—C. A Jordan is to start a moving picture theater here.

Chillicothe, Mo.—The Dreamland here is to be enlarged extensively.

Edinburg, Ill.—S. S. Dewith has opened a new moving picture theater here.

McAlester, Okla.—Sam. O. Small has decided to erect a modern moving picture theater here.

Macomb, Ill.—Ed. Norton is making arrangements to open a moving picture theater on North Randolph street.

Plainview, Minn.—Gardner Colby is to open a moving picture theater here.

Palestine, Tex.—The Palestine Airdome Company has been incorporated with a capital stock of $2,000. The incorporators are, C. S. Britton, W. G. Jameson and Tim O'Connell.

Edinburg, Ill.—Emery Nelms and Will Wanack have purchased Jesse Williams' picture machine and will open the Colonial Theater here.

Carbondale, Ill.—F. L. Cauine, of Centralia, Ill., and O. E. Jones, of Herrin, Ill., have secured the management of the Theatorium, located on South West street.

Peekskill, N. Y.—The Dreamland Theater has been purchased from R. D. Bates by William Anderson, who is now running it to good business after having it remodeled.

Wetaskawin, Canada.—Rowat & Bevitson are erecting a building to be equipped as an up-to-date moving picture theater. It will seat 250 and be the only permanent show in town.

New York City.—The Central Opera House, on Fifty-seventh street, between Second and Third avenues, opened its doors to the public with moving pictures and illustrated songs.

Washington, D. C.—R. Z. Hazell has been awarded the contract to erect a new moving picture theater at the corner of Eighth and E streets, for the Eastern Amusement Company.

Wilmington, Del.—National Moving Picture Theater Company were incorporated; capital, $250,000. Incorporators: J. M. Devere, Bernardsville, N. J.; W. Esny and E. J. Sweeney, of New York.

Oklahoma City, Okla.—In a letter from Ray Huebb, chief operator of the Olympic Amusement Company, he says that the theater has recently been remodeled at a cost of $7,000. It is now perhaps the most up-to-date in that part of the country and under the efficient management of B. H. Powell, is making money for the stockholders. The operating booth is roomy, 10 x 10 feet, and equipped with two latest model Edison machines, mercury arc rectifier and double dissolving lantern. A continuous performance is given at 5 cents admission, pictures and songs only, licensed films, including seven first run reels per week.

SLIDE NOTES.

Mr. Henry B. Ingram, of the Henry B. Ingram Company, 42 West Twenty-eighth street, has just returned from a four weeks' photographing trip. He brought back with him over a thousand 5 x 7 negatives for song slide work, among which were many beauties. Among the places visited by him in search of new scenery were the Swartwood Lakes, in New Jersey; the Delaware Water Gap, Shohola Glen, the Honks Falls Gorge, Hanging Rock Falls and Sams Point, at Ellenville, N. Y.; the Wyoming Valley, in Pennsylvania, and the Mayfield Hills, in Fulton County. The party consisted of Mr. Ingram, Mr. John Freileweh, Miss Teenie Ostrander, and Miss Jeanie De Forest, models. Other models were secured in the places visited by the party.

Mr. Ingram, in describing his trip, says that he saw some of the most wonderful scenery in America during the trip. At Honks Falls on the Rondout, in Ulster County, N. Y., he says, is the most wonderful work of nature he ever saw. The Rondout stream breaks suddenly through a gorge on each side of which there are great cliffs of magnesian limestone over one hundred feet high. Great cubes of rock have been dislodged from the cliffs by action of ice freezing into the crevices and have been tumbled down into the glen in the most picturesque confusion. Some of these blocks weigh thousands of tons.

But the most wonderful things at Honks are what are known as pot holes. These are circular holes bored into the soft limestone from the size of a stovepipe to ten feet in diameter, as regularly round as if bored with an auger. They are full of water and in some of them the bottom has never been sounded, while others have been sounded from one to three hundred feet in depth. These holes have been bored

by the action of pebbles settling into depressions in the rock where they have been kept in circular rotation by the swirling water, for countless ages, boring down, down until they have reached an unknown depth where the process of boring is still in progress, and will probably continue till the end of time.

At the foot of Honks Falls, where it takes a sheer leap of 80 feet over the cliff, is a large whirlpool known as the bottomless pit. This is fully 70 feet in circumference and has been ground out like a great bowl. The bottom of this great pool has never been sounded, but pebbles that were without doubt great boulders at one time have been washed out as small and as round as marbles. When there is plenty of water coming over the falls this great and savage whirlpool swirls with incredible velocity and a great inverted cone of water the center of which, owing to the rapidity with which it whirls, is several feet lower in the center than on the edges. The Warwarsing Indians, a branch of the once all powerful Delawares, gave this whirlpool the name of "The Mouth of Hell," as anything that ever got into it was sucked down and never was seen again.

The great Ice Caves were visited, where, after entering the grotto, great icicles hang down from the roof of the cave often 50 feet in length and remain through the hottest of Summer weather. A stream of water colder than the coldest of iced water issues and runs down the mountain side.

Among the pictures brought home by Mr. Ingram were a great number of farm scenes, beautiful waterfalls, stretches of beautiful meadow and woodland scenes, mountain paths about Cragsmoor and beautiful flower gardens, old mills and many scenes taken on the top of Sams Point, 2,300 feet above tide water. We look forward to seeing some very interesting slides next season.

Correspondence

EXHIBITORS OF PENNSYLVANIA MEET AGAIN ON AUGUST 11.

Philadelphia, Pa., July 29, 1909.

Editor Moving Picture World,
New York City,

Gentlemen:—Kindly publish the following without delay: "At the meeting of the Motion Picture Exhibitors of Pennsylvania, at the Odd Fellows' Temple in Philadelphia, the following officers were elected: Geo. W. Bennethum, Reading, chairman; Otto Miller, Chester, secretary, and Chas. Segall, 608 South street, Philadelphia, treasurer.

The admission fee was fixed at $10, and the weekly assessments at 50 cents. The charter is left open until next meeting.

Next meeting will take place in Room C, 7, Odd Fellows' Temple, Broad and Cherry streets, Philadelphia, on Wednesday, August 11, 1909, at 2 o'clock p. m.

This should be ample notice for all exhibitors who live outside of Philadelphia, and wish to attend, to make arrangements.

All those who can not arrange to be present at this meeting may send application, inclusive $10 admission fee, to Chas. Segall, treasurer, 608 South street, Philadelphia."

Your representative, Mr. Bartlett, will see me in Chester to-morrow (Friday) for a more detailed report of our last meeting.

Hoping you will get the above notice in your next issue of The Moving Picture World, I beg to remain,

Very truly yours,
OTTO MILLER, Secretary,
3954 Market St., Philadelphia.

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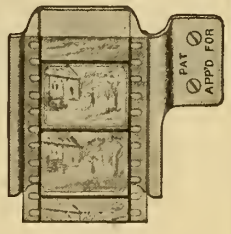

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TOTAL	$450

Ten dollars will be paid for all other manuscripts accepted.

The names of the prize winners, if it be so desired by the author, will be printed on the picture.

The competition will be decided by competent and impartial judges, whose names will be announced later.

Rules Governing the Competition

All manuscripts must be typewritten on one side only.

All manuscripts must bear a single fictitious name or motto and must be accompanied by a sealed envelope bearing fictitious name or motto and with the author's real name and address enclosed.

Manuscripts must not be rolled, they must be sent flat or folded.

Scenarios must be original and full of action and life.

Remember no lines are spoken, the action must tell the story.

Competitors may submit as many scenarios as they choose.

The competition will close September 5, 1909.

It must be understood that all manuscripts submitted are subject to the rules governing this competition.

To insure the return of rejected manuscripts, postage covering same must be enclosed.

All manuscripts must be marked "For Competition" and addressed to

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No. 6494 Code, VERRINGERN App. Length, 1070 feet

Released August 6, 1909

LOCHINVAR

A drama. On the eve of her enforced marriage to Lord Douglas and in the midst of the wedding festivities, young Lochinvar, an unbidden guest, seizes the fair Ellen and escapes with her down the castle wall. Their thrilling flight ends at a Monastery which Douglas and his retainers reach after the marriage ceremony has been performed. Of absorbing interest.

No. 6495 Code, VERROMS App. Length, 790 feet

THE TOBACCO EDICT

A historical comedy. "William the Testy," Governor of New Netherlands issues an edict against smoking. The burghers retaliate by smoking him out on his own door-step, during which process the reason for the edict becomes very apparent. Quaint costumes and characters. Comic situations.

No. 6496 Code, VERROOKEN App. Length, 199 feet

NEXT WEEK'S SUBJECTS

Released August 10, 1909

APPRENTICE BOYS at NEWPORT NAVAL TRAINING STATION

No. 6497 Code, VERROSTEN App. Length, 216 feet

A COWARD

No. 6498 Code, VERROTERIE App. Length, 784 feet

Released August 13, 1909

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No. 6499 Code, VERRUCAIRE App. Length, 560 feet

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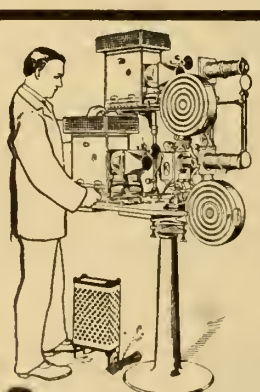

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Stories of the Films.

BIOGRAPH COMPANY.

THE MENDED LUTE.—Moving picture stories based on the life and customs of the American aboriginals have ever been attractive, and we conscientiously doubt if there has ever been a more intensely interesting subject presented than this Biograph production which, indeed, is a masterpiece. Much thought and time were given the many details, and we may claim that as to costumes, manners, and modes of living, it is more than reasonably accurate, these details having been supervised by an expert in the matter. The Dakotas or Sioux Indians, when first visited by Jean Duluth in 1680, who claimed their country for the French, inhabited what is now North Minnesota, but were driven during subsequent Indian wars as far South as the present Sioux City, when in the war of 1812 they were allies of Britain. The incidents of our story are laid in the neighborhood of Spirit Lake, Ia., just previous to the outbreak, the first of which occurred in 1854, when Lieut. Grattan and his force were killed, the failure of the government to meet stipulations in land purchases being the cause. Owing to their roving, migratory nature, they were tent or tepee dwellers, expert horsemen and canoeists. Despite the general impression, they are highly emotional and poetic; yet with superlative power of dissembling, and the quaint love scenes herein depicted are unique in the extreme. Pretty little Rising Moon, the daughter of Chief Great Elk Horn, is wooed by Little Bear, and we meet them first at the foot of Snake Falls where they plight their troth to the music of the rumbling waters. Little Bear's worldly possessions are slim, and Great Elk Horn rejects his meagre offerings in favor of Standing Rock's rich gifts, and so Rising Moon is taken away by him to his wigwam, where she is left while her husband that is to be goes hunting. Taking advantage of his absence she steals away to the forlorn heart of her own choice, Little Bear, before it is too late. Standing Rock returning and finding her gone at once surmises the truth, and gathering his companions together, starts in pursuit. Little Bear and Rising Moon hearing their approach endeavor to make their escape. Pushing their way towards the river bank, with Standing Rock and his braves following, they leap into a canoe and are soon dashing along in the swift current of the mountain stream, which is in places the most dangerous of rapids. The feat seems ominous, but is safely accomplished, and was worthy of a better fate than capture, which they were later. Death of both is the reward, and they are bound together to this end. The ire of Standing Rock demanded more than mere death, so he proceeds to taunt and torture his rival. This is received with such stoicism by Little Bear, that Standing Rock is amazed to the point of admiration for the brave's fortitude, and not only cuts the cords that bind him, but bestows upon him the Eagle Feather, the highest honored gift to the brave, and bids he and Rising Moon to go and may they be happy. The subject as a whole is a combination of poetical romance and dramatic intensity, the canoe chases being the most picturesque and thrilling every shown. Length, 996 feet.

EDISON MANUFACTURING CO.

LOCHINVAR.—Sir Walter Raleigh's romantic story of the love that laughed at more than locksmiths, and to which even castle walls and haughty fathers were no bar, is told by the Edison Company with a wealth of scenic vesture and old Scottish atmosphere that brings out all its picturesque details.

We see young Lochinvar, who "rode out of the West," sending one of his retainers disguised as a peddler, to the fair Ellen, who, much against her will, has been betrothed to Douglas.

The retainer brings her a message of hope; yet the eve of her forced marriage arrives and no Lochinvar. But as the marriage festivities are in progress our hero appears before the castle walls and asks permission to congratulate Douglas.

After being disarmed he is admitted, and then during the one and last dance which he is permitted to have with Ellen, he suddenly seizes a sword from the wall, takes her in his arms, and before any one can stop him, breaks one of the high windows and carries her down the castle wall.

His swift horse is waiting for him below, and with Ellen in his arms he dashes off, hotly pursued by her father, Douglas and a castle guard.

Because his horse is the best in the land, the lovers succeeded in reaching the monastery so far ahead of their pursuers that when the latter arrive the ceremony has been performed and their pursuit is in vain.

The presentation of this story is full of vitality, life and good red blood, and one's heart must beat faster when watching its unfolding and its happy termination at the altar. Length, 790 feet.

THE TOBACCO EDICT.—In the early days of New York, when this whole district was known as New Netherlands, an early Governor, familiarly known as "William the Testy," issued an edict against the smoking of tobacco. The story of the effect this edict had on the burghers of the town is shown in Boughton's famous painting, but the real reason for the Governor's issuing the edict has never been made known until now. The rebellion of the burghers against the edict and their coming in a formal body to smoke out the Governor on his own doorstep is, in the Edison picture, supplemented by the story, understandable to every smoking man, of why the Governor sent out this unusual proclamation.

Old Dutch New York, with its quaint houses, costumes and characters, is reproduced here with human and comic touches that will appeal to any audience. Length, 999 feet.

ESSANAY MFG. CO.

MUCH ADO ABOUT NOTHING.—To our friend, William Shakespeare, we owe apologies only for the title of this amusing little skit, and great humorist that he was, we do not think he could have developed a funnier situation than is in this story.

Strange things happen in the course of marital bliss and it is not infrequent that the merest trifles cause the most turmoil. Our friend, Jones, loves his wife and carries her photograph in his overcoat pocket. In leaving a restaurant one evening, he accidentally exchanges overcoats with a gentleman who occupies the next table. The coats being identical in style, are easily exchanged without the owners' knowledge.

When Jones arrives home that evening, wifey goes through his pockets and brings out a photograph. But to her horror it is not her photograph but that of another woman. A similar discovery is made by the other man's wife.

Some interesting things happen when Mrs. Jones starts out to find the hussey whose likeness her husband carries, and when they finally meet there is such a stormy scene that a policeman, who luckily hoves in sight, separates them and takes them to the police station.

The husbands of the jealous wives are now sent for and the discovery of the exchange of the overcoats is made. All end happily and the Jones and Browns become fast friends.

This is a good story, overflowing with comical situations and will delight your audience.

THE MUSTARD PLASTER.—In this picture a man with a cold, an advising friend and two mustard plasters are the principal actors. Of course the star of the comedy are the mustard plasters.

A man suffering from a severe cold is advised by a well meaning friend to place mustard plasters on his chest and back, which will, his friend tells him, quickly relieve him of his cold.

The mustard plasters are purchased, and the man proceeds to do as the directions state, but he did not bargain for the hot time he was going to have. As luck would have it he picked out a very hot one and it immediately begins to have its effect.

He throws himself in front of the fire hose; he tries to cool off on the back of a sprinkling wagon. Nothing relieves him until finally he spots a cold storage warehouse, rushes in and goes into one of the refrigerators, and while he is freezing to death, two workmen rush in and relieve him of the mustard plasters. He then swears that he would much rather have a cold than mustard plasters on his back and chest.

KALEM MFG. CO.

TRACED BY A KODAK.—This picture makes an especial appeal to the children, but cannot fail to interest the children of a larger growth also. The heroine of the litle drama is Alma, the six-year-old daughter of young Doctor Norton, and in a series of charming scenes are told the adventures that befell her and her prize pony Nemo.

The opening scene gives us a view of a street in that section of the city given over to sales stables and horse dealers. The usual crowd of dealers, stable boys and loungers is gathered about. A sale is being made. Dr. Norton has decided to purchase a pony as a birthday gift for his little daughter Alma and is trying to make a suitable selection from the dealer's stock. One after another pony is brought forward only to be rejected by the Doctor. The dealer now plays his last card. He orders his stable boy to bring out the pony Nemo. Ah! here is what the Doctor has been seeking. What a handsome little fellow he is and how daintily he prances forward with his beautiful white cart. Here is a present that would fill the soul of any child with delight. The deal is soon made. After paying for the pony the Doctor gives the dealer his card, telling him to send the hill of sale to his home. Meanwhile a gypsy horse trader has approached, leading a large black horse. At the sight of the pony his eyes glisten with greed. Crowding up close to the Doctor, he quickly steals a card from the Doctor's pocket and disappears in the crowd. Now the Doctor climbs into the cart and drives away. The dealer and stablemen stand watching rather sorrowfully, for Nemo's gentle disposition and intelligence had made him the pet of the stable during his stay there and they hate to see him go. Now we see the Doctor driving along the road towards his home. Little does he think that only a short distance behind, keeping ever hidden by the trees, is the gypsy trader. How the gypsy succeeded in stealing the pony and its subsequent recovery is best told in little Alma's own words.

Scene II.—Alma's Birthday Party—The Pony Presented.

Scene III.—The Kodak Picture—The Gypsy Accidentally Snapped.

Scene IV.—The Theft.

Scene V.—The Gypsy Camp.

Scene VI.—The Loss Discovered—The Gypsy Identified by "the Kodak Picture."

Scene VII.—Alma in Search of Her Pony.

Scene VIII.—Alma's Absence Discovered.

Scene IX.—The Gypsies Captured—Alma Found and the Pony Recovered.

Complete lecture furnished by the Kalem Company, Inc., 235-237-239 West Twenty-third street, New York City.

URBAN-ECLIPSE.

(George Kleine.)

BABY IS KING.—Baby pictures are always well liked and this one will prove one of the most attractive of its kind, for it has the unsurpassed Urban-Eclipse photography to recommend it, as well as being a bright, well-acted subject.

Baby is monarch of the household, and wields his sceptre with tyrannical sway. Grandpa and grandma and mamma and nursey all try in vain to persuade the little rascal to go to sleep. He prefers to play, however, so at last they give it up as a hopeless task, their united efforts proving of no avail.

Thinking to tire him out with pleasure, they take him out for a walk. Baby again upsets their well-laid plans by becoming more wide-awake than ever. Unfortunately for his doting family, they pass a toy shop. Nothing will do for Mr. Baby except to have everything he sees; so grandpa proceeds to buy right and left until it seems as though baby has a toy shop of his own. On the way home, the little tyrant caps the climax by demanding that they buy him a donkey. They do so, and the little procession returns to the nursery. At last, baby is tired, and having had his every whim gratified, is ready to go to sleep. Length, 334 feet.

THE HIDDEN TREASURE.—Otto Kaufman, a widower, is discovered hard at work in the quarry where he is employed. His little boy brings him a letter from the lawyer of his deceased uncle. Upon reading it, he is amazed to learn that he has fallen heir to his uncle's estate. As the old man has always been reputed a miser with a vast fortune concealed in his house, Otto gives up his job in the quarry and goes to take possession of the home, hoping now to live a life of ease.

Otto's first act, after taking up his abode in the house, is to start a search for the hidden treasure. He and his little son search every nook and cranny with no success. Disheartened, after days of failure, Otto finally has to look for work again. It is much against his will to do so, for the whole neighborhood has expected to see him among them as a wealthy man.

He secures work on Farmer Bach's fruit farm, where he falls deeply in love with the farmer's pretty daughter, Katie. His love is returned, and he goes to her father asking permission to marry her. He is harshly repulsed on account of his poverty, and is discharged as well. He goes home in the deepest despair, and decides that life without Katie is worth nothing to him, so he determines to end his life. He writes a note to his sweetheart, telling her of his determination, and sends it by his little son. He then makes ready to end his troubles, preparing to hang himself from one of the rafters of his late uncle's cottage.

Katie and her parents are frightened on the receipt of Otto's note and the old people are remorseful. They all hasten to his cottage, arriving just as Otto suspends himself from the rafter. Fortunately, the rafter gives way and Otto falls to the floor amid a shower of bank notes and gold, which his miserly uncle had secreted in the ceiling. Needless to say, Katie's parents, now thoroughly reconciled to Otto, decide that a wedding is quite in order.

A very interesting subject throughout. Well acted. Length, 624 feet.

PATHE FRERES.

THELLYS' HEART.—The scenes of this beautifully mounted and artistically colored picture are laid in ancient Rome, where we see the young hero Ithis present himself before the father of pretty Thellys and ask for the latter's hand in marriage. Thellys enters the place upon the arm of her lover Cyclon, but as her father has given her to Ithis, she is torn from the side of Cyclon, and he is ejected from the place. When Thellys is presented to Ithis she will have none of him, but upon being threatened by her father, she reluctantly consents to go away with her new lover. Arriving at the latter's castle he tries in every manner to make love to Thellys, but she will not allow him to come near her. Finally Ithis gives up in despair and seeks diversion in gambling and carousing. His former sweetheart Fahtima tries to win back his affections, but he is so desperately in love with Thellys that he will not notice Fahtima. Finally the latter disgises herself as a man comes into the gambling den and throws dice with Ithis, who is unlucky at every turn and loses everything. Fahtima, desirous of having Thellys out of the way, proposes to Ithis that he stake Thellys' love in the game of chance. Ithis accepts the proposition, and although he plays a careful game, luck seems against him, and he loses. Disheartened, Ithis rushes out of the place leaving Thellys in the power of Fahtima, who immediately directs one of her servants to put an end to the poor girl. She is given over to a gruff fellow who leads her

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Code Word, "QUEEN" RELEASED AUGUST 12, 1909 Length, 1000 Feet

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Kalem Films

Issue of August 13, 1909

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LENGTH, 572 FEET.

JONES' BURGLAR

Our friend, returning late from the club, finds a burglar trying to effect an entrance into his house. Jones helps the burglar in and then holds him up, thereby posing as a hero, saving himself from Mrs. J.'s ire.

LENGTH, 388 FEET.

RELEASED AUGUST 12, 1909.

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No period was more poetic and afforded more material for romance than the days of the Puritans, and this Biograph subject is a faithful portrayal of the quaint manners, honest character and picturesque costumes. The story is that of a Puritan girl, who, to help her poor mother, consents to marry an honest, tender-hearted old Squire, rejecting the young man whom she imagines she really loves. The young lover is persistent, however, and she is almost induced to go away with him, and, in fact, abetted by the Squire, who, regarding his age, would make the sacrifice. But she is suddenly awakened, and, realizing her lover's true character, halts before it is too late.

LENGTH, 990 FEET.

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects — MONDAY and THURSDAY

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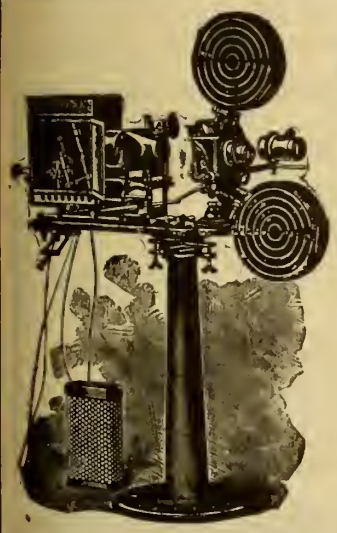

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out of the palace, to a lonelyspot in the woods where, not having the courage to kill her, he ties her to a tree and leaves her to her fate.

Her old lover Cyclon, who has become a wanderer since the loss of his sweetheart, happens to pass by and to his great astonishment discovers his lady love. He rescues her and the happy couple are once more united by the power of love. Length, 968 feet.

THE TRAGEDY OF MEUDON.—Here is another example of a high class motion picture abounding in dramatic interest which is offered with such vitality and intelligence of purpose that it will take its place among the other art films as one of the greatest achievements in the history of the silent drama.

The dramatic thread of this little tragedy is the jealonsy of a woman toward her new daughter-in-law, and the artistic manner in which the different characters are portrayed is indeed commendable. The artists who play the respective parts are Hme. Aime Tessandier of the Comedie Francaise, Mr. Varennes of the Theater Rejane and Mlle. Barat of the Athenes, Paris, Frence.

The opening scene reveals the interior of a hntcher shop in the town of Meudon, France, where we see the industrious young butcher attending to his customers, while his mother, a comely woman past the prime of life, acts in the capacity of cashier. The general aspect of the place reveals an air of tranquillity and happiness, until the son who has recently beeu married, brings his young bride into the place. The mother up to this time has had no rival in her boy's affections, and now when the older woman sees part of the work in the little shop being assigned to the young woman, she becomes insanely jealous. From that moment the mother-in-law treats the young woman with utter contempt and makes her life unbearable, although the eider woman is diplomatic enough to act kindly toward her rival when in the presence of her son. The two woman have many disagreeable scenes, and things reach such a serious state that the young bride is forced to complain to her husband of his mother's harsh treatment, and threatens that unless the situation is altered he will he compelled to choose hetween his mother and wife.

The young man who is deeply grieved and horrified upon hearing the sad news, remonstrates with his mother, and tries to point out the proper course to pursue which will increase the happiness and content of all parties concerned. His talk with the oid lady has very little effect, for she hss made up her mind to cherish a hatred for the young woman who has supplanted her (as she imagines) in the affections of her only son.

The feud hetween the rivals finally reaches a serious climax. One day they are left alone in the shop, and the younger woman attempts to assume the duties in the cashier's desk. The old woman imperiously commands her to leave the place, and when the latter refuses to obey, the enraged mother-in-law attacks her. There is a lively scuffle between the two women, in which the younger one fares badly.

The next day while some peasants are at work in the field, one of the party finds the dead body of the young bride hidden under a hay stack. An alarm is sounded, and soon the whole village is upon the scene of the crime. One of the men finds a large butcher knife, the deadly instrument with which the crime was committed, and recognizing it as the property of the dead woman's husband, naturally, the blame of the terrible crime is at once thrown upon him. The lifeless form of the woman is carried to her late home, and when the bereaved husband is accused of the deed, he nearly goes frantic. But as the evidence points towards his guilt, he is led away to pay the penalty of the crime. His guilty mother stands by and lets the officers take the young man without uttering a word in his defense.

The next scene we see the old woman who has completely broken down beneath the weight of a haunted mind, and her guilty conscience has heen to much for her and she is suffering from a stroke of paralysis.

Before her eyes she continually sees the vision of the crime, and unable to bear up under the terrible anguish longer, she makes a confession of her guilt, when she receives a letter from her boy in which he telis her that he is condemned to die for a crime of which he is innocent. The guilty woman calls for a piece of paper upon which she writes, "My son is innocent, it was I who killed Charlotte." The confession is carried to the prison just as the young man is about to ascend the gallows. From that moment he is a free man, and is allowed to return to his home, where he finds his mother in an extremely weak physical condition. The officers come to arrest the guilty persons, hut too late; she has passed beyond the power of a mortal jurisdiction and entered upon that spiritual pathway which leads to the distant home where all are judged fairly. Length, 951 feet.

THE TWO PIGEONS.—This pair of young lovers whose romantic lives form the interesting subject of this richly colored picture, are seen in their simple little home where the devoted youth showers his attentions upon the simple little maiden. One day they have a slight disagreement, and while the youth is absent, another more gallant Romeo comes and induces the maiden to flee with him to the splendor of gay life which his riches can procure. The impulsive girl leaves a note on the table telling her lover that she will never see him again, after which she goes away with her new admirer.

The axiom, "All is not gold that glitters," becomes a stern reality, before many days have been spent in her new surroundings, and her tired and weary heart yearns for the pure love of the noble youth who she cast aside for one who soon proves himself unworthy of such a pure devotion. One day she finds her new lover in the company of another woman and is spellbound upon hearing him tell her the same tale of love which she, herself, has so often heard emanating from the same false lips. Enraged with jealousy, the maiden casts the many beautiful gifts at the false lover's feet and after denouncing him, she flees from the place.

Wandering back to the old familiar scenes she finds her first and only true love still waiting for her return, and feeling satisfied that the spendor of riches are transitory, she is satisfied to devote the rest of her life to the one who loves her truly. The youth overjoyed at her safe return gladly forgets the past and accepts the penitent maiden as his future wife. Length, 590 feet.
his future wife. Length, 590 feet.

ARABIAN PILGRIMAGE.—This is a wonderful scenic film which will prove very interesting and beneficial as an educational subject. Like all such pictures it gives the public the privilege of seeing at close range the different inhabitants of the far off countries and gives them an opportunity to study the peculiar customs of the strange people. This picture shows a pilgrimage of the Mohammedans to Mecca and it is an inspiring sight to witness the devotion of the Arabs to the memory of their great prophet. Length, 295 feet.

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THE LOST LETTER.—Sam and Jim are two miners living in a shack in Nevada. Jim is in the last stage of consumption. Sam takes their entire stock of gold and goes for a physician with the hope of saving his chum. Jim, unable to endure his suffering, kills himself with Sam's bowie knife. Before he does this Jim writes a letter explaining that Sam is blameless in the matter. A gust of wind blows the letter into a dark corner of the shack. The dead body of Jim and Sam's knife full of blood convinces the sheriff that Sam has murdered and

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"Just Like the Rose."
"My Wife's Gone to the Country, Hurrah! Hurrah!"

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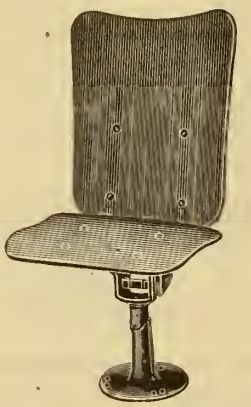

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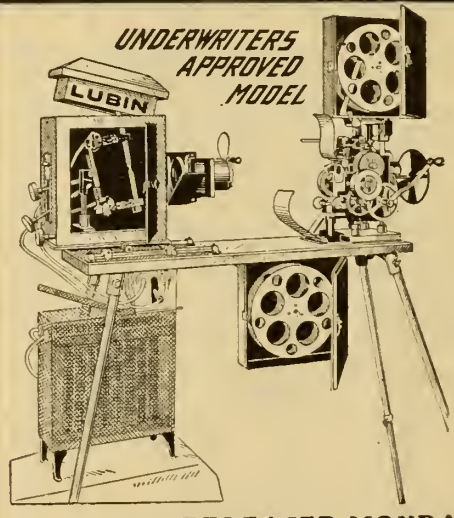

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A young doctor had a love affair with one of the hospital nurses. Through machinations of his father the young doctor is made to believe that the nurse has given him up. He is engaged to be married to a rich heiress but on the wedding day his own little child appears as an unexpected guest. LENGTH, 880 FEET.

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robbed his partner. After a thrilling chase and fight Sam is captured and the miners are just about to hang him when "one of the boys" rushes up with the lost letter which he has found in the cabin. Sam is freed and the crowd cheer him.

The next days the miners gather at the lonely grave of Jim and after removing the head-board which states that Jim was murdered by his pal Sam, they put up a handsome monument the inscription on which does justice to Sam.

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June 11—The Squaw's Revenge (Dr.).....990 ft.
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June 25—A Cowboy's Narrow Escape (Dr.)...965 ft.
July 2—A True Indian's Heart (Dr.).....935 ft.
July 9—The Blacksmith's Wife (Dr.).....850 ft.
July 16—I Love My Wife, But Oh, You Kid (Com.) .....775 ft.
July 23—The Gypsy Artist (Dr.) .....1000 ft.
July 30—My Wife's Gone to the Country (C).800 ft.

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June 12—Private Brown .....904 ft.
May 29—Scrappy Bill .....802 ft.
May 22—Johnny and the Indians.....877 ft.
May 14—The Temptations of John Gray....930 ft.
June 19—Love Wins .....931 ft.
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Twenty-two years ago, under Dion Boucicault, he became initiated in this profession, and has since then played every kind of character, young and old, and of every nationality.

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He has worked under Wilfred Buckland, general director of David Belasco, with whom he acquired a mastery of stage decoration and make-up; studied stage dancing and ballet handling under Morari, and facial expression under Townsend Southwick. To perfect his play-writing talent, he worked under William Price, without doubt the greatest dramatic critic of the times.

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To him must be credited the unusual success of the Biograph Company in their productions, for up until the time he entered the Centaur Organization, he had written for them and staged over 400 different productions, some of which, like "Terrible Ted," "Hypnotist's Revenge," "Tired Tailor's Nightmare," and "Deaf Mutes' Mask Ball," which were all real record-making successes, are the products of his pen and genius, and are still well remembered by many exhibitors.

Mr. Golden's entire time and attention at present is devoted to the writing and staging of Centaur pictures exclusively, and there are some good things in store for this Fall, which, without question will open the eyes of the American public as to what can be done by the proper man in the production of a moving picture, that will in itself be a complete play so perfectly enacted as to make one forget that it is a moving picture play instead of a regular staged production.

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which is the latest from Mr. Golden's versatile mind, will be released by us on August 18. It is a story full of action from beginning to end, and one which will hold the attention of an audience during its entire length of approximately 975 feet.

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BIOGRAPH COMPANY.

June 7—The Violin Maker of Cremona (Dramatic)..963 ft.
June 10—The Lonely Villa (Dramatic).....750 ft.
June 10—A New Trick (Comedy).....223 ft.
June 14—The Son's Return (Dramatic).....993 ft.
June 17—Her First Biscuits (Comedy).....514 ft.
June 17—The Faded Lilies (Dramatic).....481 ft.
June 21—Was Justice Served? (Dramatic) .....962 ft.
June 24—The Peachbasket Hat (Comedy) .....666 ft.
June 24—The Mexican Sweethearts (Dramatic).....309 ft.
June 28—The Way of Man (Dramatic).....986 ft.
July 1—The Necklace (Dramatic).....969 ft.
July 5—The Message (Dramatic).....944 ft.
July 8—The Country Doctor (Dramatic).....942 ft.
July 12—The Cardinal's Conspiracy (Dramatic).....999 ft.
July 15—The Friend of the Family (Dramatic).....749 ft.
July 15—Tender Hearts (Dramatic).....233 ft.
July 19—The Renunciation (Comedy Drama).....982 ft.
July 22—Sweet and Twenty (Comedy).....572 ft.
July 22—Jealousy and the Man (Comedy).....418 ft.
July 26—A Convict's Sacrifice (Dramatic).....973 ft.
July 29—The Slave (Dramatic).....998 ft.
Aug. 2—A Strange Meeting (Dramatic).....967 ft.
Aug. 5—The Mended Lute (Dramatic).....996 ft.

EDISON MANUFACTURING COMPANY.

July 2—He Wouldn't Go Under a Ladder (Com.)...305 ft.
July 6—Up the Ladder With Tom Boline.....995 ft.
July 9—A Squeedunk Sherlock Holmes.....500 ft.
July 9—An Absent Minded Cupid.....500 ft.
July 13—The Secret of the Locket (Dramatic).....915 ft
July 16—Caught by the Coupon Craze (Comedy)..475 ft.
July 16—The Egyptian Mystery (Comedy).....525 ft.
July 20—The Missionary and the Maid.....630 ft.
July 20—McGinty's Sudden Rise.....370 ft.
July 23—The Bridegroom's Dilemma.....730 ft.
July 23—Casey's Jumping Toothache.....205 ft.
July 27—Mother Goose (Comedy).....300 ft.
July 27—Taking His Photograph (Comedy).....700 ft.
July 30—Love's Sacrifice (Dramatic).....520 ft.
July 30—Mulligan's Waterloo (Comedy).....455 ft.
Aug. 3—The Prince and the Pauper (Dramatic)....1070 ft.
Aug. 6—Lochinvar (Dramatic) .....790 ft.
Aug. 6—The Tobacco Edict (Historical Comedy)....199 ft.
Aug. 10—Apprentice Boys at Newport Naval Training Station (Scenic).....216 ft.
Aug. 10—A Coward (Dramatic).....784 ft.
Aug. 13—The Price of a Soul (Dramatic).....560 ft.
Aug. 13—Furnished Rooms to Let (Comedy).....425 ft.

ESSANAY FILM MANUFACTURING COMPANY.

June 30—The Tramp Story (Dramatic).....750 ft.
June 30—A Case of Seltzer (Comedy).....250 ft.
July 7—The Black Sheep.....1000 ft.
July 14—Which is Which? (Comedy).....450 ft.
July 14—The New Cop (Comedy).....550 ft.
July 21—Romance of a Stranded Actress (Dram.)..1000 ft.
July 28—The Tramp's Story (Comedy).....715 ft.
July 28—A Case of Seltzer (Comedy).....210 ft.
Aug. 4—Much Ado About Nothing (Comedy).....510 ft.
Aug. 4—The Mustard Plaster (Comedy).....445 ft.

GAUMONT.

(George Kleine.)

June 22—A Good-Hearted Policeman (Dramatic).....572 ft.
June 22—The Troublesome Lamppost (Comedy).....357 ft.
June 26—The Wrong Medicine (Dramatic).....502 ft.
June 26—Stung by a Bee (Comedy).....377 ft.
June 29—Saved from the Flames (Dramatic).....453 ft.
June 29—No Appetite for Dinner (Comedy).....430 ft.
July 3—The Hand Bell (Comedy) .....420 ft.
July 3—The Sunny South of France (Scenic).....535 ft.
July 6—The Coin Collector (Magic).....493 ft.
July 6—Raised in the Country (Comedy).....502 ft.
July 10—Visions of Mother (Dramatic).....664 ft.
July 10—A Bad Case (Comedy).....314 ft.
July 13—Only a Dream (Magic).....470 ft.
July 13—A Sure Cure (Comedy).....490 ft.
July 17—In the Hands of the Enemy (Dramatic)....734 ft.
July 17—The Lost Tie (Comedy).....227 ft.
July 20—True to His Master (Dramatic).....554 ft.
July 20—The Man in the Moon (Comedy).....317 ft.
July 24—The Monk's Mother (Dramatic).....664 ft.
July 24—Brown's Moving Day (Comedy).....290 ft.
July 27—The Last Confession (Dramatic).....837 ft.
July 27—Papa's Hat (Comedy) .....140 ft.
July 31—In Hot Water (Comedy).....447 ft.
July 31—An Easy Job (Comedy).....467 ft.
Aug. 3—The Sentinel on Duty (Dr.).....453 ft.
Aug. 3—The Morning After (Com.).....430 ft.

URBAN-ECLIPSE.

(George Kleine.)

June 23—Winning a Princess (Dramatic).....636 ft.
June 23—Mrs. Simpson's Attractiveness (Comedy)...272 ft.
June 30—The Phantom Sirens (Dramatic).....727 ft.
June 30—Rulers of the World (Historical).....265 ft.
July 7—The Pretty Fishermaiden (Dramatic).....589 ft.
July 7—Exciting Steeplechase (Sporting).....364 ft.
July 14—Conchita, the Spanish Belle (Dramatic).....550 ft.
July 14—The Wizard's Walking Stick (Magic).....424 ft.
July 21—The King's Conspiracy (Dramatic).....987 ft.
July 28—His Rival's Hand (Dramatic).....617 ft.
July 28—Parks in Berlin (Scenic).....357 ft.
Aug. 4—The Turning Point (Drama).....614 ft.
Aug. 4—Stripping a Forest in Winter.....387 ft.
Aug. 7—Baby Is King (Comedy).....334 ft.
Aug. 7—The Hidden Treasure (Drama).....624 ft.

KALEM COMPANY.

June 18—A Priest of the Wilderness (Hist.).....735 ft.
June 18—Mardi Gras in Havana.....205 ft.
June 25—Famine in the Forest (Dramatic).....745 ft.
June 25—Never Again (Comedy).....135 ft.
July 2—Japanese Invasion.....950 ft.
July 9—A Soldier of the U. S. A.....890 ft.
July 16—The Escape from Andersonville.....850 ft.
July 23—The Tomboy.....690 ft.
July 23—Tickle Mary.....130 ft.
July 30—The Factory Girl (Dramatic).....850 ft.
Aug. 6—Traced by a Kodak (Dramatic).....980 ft.
Aug. 13—Out of Work (Dr.).....810 ft.

LUBIN MANUFACTURING COMPANY.

July 1—The Old Army Chest (Dramatic).....930 ft.
July 5—A Great Wrong Righted (Dramatic).....810 ft.
July 8—The Sideboard Folding Bed (Comedy).....505 ft.
July 8—Room Mates (Comedy).....335 ft.
July 12—Driven From Home (Dramatic).....750 ft.
July 15—Two Cousins (Dramatic).....965 ft.
July 19—A Nugget of Gold (Com.).....995 ft.
July 22—Hiring a Girl (Com.).....330 ft.
July 22—Mexican Bill (Drama).....650 ft.
July 26—A Hot Time in Atlantic City (Dramatic)...945 ft.
July 29—Sporting Blood (Comedy).....590 ft.
July 29—Mr. Buttinsky (Comedy).....290 ft.
Aug. 2—When the Flag Falls (Dramatic).....915 ft.
Aug. 5—She Would Be an Actress (Comedy).....420 ft.
Aug. 5—His Little Girl (Dramatic).....530 ft.
Aug. 9—The Drunkard's Child (Drama).....605 ft.
Aug. 9—The Newest Woman (Com.).....215 ft.
Aug. 12—An Unexpected Guest (Dram.).....880 ft.

PATHE FRERES.

July 2—Fun with a Manikin (Comedy).....587 ft.
July 3—Book-Taught Hypnotism (Comedy) .....315 ft.
July 3—An Inspiring Sunset (Scenic) .....289 ft.
July 3—Determined Wooer (Comedy) .....390 ft.
July 5—A Child's Love (Dramatic).....524 ft.
July 5—Spanish Army (Educational).....442 ft.
July 7—A Tragic Ending of Shrove Tuesday .....459 ft.
July 7—Tunisian Industries (Scenic).....426 ft.
July 9—A Little Detective (Dramatic).....774 ft.
July 9—The Fan (Scenic).....213 ft.
July 10—The Witch's Donkey (Comedy).....445 ft.
July 10—Trained Falcon (Scenic).....403 ft.
July 12—Different Rulers of the World (Historical).426 ft.
July 12—Wood Floating in Morvan (Industrial).....459 ft.
July 14—The Evil Spirit in a Girl's Boarding School (Comedy) .....623 ft.
July 14—True to Her First Love (Dramatic).....358 ft.
July 16—The Hand of Justice (Dramatic).....1010 ft.
July 17—Invisible Thief (Comedy).....377 ft.
July 17—A Kind Hearted Touch (Dramatic).....587 ft.
July 19—Behind the Mask (Dramatic).....393 ft.
July 19—The Fiddlers (Comedy).....278 ft.
July 19—Catching Turtles (Industrial).....210 ft.
July 21—Bewitched Manor House (Comedy).....360 ft.
July 21—Little Busybody (Comedy).....489 ft.
July 23—A Case of Lumbago (Comedy).....328 ft.
July 23—Sweet Toothed Dogs (Comedy).....315 ft.
July 23—Holding Up the Wedding (Comedy).....335 ft.
July 24—Poor Kid (Dramatic).....1062 ft.
July 26—Living Dolls (Comedy).....360 ft.
July 26—Sweet Dreams Intermingled With Nightmare (Comedy) .....311 ft.
July 26—Champion Heavyweight Lifter (Comedy)....266 ft.
July 28—The Barber's Revenge (Dramatic).....581 ft.
July 28—Amaozns of Different Periods (Scenic)....344 ft.
July 30—A Mother's Sorrow (Dramatic).....679 ft.
July 30—Charity Begins at Home (Dramatic).....298 ft.
July 31—Wonderful Rose Designs (Scenic).....262 ft.
July 31—The Gamekeeper's Son (Dramatic).....702 ft.
Aug. 2—Fantastic Heads (Scenic).....311 ft.
Aug. 2—The Butler's Trick (Comedy).....574 ft.
Aug. 4—Thellys' Heart (Dramatic).....968 ft.
Aug. 6—The Tragedy of Meudin (Dramatic).....951 ft.
Aug. 7—The Two Pigeons (Dramatic).....590 ft.
Aug. 7—Arabian Pilgrimage (Scenic).....295 ft.

SELIG POLYSCOPE COMPANY.

May 27—A Wartime Sweetheart (Dramatic).....1000 ft.
June 3—Fighting Bob (Dramatic).....995 ft.
June 17—In the Sultan's Power.....1,000 ft.
June 24—A Country Girl's Peril (Dramatic).....1000 ft.
July 1—Ben's Kid (Dramatic).....1000 ft.
July 8—The Lion Tamer (Dramatic).....975 ft.
July 15—The Peasant Prince (Dramatic).....1000 ft.
July 22—Won in the Desert (Dramatic).....1000 ft.
July 29—The Heart of a Race Tout (Dramatic).....1000 ft.
Aug. 5—Before the Mast (Dramatic).....1000 ft.
Aug. 12—The Leopard Queen .....1000 ft.

VITAGRAPH COMPANY.

June 26—The Old Organ (Dramatic).....527 ft.
June 29—Washington Under the British Flag (Hist.)990 ft.
June 3—Washington Under the American Flag (H.)995 ft
July 6—Led Astray (Dramatic).....565 ft.
July 6—The Dramatist's Dream (Dramatic).....390 ft.
July 10—Mine at Last (Dramatic).....610 ft.
July 10—Wearybones Seeks Rest and Gets It (C.)..305 ft.
July 13—The Cobbler and the Caliph.....585 ft.
July 13—Skiing at Ispheming, Mich.....345 ft.
July 17—Birth and Adventures of a Fountain Pen....525 ft.
July 17—The Magic Fountain Pen.....475 ft.
July 20—Instructions by Correspondence.....510 ft.
July 20—The Adventures of Fifine.....490 ft.
July 24—The Sword and the King.....991 ft.
July 27—The Little Orphan, Etc. (Dramatic).....755 ft.
July 27—Mid-Winter Sports (Scenic).....236 ft.
July 31—A Georgia Wedding (Dramatic).....420 ft.
July 31—The Artist's Revenge (Dramatic).....570 ft.
Aug. 3—The Bugle Call (Dramatic).....565 ft.
Aug. 3—The Truant (Comedy).....461 ft.
Aug. 7—A Woman's Way (Dramatic).....865 ft.

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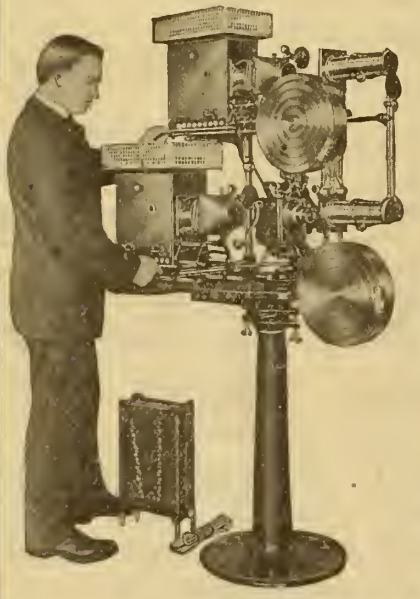

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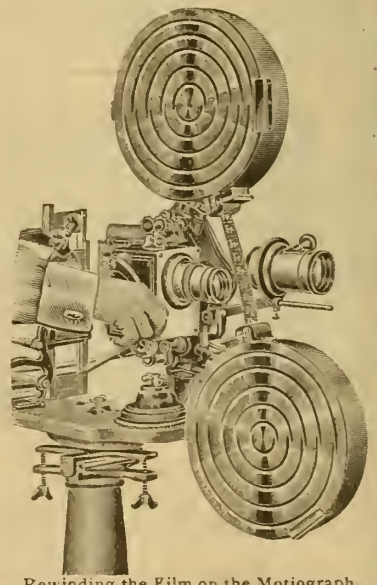

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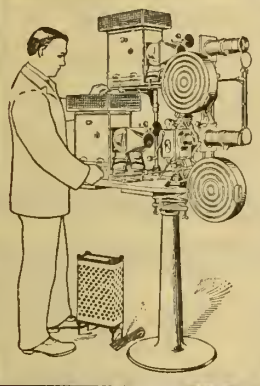

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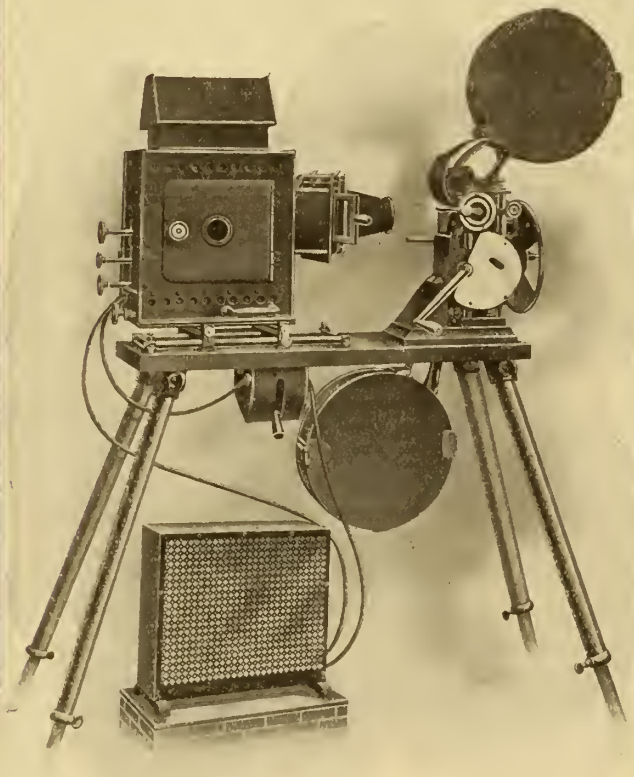

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SATURDAY, AUGUST 14

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Editorial.

The Natural Color Quest.

How the Problem Stands To-day.

Naturally colored moving pictures are in the air—very much in the air—just now both in this country and in Europe. Two processes on the Eastern continent are claiming attention and by one of them quite excellent results are, it is said, being shown. The technical and other journals are printing and reprinting, chiefly reprinting, articles on this fertile and fascinating theme, and generally speaking the trade throughout the world is agog as to the possible early imminence of the moving picture in natural colors.

Within the past few weeks we have been specially consulted by leading American film maanufacturers on the situation as regards the reproduction of moving objects in natural colors. They read so much in our European contemporaries on the subject that they are naturally disposed to think there is "something in" this widespread publicity. If we correctly judge the minds of our interlocutors there is a fear lest a good thing should be overlooked and that the long looked for process should elude the grasp of hands outstretched to seize it and make use of it. There need be no such fear: we all want moving pictures in natural colors, but the process by which they will be made has not yet been published in detail.

We have thought it advisable in the general interest to devote this article to a recapitulation of our criticisms of the published processes of natural color cinematography now before the world. Besides the manufacturers the whole world is concerned in the subject. If that large section of the world which is interested in moving picture making will read the following criticisms of the Friese-Greene and Urban-Smith processes they will be able to arrive at as a good an opinion as ourselves as to the practicability of those methods. We might say that the information which we have offered is taken from two articles published in our own pages earlier in the year. Owing to disturbing political causes those articles probably did not attract the attention they would have done in quieter times like the present.

The Urban-Smith Process.

The film is made panchromatic by suitable dyes, and it is exposed in the camera, behind a revolving shutter in which are fitted two filters (or screens) co'ored red and green. Thirty-two pictures a second are taken, one for each filter. When the negative is developed a positive is made from it and this is projected through red and green filters at the rate of thirty-two per second on the screen. The eye of the observer then perceives the moving picture approximately in the colors of nature. When he showed his results in London last year Mr. Smith appears to have supplemented the colors of his filters by adding color to the illuminant in his lantern—he colored the light, in fact—and the total effect on the screen was said to have been much admired.

In the hands of an ordinary moving picture photographer, unless he be of phenomenal knowledge and skill, the process is doomed to failure at the very start. Observe that a panchromatic film must be used—and made, For the information of those unversed in the chemistry and technique of the subject, a panchromatic film is one that has been sensitized for all rays of the spectrum; and it cannot be handled in an ordinary dark room. It must be placed in the camera in total darkness and it must be developed in total darkness, or the image will fog. Red light does not affect an ordinary moving picture film; red light would ruin a panchromatic film. The successful manipulation of panchromatic plates and films is one of the most difficult things in the whole field of photography. In moving picture work not one photographer in a thousand would (or could) successfully use panchromatic films, and the manufacturers would probably not take the trouble to make them.

The Smith process is hampered by enormous difficulties at the very start. Thirty-two pictures a second must be taken and projected, instead of about half that number. This is not a fatal drawback, but it is sufficient of a departure from ordinary practice to constitute a disadvantageous innovation, always a risky thing to attempt, for it involves some interference with existing methods. Then Mr. Smith colors the projection light. He is vague and unspecific on this point. In ordinary practice the idea would introduce error and vitiate the purity of the results, unless great care were exercised. This is a very weak part of the process, indeed: it is unsound; it is unscientific and it is empirical. You must not talk about coloring a light unless you give plain directions for doing so. To sum up, then, the Smith process though vastly ingenious and well thought out is, in its present stage, very difficult to work and can only be regarded as a valuable step forward.

A two-color process, as worked out by Mr. Smith, is certainly open to ordinary photographic criticism and the purist may reasonably object to such vague terms as "red" and "green" filters. Reds and greens are very numerous; and the spectroscope is a very useful instrument.

Taking the process as it stands, special provision would have to be made for it at very great expense, and it would have to be worked with extraordinary care. Nothing is said about the exposures. How much do the "red" and "green" filters increase the time? What is the H. & D. (or any other) speed number of the film? What dyes are used to render it panchromatic? What sort of lens is used—a specially computed apochromatic or what? How did Mr. Smith develop his negatives and with what? And the positives? What dyes were used for the screens? Is it a fact that persistence of vision is a function of color blending as well as of motion-blending?

THE FRIESE-GREENE PROCESS.

First of all, an orthochromatic film is placed in the camera for exposure. In the axis of the lens—that is, behind it and in front of the film—there is also fixed a prism of 20 degrees; next, immediately in front of the film are placed a red and a green screen, in the same plane as the image, that is, one above the other. So there we have the essential factors in the following order: 1, lens; 2, prism; 3, screens; 4, film.

The action of the prism is roughly to assist in passing two images instead of one to the image plane; this it does in virtue of the fact that it refracts some rays of light more than others, and consequently part of the image which passes through the primary lens is deflected to form the second of the two pictures placed one above the other. Both images pass through the screens, and when the positive is made from the negative those images in their turn are passed through other screens and a prism. Roughly the system for exposing the negative is that for projecting the positive.

An orthochromatic film is specified; how it is orthochromatised is not stated. About 3,000,000 dyes are available. The use of the prism is decidedly ingenious; it is doubtful if it will transmit a perfectly achromatic image. One of the pictures cannot therefore be sharp. With regard to the screens nothing is said as to the particular kind of dyes that are used. The process is ambiguous, and incomplete. Mr. Greene probably could produce good results according to the data given; we doubt if anybody else could. The one distinct novelty in it is the use of a prism for forming a second image, and there is doubt if that is wholly effective.

To use an orthochromatic film in moving picture work would entail special developing precautions, as the film is more or less sensitive to red rays, which an ordinary film is not. Then again, the exact reasons why an orthochromatic film is specified are not given. We cannot discover—for Mr. Greene does not say—what relationship it bears to the prism and the vaaguely described colored screens. The process here is obscure and unworkable. Now to the vital novelty of the system—the prism. It is doubtful if this can form a well defined second image, and if this is so the resulting picture on the screen cannot be quite sharp. The position of the prism would have to be carefully adjusted, a matter hardly to be left to the discretion of an inexperienced photographer. Optically the idea is so much of a novelty that more information on the point is necessary before a definite idea can be given of its practical value; but we incline to the view that it is not commercially workable. No information is given as to what colors are used in the taking and viewing films; a fatal omission, which needs no comment.

On the whole, then, it must be said that though the Friese Greene process is clever, and is possibly susceptible of being made commercial, in its present form it can only be compared to the Smith process, namely, as experimentally interesting. The use of a prism for forming a second image, thus making the process a two-color one, is the outstanding novelty of Mr. Greene's invention.

In the foregoing article we have endeavored to analyse the two natural color processes now before the moving picture world, pointing out their weaknesses from a practical standpoint and leaving it to the intelligent reader to determine for himself whether either process is one which a film manufacturer could take up without the necessity of having to modify or improve it. We think the conclusion obvious that judged by the ordinary requirements of every-day practice, neither process can yet be said to have arrived. Nevertheless, we cordially hope that both processes will be perfected by further experiment.

Plain Talks to Theatre Managers and Operators.

CHAPTER XIV.—THE FILM.

There are comparatively few operators who thoroughly understand the proper care of a motion picture film and, judging from conditions, very few exchange men either. It seems hardly necessary to say that the film is a strip of specially prepared celluloid which comes from the maker in 200 and 400 feet lengths. This strip is 1⅜ inches wide and of varying thicknesses, though supposedly 6-1000 of an inch of which 1-1000 is the emulsion. On one side of this celluloid strip is a photographic emulsion, on which appears a succession of what are nothing more or less than photographic snapshots, ¾ by 1 inch, taken at the rate of about 1,000 per minute. There are 16 photographs to each linear foot of film, each taken about 1-16 of a second later than the next preceding. All this has been told so often that its repetition seems almost like waste of space, but the facility with which the most beautiful, as well as the poorest, examples of film develop into "rainstorms" is proof positive that, while some points concerning film may be well understood, others are not, since there is an amazing amount of ignorance or carelessness, or both together, displayed in the handling of films by both operators and inspectors. To such an extent is this carried that it amounts to nothing less than an outrage—an outrage against the owner of the film and against the public who pay their money to see a picture—not a bunch of junk. And the damage is fully nine-tenths due to just one cause and one cause only, viz., what is known as "pulling down," i. e., holding the reel stationary while revolving the reel to tighten the film roll. This, of course, causes the whole roll of film to slip on itself under considerable pressure, thus applying friction to both sides of the whole film. Now it seems to the writer that the commonest kind of horse sense ought to tell one what this will do to a film, particularly to the comparatively soft emulsion side. Look through the light beam and you will see that the air is constantly full of dust, and it does not require the wisdom of Solomon or an examination with a microscope to know that some of it is bound to adhere to the film, the more especially since celluloid, under combined influence of heat and friction of the tension springs, generates considerable static electricity. These particles of dust are very fine, but some of them are very hard and some particles contain metal, wihch is attracted by the electricity in the film. When the film slips on itself, in pulling down, these pieces become miniature plows, producing scratches coarse or fine, according to size and pressure. Of course, all dust particles are not large enough or hard enough to produce material damage, else we would have a film utterly ruined in a week of ordinary misusage, since they are present by the million. But the process is repeated many times in an ordinary day's run and then is **duplicated at the exchange itself.** What is the remedy, you ask? Well, it is very simple; but getting it applied is another matter entirely, since it involves a little more time and considerably more labor in rewinding—a job the operator cordially hates at best. Also it involves slower work by the inspector. **Rewind slowly, applying considerable tension**—at least as much as the average takeup supplies. That is all there is to it, since there would then be no reason to "pull down." One of the prolific causes of this pernicious practice is, however, too much film for the size of the reel. Reels are too small. Custom puts between 900 and 1,000 feet of film on a reel. This fills a 10-inch reel chock full with ordinary stock, and if the film happens to be a trifle thicker than ordinary it fills the reel more than full. Ten inches is too small. They should be 11 inches and no more than a thousand feet of film ever be placed on one reel. In some theaters where the work is rapid there is no time to rewind as above indicated and the operator has no choice, when running a thousand feet of film, except to pull down. With an 11-inch reel the necessity would not be present in nearly so great a degree, though with rapid rewinding either there must be no tension or else the labor is very hard. If there be no tension then the roll must be pulled down some or it will wind so loosely it will "flop." Rewinding should be done by motor in such cases and then the tension can be left on. I have dwelt on this matter, since I consider it one of vital importance—perpaps of more importance than any other one thing in the motion picture business to-day—and in time this will come to be recognized. There are other minor causes which contribute to the production of rainmarks, the principal one being the practice of holding the film flatwise between the thumb and fingers

when rewinding. This does not produce deep scratches, but undoubtedly it is responsible for a multitude of very fine ones. Anything which applies friction to the surface of a film produces injury. There is at least one machine which still has idlers with a flat surface extending clear across. This is bad. Nothing at all should touch the film in its passage through the machine except on the track. Such idlers may do slight damage when properly adjusted, but unfortunately they are not always thus and, worse yet, are not always even revolving. Idlers of this type have been discarded on most machines and should be on all. Outside the damage done as above set forth there is little or nothing to injure a film either in its passage through the machine or at any other time except for wear of sprocket holes and tension spring marks. The writer asserts that, given a modern machine, in proper adjustment, he can run a film through, under ordinary show conditions (being given ample time for rewinding or given a motor for fast rewinding), 500 times and have scarcely a mark on it—not a single one that will be discernible on the curtain. To do this he would not, however, accept more than 850 to 900 feet of film on a 10-inch reel. Another thing I must mention in this connection, since it is productive of much damage to new films: some new film is quite stiff and has a decided tendency to rewind in the takeup in octagon shape, nor can this be prevented by any ordinary tension. It follows that it will do the same thing in rewinding unless heavy tension be applied to it or it is frequently pulled down. This condition is present only in new films on which the emulsion is, of course, comparatively green, soft and very easily injured. Even pulling down will not get it wound closely enough but that a thousand feet will very much overrun a 10-inch reel. There is room for display of at least ordinary intelligence, on the part of exchange men, in the stock placed on a 10-inch reel, if they care anything at all about their own property. In running new film (first run) the emulsion is often green and soft, with decided tendency to deposit on the tension springs. **This matter should be closely watched when running first run film.** If the deposit is bad it will sometimes evince its presence by a jerking of the springs, but not always. Carefully examine the surface of the tension springs **after each run** and **don't forget it.** The deposit, if allowed to remain, will make a bad tension spring mark the entire length of the film. After much experimenting the best preventive the writer has been able to discover is to rub the springs with an ordinary tallow candle before each run. Uusually this **will prevent deposit,** but not always. In removing deposit be very careful not to roughen the spring or you will then have trouble and plenty of it. Every film should have a tail piece 2 feet long, but a 3 to 4-foot leader is an imperative neeessity under present conditions, since it takes from 2 to 3 feet to thread into the takeup. If the title is of ordinary length, even with a new film, by the time you have threaded, started your machine, centered your light and framed up, the audience is left to wonder what in thunder the picture is anyhow, the title being "all in." But this does not apparently interest the average exchange man, who seemingly is only concerned in "getting the money." I will therefore endeavor to show him where he would actually save money by putting on a leader and thus attempt to touch his heart through his pocketbook. Almost any old film will do for leader, while title is worth good money. In threading into the takeup the average operator folds the film end on itself an inch a couple of times and then thrusts it under the reel clamp. Now in rewinding what happens? I'll tell you. If the reel clamp be stiff this folded end may pull off instead of pulling out and there is something like two inches of film (title) gone. Anyhow when the film pulls off it usually whips around from once to half a dozen times, according to the carefulness (or carelessness) of the operator, and what is done to the title would be a shame to tell. It is safe to say each operator who runs it will amputate from 1 to 4 inches during the time it is in his possession. Now, Mr. Exchange Owner, wouldn't it be cheaper for you to have that much junk leader lost each deay than have your title gradually eaten away, thus depreciating the value of the film until a new one is attached? But, say you, "operators persistently steal leaders." Yep! that's so, old man. **Can you blame them?** They well know that if they are fortunate enough to get a film with a leader on to-day it's a moral certainty the one they get to-morrow won't have one or will have one too short. Send out **all** films with not less than 3 feet of leader, preferably 4, and notify operators that all films will be so equipped. Just as soon as operators discover you mean what you say you will find leader stealing will stop. They will have no cause to take them! Moreover, you can put a stop to it by charging leader up at the rate of 2 or 3 cents a foot—or even more. By thus equipping your film and **keeping the leaders proper length** your titles will last just as long as ony other portion of the film.

And now I come to something that will interest you, Mr. Exchange Man. Do you know how operators get leaders when you won't supply them? I'll tell you a state secret! Mr. Operator has to have a leader for his film. He proceeds to get it—how? Very simple. He runs it once without leader and then he amputates one anywhere he thinks a jump won't show in the body of the film. He has his leader and you would have to do some mighty close inspecting and comparison to catch up with it, old man. You don't think this is done much? Well, there are probably several things you don't know yet and this is just one of them. It serves you right, too. Equip your films as they should be and the practice will stop. You can't stop it in any other way. Film exchange men can well afford to take this matter up seriously, for lack of leaders, now that takeups have become of general use, is costing them far more dearly than they know or realize. Nine operators in every ten are wise to the above scheme and **they get the necessary leaders that way, too,** though they wouldn't know a single thing about such a thing if you asked them—dear me, no! We have had a good many "Associations" in which film renters have played a prominent part, but the writer would suggest, humbly and in all seriousness, that an organization to teach them how to care for their own stock would be a blessing both to them and to those who use the films.

Making mends is another matter of great importance and it is a somewhat sad fact that not one operator or film exchange inspector in fifty makes a perfect patch. The operator is to be excused to some extent, since he seldom has time to do the matter rightly. But what about the exchanges? In only one exchange in all Chicago has the writer seen a film properly mended. That's a tough statement, but true. Let it be understood that film cement when properly used welds the film as much as it glues it. To properly make a patch it must have the heavy, even pressure of a clamp for 4 or 5 seconds. A properly made mend is not more than 1/8 inch wide and is nearly as strong as the original stock. To make such a patch as this, however, is usually impractical in an operating room; but there is absolutely no excuse on the face of the earth for the exchange making any other kind. Nor is there any excuse for an operator not making a reasonably narrow, strong patch. Proceed as follows: Cut your film as per Fig. 34, making stub end A not to exceed 3-16 inch long, and cutting end B exactly on dividing line between two pictures. Cutting the film any other way will cause a misframe. Now lay a small metal straightedge in position shown by dotted lines, Fig. 34. With a **sharp** knife scrape the emulsion from the stub right up to edge of straightedge, **scraping right down into the celluloid until a rough, whitish-gray surface is produced.** Be sure to scrape well around the sprocket holes, since this is where the patch usually begins to loosen. Now turn end B over with emulsion side down and, again using straightedge, scrape back of film for a space about equal to width of stub end A. This latter proceeding is very important, since there is likely to be oil on the celluloid, but even if there is not, the patch will not adhere nearly so well if back of film is not well scraped. It takes a very sharp knife to do the scraping properly. Now, being sure to have emulsion sides of both ends either up or down, apply your cement liberally to the stub end and, working fast, since cement evaporates rapidly, join the two ends so that the end B just covers stub A. Match the sprocket holes perfectly and press the patch together firmly, applying all the pressure you can for a few seconds, when the cement will have set and the patch is finished. Be very sure to get your sprocket holes properly matched, as they are your guide, and unless they fit together the mend will be crooked or two holes will be too small, causing a jump as the film goes through the machine. It may also cause the intermittent to climb a couple of sprocket holes, thus producing a misframe. A film mender with a pressure clamp is a fine thing if you have the time to use them—without the clamp they are merely a nuisance. They are hardly a practical appliance in an operating room. In making patches watch closely the following points: Get emulsion on same side on both ends. Scrape well and apply plenty of cement, especially around sprocket holes. Be sure the sprocket holes match perfectly. There has been some argument as to whether a patch should be made as per "C," Fig. —, or "D," Fig. —, but the writer believes it makes no material difference. A good film cement may be had from any film exchange, or may be made as follows:

Ether	1 oz.
Commercial collodion	3 oz.

Should you by accident get the film wet, no matter how wet, it will receive no material damage if you **immediately unroll it** and stretch it in such manner that the emulsion touches nothing until it is dry. This does not apply to col-

ored or tinted film, though even this may sometimes be saved by prompt action. But the unrolling must be done very quickly.

When it is desired for any reason to remove the emulsion from film it may be done by soaking in warm water to which has been added sal soda (common washing soda will do). Use plenty of the soda and let the film soak for say 15 minutes, and you can then wash the emulsion off easily. It may also be removed by soaking in ordinary cold water and then scraping. Proceed as follows: Soak the film until emulsion is soft. Lay film, emulsion side up, on a flat board or table and draw it under the blade of a knife. If the knife blade is long enough and the edge straight enough the whole surface of the film will be cleaned at one "swipe." Film should, so far as possible, be kept in a cool, moist place, though the matter of moisture may be overdone. If you get too much of it the emulsion will stick to the pack of the film. It is a mere waste of breath telling operators not to keep spare film near the ceiling of a hot operating room. They will keep it where it is most convenient. However, films not on the machine **should** be kept in a solderless metal box or cabinet located near the floor, and if fastened to the wall it should be so attached that it may be instantly lifted away and carried outside in case of fire. Where a film tank is used it is well to have the bottom covered with a coarse screen held an inch from the bottom by wooden or metal cleats. In the bottom of the tank keep some water to which has been added just a little glycerine—one part of glycerine to 33 of water is about right. This will be very beneficial to the films. Old, brittle film may be made pliable as follows: Get any metal can large enough to hold a film when unrolled loosely. The can must have a tight cover. Cover the bottom with a coarse screen, leaving an inch or two below it. Into this space place a mixture of water and glycerine as above. Unroll the film into the can and leave it in a moderately warm room for from one hour to half a day, according to condition of film. Examine it frequently. Don't leave long enough to soften the emulsion too much. Another way is to give the film a bath in the aforenamed solution. To do this build a drum by nailing lattice lath around a couple of barrel heads. Place the solution in a washtub or other suitable receptacle and immerse the film in it, winding immediately on the drum **with emulsion side out.** The drum should be geared so as to run fast enough to throw off all surplus liquid. Be very careful in handling the film after it is wet, as the emulsion is then soft and the least scratch will play havoc with it. This operation must be done in a room where there is no dust. Sprinkle the floor well before commencing. It will perhaps be best for the novice to place the liquid in a long, shallow pan, merely drawing the film slowly through the mixture as it is wound onto the drum. The drum must be revolved until the film is dry. Glycerine absorbs moisture rapidly and that is the reason it is beneficial to a film. Don't use more than one part to 33 of water, however.

When you have an old film with a short title, put on a good, long leader, attaching so it is in frame with the title. Frame up on the leader and when the title comes it will have to be very short if the audience cannot catch it, provided you run slowly. Right here let me caution you to **always start your machine slowly.** If you start fast and have to frame on the title it is gone before there is any chance to read it, especially if it be a short one. When the operator has the opportunity he should invariably inspect his film before running it the first time, cementing all loose patches and making any other needed repairs. An ounce of prevention in this respect is worth several hundredweight of cure. The inspection given films in some exchanges is very largely a matter of vivid imagination. If the film isn't clear in two somewhere it is enthusiastically O. Ked by the inspector, who is expected to "inspect" (???) a thousand feet of film in ten minutes or less. I know I am roasting the exchanges a good deal, but unfortunately it is all "coming to them"—or to some of them, rather. Those the shoe doesn't fit need not wear it. In looking over film unwind into the tank or takeup and rewind slowly, holding film by edges with pressure enough to "cup" it. You will thus by sense of touch be able to detect all broken sprocket holes and loose patches. If more than two sprocket holes are missing in one place, cut it out. In case you should ever get caught without cement, an emergency substitute may be had in ordinary liquid glue. Proceed as you would with cement, but use the glue instead. Don't put much on, though, and give it ample time to dry. This should only be done in case of emergency, however, as it is by no manner of means good practice and makes but a very, very poor job at best. You can measure the exact length of a film by running it through a machine, counting the turns of the crank. The Power's, Edison, Motiograph, and, I believe, the Lubin, also, pass exactly one foot of film to each turn of the crank. The Viascope passes nine inches. And now let me call your attention to the fact that, at a normal speed of 60 feet per minute, 960 separate and distinct photographs must stop dead still—dead still, without a quiver or particle of vibration, each occupying precisely, to the thousandth of an inch, the exact space filled by its predecessors—each minute. It requires slight discernment to see that to accomplish a result so marvelously rapid and accurate not only the mechanism, but the film itself, must be in good condition.

The writer has had hundreds of letters asking why some new films apparently sway sidewise with rhythmical motion and others continually jump on the screen. The first named fault, usually attributed to lost motion in the camera, is due to the use of a rotary perforator. The last named fault lies in the perforation also. It would occupy much valuable space to enter into detailed explanation as to the exact why and wherefore and could accomplish no corresponding good. Old, dry films jump because (a) the sprocket holes are shrunken, (b) sprocket holes are worn.- The first named fault may be remedied by moistening the film as before set forth. Films will jump more or less when run on a machine with worn intermittent sprocket teeth or where the star movement is too loose; also, they will jump badly when run on a finger feed machine the fingers of which are worn. The film gradually cuts a little groove in the fingers on the under side. It is hardly discernible until they are taken out and closely examined, but the effect is there just the same. Remember that with a fifteen foot picture a jump of 1-1000 of an inch becomes 180-1000 on the curtain, while 1-64 inch would become almost three inches. In other words, a fifteen foot picture magnifies the film photo 180 times its diameter, and it follows that any defect is magnified that many times also. From this you may see how absolutely accurate must be the perforation of a film to secure an absolutely steady picture. The marvel is that old films run as well as they do, the more especially when run on a worn machine.

In closing this subject, I believe it well to give a very brief, crude description of the way a motion picture film is made. Celluloid is a composition of pyroxylin and camphor, the latter being nothing more or less than ordinary cotton which has, by a bath of nitric and sulphuric acids mixed in nearly equal proportions, been converted into gun-cotton. But it must not be inferred from this that celluloid is in any degree whatever explosive, for it is not. A certain mixture of pyroxylin and camphor, dissolved, or partially so, in alcohol or ether, produces the crude celluloid, which may appear as lumps in the bottom of the acid tanks or in blocks in a press, according to detail of manufacture. The crude celluloid is worked by cold and then by hot steel rolls and is then subjected to prolonged, heavy pressure, after which it is dried in kilns for several days. It is now in the form of cakes, which are worked into strips 200 feet long by 22 inches wide. A machine next coats this strip with the photographic emulsion by passing it beneath a hopper filled with emulsion, in the bottom of which is a narrow slit. Another machine now splits the 22-inch strip into ribbons 1⅜ inches wide, which are then ready for sale to the film photographers, or film makers, as distinguished from film stock makers. The film stock maker only perforates such stock as is ordered perforated, since film makers usually do their own perforating. The perforating is done by a punch press, of which there are several kinds. Some are rotary, some punch two, one hole on each side, and some punch four at a time. There are exactly four perforations to each ¾ inch of film. The film is fed to the press by an intermittent movement or by a pawl and ratchet. Negative films (the ones the photographs are taken on) have a much "faster" emulsion than have the positives. Such is a rough sketch of the process of manufacture of motion picture films, and one has but to glance at the constituent parts of celluloid to understand why it is so inflammable. Just what changes in manufacture are brought about by the new non-inflammable film the writer does not know. All he knows about it at this time is that a different cement is required for it than was used for the old stock.

Bellevue, Ohio.—W. J. Fry has sold the Theatorium Motion Picture Show to Willis Dewalt, of Tiffin.

The National Waterproof Film Company, 2115 West Adams street, Chicago, send us a sample piece of film which has been treated by their process. After putting it to the most severe test we can only say that the emulsion side of the film is rendered absolutely proof against water, either cold or warm, and the enameling also serves as a protection against scratches. The ease with which film may be cleaned, the freedom with which it may be handled and the extended time of its usefulness in good condition are features which should commend this process to the attention of all film exchanges.

Observations by Our Man About Town.

Laemmle, the original, is springing a new one. In an advertisement he says he hears that moving picture operators are being treated shamefully in New York when they call at some of the renting exchanges. He promises them the finest and squarest treatment on earth when they call at any of his exchanges. No other man in the picture business has a keener sense for novelty in advertising than the Chicago man, and in no advertiser is the "ego" more strongly and effectively personified than in Laemmle. But it is not my intention to figure as press agent for the Chicago wonder. I merely wish to repeat some of the sentiments I heard expressed by exhibitors after they had read his advertisement.

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An East Side exhibitor wanted to know if Laemmle was a new one, or had he just returned from a tour of foreign lands covering several years. He could not be convinced that one or the other was not the case, because otherwise Laemmle would not be preparing pink teas and lawn parties for the reception of operators. The exhibitor also remarked that it is a good thing Laemmle has not got the wealth of Rockefeller, Carnegie, or some of the other multi-millionaires, for in such an event nearly all the picture houses would have to close. With such a generous man at their back few operators would care to turn the handle. He added that the only reception he maintains for his operators is one with a main feature in the form of a vocabulary that would not look well in print. He admitted that possibly all operators are not alike, but insisted that his experience had been a trying one. When his show is not delayed by the operator's late arrival the exhibitor pinches himself to see if he is awake. Every girl who enters the place has an effect upon the running of the machine. If the operator has not got his eye glued to one of the peep holes of the booth, or his neck has not assumed a goose-like shape, then on goes the "One minute intermission for a change of reels" slide. That operator is bound to find out who the girl is, whether he has ever met her before, and whether he cares to see her again. You can't beat them, this exhibitor says, and the way they can grind up the reels towards the closing of the show when they have a date to keep is a marvel for rapidity. I have tried several, said the exhibitor. Whether it is my luck, or I am an easy mark, I cannot say, but I do know that every one I landed proved a Don Juan. The funny part of it is that when I discharged them they took my act with the utmost indifference, in fact they appeared to welcome a discharge. I could not understand it, until I had let a number go and then I recalled that right after each one left several people would hang about the place, spy into the coop and in a mysterious way ask what had become of the other young fellow I had operating for me. I am wise now and when I employ an operator I give him the third degree as to whether he is romantically disposed. Our wardman tells me he has more broken hearts on his hands than the breach of promise courts could heal in years."

* * *

A film exchange proprietor's remarks were of a more serious character when he spoke of the Chicago man's innovation. He said in substance that it was inspired by either one of these two motives, or possibly both: Laemmle wants to get the operators talking about him and his new exchange, or he wants to get about him the pick of the men. A good man, an operator who understands his business and attends to it, neither asks or expects unusual favors. The operator who is careful and prompt in his work and looks after the interests of his employer as well as his own acquires a spirit of independence that makes him peculiarly popular and he always has work and good pay. The other kind of an operator is of little use anywhere and nothing will change him. He works when, where and as he pleases and in nine cases out of ten will be found working only for personal gain and without the slightest consideration for his position or the man who pays him. The almost indiscriminate granting of operators' licenses has allowed to crawl into the fold a large number of youths and men who are really unworthy of the privilege. This exchange man was very sore when speaking of the matter. He pointed out that scores of operators are engaged in a widespread system of graft whereby exchanges that are dealing fair with exhibitors and giving the best possible value for the money received are being robbed of their customers, and at the same time the exhibitors are being deluded and injured by the same tactics. The system was described as a prearranged plan to get the exhibitor for whom he is working to change his patronage to an exchange that is willing to pay the operator a bonus of so much each week as long as the customer is held. This kind of an operator is not loyal even to the exchange that gives him the bonus. If another exchange comes along and offers a better bonus the system is put in operation again and in a short time, presto! and another change is made.

* * *

I asked this exchange man if much of what he had said was not based upon imagination and if it were possible that any exhibitor would allow an operator to juggle his business in this manner. I also stated that I had heard such reports before, but when I inquired at film exchanges as to the truth of them was assured that no exchange would tie itself up with an operator in that manner. His answer to this was first, there are some exhibitors who understand the moving picture business, pay strict attention to it, and carry out the details entirely independent of their operators, who are required to confine their attention strictly within the zone of their duty. None of the exhibitors, in all probability, know of the system spoken of and look upon the changes as made in good faith and with a view to the advancement of their own interests; but there are many exhibitors who have entered the business as novices and depend in a large measure upon the judgment of their operators until experiments and experience reveal the real situation of affairs. Other exhibitors place this reliance upon the operators through a feeling of confidence planted and nurtured by good service rendered by their operator. By this is meant, that a man may be an expert operator, but in all other respects be a counterfeit. Secondly, it is natural that no film exchange will admit securing business through the bribing of a competitor's operator. It may also be true that no exchange as such does such a thing, but that it has been and is done by representatives of exchanges, sometimes by other operators detailed for that purpose, is a most positive certainty. It is well known among the operators and equally well known among the exchanges. The system has frequently worked itself out by a combination of circumstances that has brought the exhibitor back to the film exchange he originally dealt with, and time and again the operators themselves have declared the turning of the tricks either in boasting or in threatening the exchange he acted for.

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An operator who had his attention drawn to the magnanimous declaration in Laemmle's advertisement was almost hilarious in his commendation of the move. "Say, boss," he exclaimed, "when does de Marathon start? I want ter be first at de finish. I'm in training any time fer a go like dat. Does de eats an' de drinks go wid it? O, but dat Chicagee guy is a sparkler! I could wear him on me finger all de long, long season and never hock him. I often heard of de second comin', but I didn't tink it was comin' so soon. Dis is certainly grand. And are all de machine grinders in de invite? Yes! Well, well! I see dat feller right away before de carpets get worn down and de lemonade gets a second dose of water. I want to shake his mit and tell him what I tink of him. I want ter be his friend, and stick ter him like me long lost brudder, fer he certainly looks good ter me."

Mr. Charles Reark, proprietor and manager of the Theatorium, Sandusky, Ohio, will take a two weeks' vacation, spending same at Coney Island and Atlantic City with his family. Mr. Reark reports good business in spite of warm weather and park competition here.

Mr. F. B. Alenander, proprietor of Crescent Hotel, Put-in-Bay, Ohio, has installed moving pictures and songs at his pavillion theater during the Summer. He reports business very good.

J. B. Cooke, of Shadyside, Ohio, has purchased the Dreamland Theater, Bellaire, Ohio, located on Belmont street.

The new ideal theater, Kokomo, Ind., was opened to the public last week under personal management of Mr. A. Powell. It is one of the most up-to-date picture houses in that section of country.

The Up-to-Date Film Exchange, of 438 San Fernando Building, Los Angeles, Cal., is now owned by W. A. Dean and A. P. Tugwell. They write us that they are in the market for up-to-date films and song slides that have never been exhibited in Southern California.

Spencer, Mass.—The Park Moving Picture Theater, Spencer, Mass., has closed its doors and will reopen for business in their new quarters, known as The Park Theater, about September 15, with dramas and moving pictures, and will be under the management of J. Berthianme. The new opera house is 108 feet long by 46 feet wide, and will accommodate about 900 people.

ON THE SCREEN.

By "Lux Graphicus."

Most of us when riding in railway trains find time occasionally hang heavy on our hands. You can't smoke, read, talk all the time. At least I can't. The tobacco palls, the book becomes tiresome and I weary of the sound of my own voice and the other fellow's. 'Specially if the other fellow happens to be a he and a bore. If the other fellow is a she and isn't a bore—and no nice she is a bore—why, I wouldn't tire of talking to the sweet thing for a month of Sundays. Not me.

* * *

Then if you can't smoke, read or talk you can walk about or drink water or sleep. Life is a varied thing on a train. I'd got through this programme on a trip the other day when I thought I'd make an addition to it by looking outer winder. Out of the window, as we **should** pronounce it, but often don't. And as I looked I saw green fields, sky, clouds, trees, cattle, houses, people and advertisements. Particularly advertisements.

* * *

You know the sort of thing. "Bull Durham," "Mennen," "Postum," and the entire hierarchy of mural potentates. Well, as I looked and looked in an aimless sort of way I saw the words "motion pictures" suddenly stand out from the mingled mass of color printing, design and size. So I looked again at those words and in far less time than I am taking to write these two lines I realized the fact that I was looking at a very large poster advertisement of a moving picture theater.

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Not much of a fact to write about, you may at first blush be inclined to say, dear Reader. But it is. That poster is a straw which shows the direction of the wind. That poster was pasted up on a hoarding many miles from a large city. That poster advertised moving pictures quite as largely and effectively as a poster advertises a stage play. That poster shows as conclusively and as completely as it is possible to do that the moving picture is competing with the talking play at all points of the game.

* * *

And as I look at the straw again I perceive that the wind is blowing very strongly indeed. Here in New York City I recall the fact that during the past few months the Fourteenth street theaters and the Majestic Theater have all put out posters which are widely advertised throughout the city. What does that indicate? Simply that, in the minds of the men who run the m. p. theaters to-day, the moving picture public is the public at large—not merely the women or children or both, but everybody and anybody with whom amusement is a matter of serious importance.

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That country poster, staring at me far far away in the loneliness of a distant State, set me thinking of certain undeveloped possibilities in the way of moving picture theaterdom to which I will refer another time. Meanwhile I bring it to the notice of the enterprising moving picture theater exhibitor as a point to be acted on. I'm one of many. I'm one of the great public always on the **qui vive** for the newest and when I see a moving picture theater advertised on the walls or hoardings, trust me but I am moved by such enterprise and I burn to spend my nickel in recognition of it.

* * *

Where does all this tend? Simply to the more enlightened aggrandizement of the moving picture amongst the great outer public that still has to fall under the fascinating sway of the Silent Drama. When the existence of good moving pictures is known everywhere and by everybody then everybody will go to see them. The m. p. public is—or soon will be—the world at large. Here in this connection I would like to say a good word for the admirable work Keith & Proctor are doing in advertising their picture shows. The many thousands of people who pass their houses day by day see tastefully designed boards on which the names and nature of the day's films are printed. Some day every moving picture house will do this.

"Nearly All from America."—Mr. P. R. Salmon, F. R. P. S., writes us from London: "The moving picture craze is still going it strong here. I have been several times to our local show and the films are nearly all from America. I do not remember seeing a British film."

THE NATIONAL MOVING PICTURE EXHIBITORS OF THE STATE OF NEW YORK

Is the title of an association that has been incorporated at Albany. The purpose of the new association is to meet all criticism against the entertainment they may provide by combining against what they style "unwarranted municipal espionage" and at the same time begin a campaign of education to prove that they are anxious to cater to the respectable element and that they will select their exhibition films accordingly.

The new corporation will begin missionary work at once. It is a part of their programme to print interviews with family heads in every locality to prove that little children are taken by parents to the exhibitions, and that films are not only perfectly moral, but edifying.

The new corporation will also provide for work among city officials. Invitations will be sent to all to attend any of the houses included in the corporation, announced or unannounced.

The officers of the new corporation, which embraces several hundred of the moving picture concerns in all of the boroughs, are: President, William McKenzie; vice-president, Gustav Koenigswald; secretary, Frank McCutcheon; treasurer, Louis Maas; organizer, Arthur D. Jacobs.

Gustavus A. Rogers, who made a strong fight against Mayor McClellan in the movement to close the moving picture places and who secured the order that defeated the Mayor in his attempt to keep the houses closed, is attorney for the corporation.

The membership will be increased from every city in the State. It is expected 5,000 moving picture concerns will become a part.

RETURNED FROM OBERAMMERGAU.

Mr. Henry Ellsworth, the lecturer, has just returned from Oberammergau, in the Bavarian Alps, in Germany, where the original "Passion Play" is produced every ten years.

Mr. Ellsworth, when in Oberammergau, had an interview with Burgomaster Sebastian Bauer, who told him that at least half a hundred moving picture concerns had offered large amounts of money to be permitted to photograph the "Passion Play" next Summer, but if they offered all the money in the world it would never be permitted.

Mr. Ellsworth brought back many new scenery pictures which he will use in his lectures this coming season. His new slides are now being made by the Henry B. Ingram Company, by the wet collodian plate process.

Mr. Ellsworth looks well and hearty and gives a vivid description of the ravages of the earthquake ruins in Messina, Sicily, and vicinity. He saw a real Spanish bull fight at Barcelona, at which eight bulls and twenty-seven horses were killed. He said it was the most brutal and unsportsman like scene he had ever witnessed.

Death or sickness not preventing he will sail for Oberammergau early next Summer to witness the "Passion Play," and will be away about five months. The initial performance will take place on Whit Monday, May 16, 1910, and the concluding performance will be Sunday, September 25, 1910.

A SIGN OF THE TIMES.

The Moving Picture on the "Regular" Stage.

Mr. Cyril Maude, the well known English actor manager, is adopting the moving picture as an aid to business. According to The Referee (London) last week he gave his usual seven performances of Mr. Fagan's Florentine farce at the Playhouse; and appeared in "French As He Is Spoke" at Tuesday's Thespids' matinee there. And when the present writer caught Mr. Maude in his dressing room on Thursday evening, getting into his pads for the fat nobleman in "A Merry Devil," he had just finished playing Eccles at the St. James' special matinee of "Caste," by way of assisting in the compliment paid by sundry other stars to the author's daughter.

Questioned as to his future arrangements, Mr. Maude proceeded to state that at the end of the present run of "A Merry Devil" he will go on a ten weeks' tour, taking along "The Flag Lieutenant" only.

"And a cinematograph," he added mysteriously.

"What's the cinematograph for? Why, to serve by way of curtain raiser and to show the provincials all the best pictures the Urbanora firm has been able to take of the British fleet.

"By this means we hope to show our friends in the provinces what the navy is like. And so, together with instilling patriotism, we shall also prepare them for 'The Flag Lieutenant,'" added the favorite comedian with his favorite wink.

THE MOVING PICTURE IN AUSTRALIA.

(From The South Australian Register.)

In March last Mr. Leopold Sutto, the Australian representative of Pathe Freres, the great film producers, went to France to make arrangements for the establishment of a branch manufactory in the Commonwealth, and to transact business in connection with the contract with the Commonwealth Government to advertise Australia. When he returned, he told a representative of the paper that his trip had been eminently satisfactory. As a result of his visit a branch —the forty-first established by the firm—will be opened in Melbourne on July 1, and the board of directors has under consideration the advisableness of opening a small factory similar to those in Paris, London and New York.

"What has influenced the company to turn its attention to Australia?"

"It is this. We are going to take pictures of the Commonwealth on a most extensive scale. Australia is a big field for exploitation, and offers exceptional facilities for business. Besides, attention is being turned to Australia by Europeans generally, who want to know more about the country. They look to us to enlighten them. We are going to try."

A Big Industry.

"The bioscope business is quite an industry now?"

"Yes. When I tell you that the Australian branch will be the forty-first offshoot of the company, you will conceive its proportions. In Paris alone 6,000 people are connected with the industry. Of course, Australia will not be able to point to such figures. There will, however, be work for a good few. If we keep our own special artistes for 'fake' pictures, and get together the necessary costumes and other gear; if, in fact, we enter thoroughly into the business, as in France, then it will be different. We do not intend for the present to give such scope to our work. For the time being we shall deal in realism alone, and there are heaps in Australia to interest not only Australia, but to cast a spell over European audiences."

An Educational Medium.

"The uses of the bioscope are more than entertaining now?"

"Yes. It is a force—and a powerful factor at that—in the education of the young, and is also recognized as one of the best advertising mediums. It has what you may say passed from the initial and experimental stages, and is now a factor of prime importance—commercially, industrially and educationally. About three years ago people went to a picture show just to laugh; now they go for more potent reasons. The bioscope has become the school of to-morrow. No more nced people go simply to laugh at it. It is doing for the present generation what photography did for the past, only it is much more realistic, because it is animated, and stamped with the hall-mark of genuineness. To-day the life of a far away country can be brought to the threshold of every home. These living pictures of the life of other cities, of other countries, and of other people are going to be the greatest draw in the future. The comic make-believes will be there also, but theirs will be the secondary part."

Color Cinematography.

"The broadening scope of the bioscope is doubtless leading to research, in the hope of depicting incidents as true to color as they are to life?"

"We have already succeeded in doing that. I have with me a machine capable of making films with natural colors. The coloring is done by the machine itself, which displays intelligence perfectly human in its wonderful conception. Moreover, the work can be done at practically the same cost as before. As showing what Pathe Freres think of the potentialities of Australia, I may tell you that the machine with me is the first that has gone out into the world. Australia will see these colored films before any other people in Europe, Asia, America or Africa. There is another invention which has not been made public yet, and it is going to revolutionize matters to some extent. It will not be out for another six months, and I am not at liberty to speak of it."

"Will the new process be used in connection with the pictures taken to advertise the Commonwealth?"

"Yes. I have succeeded in obtaining a further concession in that direction. My firm has given me authority to use the process for such purpose. Although the colored films will not be taken in all cases, I hope to have colored pictures of the majority of the incidents treated. By the bye, the taking of the pictures will be completed in about a fortnight."

Advertising the Commonwealth.

"And the method of advertising. On what basis are you treating the individual States?"

"Every State is being covered in proportion to its population, its commercial activities, its status generally, and the scope of subjects for our purposes. While away I visited the latest showing firms in England, Germany, France, Switzerland and Italy, and the managers are all anxious to secure the Australian pictures; firstly, because they represent a country which is not known at all, or only a very little, and because Australia is exciting great interest; and, second, because subjects for pictures are becoming more scarce. I took away with me a picture showing the railway system of Melbourne, with six trains crossing in the station yard. That has already been shown in Europe, and has excited much interest. It is our intention to manufacture at least 200 copies of each picture. This will be done in Paris. A copy of each will be forwarded to each of our forty-one branches. These will supply the largest shows in the leading cities of the world. They will then gradually pass from the big to the smaller towns, and finally to the villages. By this means the Commonwealth will be advertised in the remotest corners. In the course of time Australia will be brought before the public simultaneously in thousands of different centers."

Free Pictures for Schools.

In a final word on the educational advantages of the bioscope, Mr. Sutto said there had just been established in France an association, presided over by the Minister of Education, which has for its object the giving of free shows in all the populous schools. These are attended by the children of poor people, who are unable to pay taxes, and therefore could not take their offspring to see the pictures when a charge is made for admission. By this means it is hoped to disseminate useful knowledge through the greatest of all teaching factors—personal observation.

GROWTH AND SCOPE OF MOVING PICTURES.

Writing in the American Exporter, Horace Baker makes note of the fact the moving picture business is extending from amusement enterprises to commercial fields. A large shoe concern recently had a series of pictures taken of its processes of manufacture, of which the company made a special exhibit in various town. There was a perceptible increase in their business in every town where the pictures were exhibited. Mr. Baker thinks that there is a future in this direction in the way of advertising. He goes on:

"Another instance of the entrance of the moving picture into the commercial world is connected with the recent installation of glass-blowing machines in some of the large glass works in the Central West. At the time of the formation of the company for the manufacture of these machines endeavors were made to get foreign capital interested in the project. Bankers abroad sent their representatives over here to see the machines, but when they returned home their employers absolutely refused to believe there was any such machine that could blow glass automatically. Sending the machine abroad was virtually out of the question; it was cumbrous and liable to be broken, and while the promoters of the company were confident that their machine was good, they lacked the means of convincing the foreign investors that the machine was of real commercial value.

"It was decided, therefore, to have a complete series of moving pictures taken, showing the modus operandi of the machine, and send them abroad. These were reproduced in foreign countries where they would have the desired effect, and the result was the immediate acquisition of foreign capital for the promotion of the company.

"Formerly the manufacturer of moving pictures was obliged to content himself with an actual event, such as a train in motion, a street scene, parade, or something of that character. At the present day, however, it is entirely different. The work of the moving picture maker falls into two classes —actual events and acted imitations of events.

"The actual events are usually only partly real, that is, In the case of army manoeuvers, for instance, specially timed evolutions are given at the close for the benefit of the artist. On one occasion a moving picture man was given a position on a warship and allowed virtually to command a whole fleet, for a brief period, having ingeniously, but none the less truly, pointed out to the admiral that a picture of fleet evolutions exhibited in the inland States would be a powerful aid to the naval recruiting officer..

"A statistician says that the moving picture shows in this country drew a daily attendance of 4,000,000 during 1908, or more than 1,000,000,000 during the year. Over $50,000,000 is invested in the industry, and 199 miles of films are shown every day."

McMILLAN, OF CHICAGO, IN EUROPE.

According to The Kinematograph (London): "Mr. A. McMillan, the representative of the Exclusive Film Company, of Chicago, has been in London on a mission which should make him an object of considerable interest to British manufacturers. Mr. McMillan's object is to buy as much film of good quality as he can lay hands on in Europe. His only conditions are that the subjects should be good and that they should not have been previously sent to America—his company's specialty, as its name indicates, being the hiring of films which cannot be obtained elsewhere. Of such subjects Mr. McMillan can take five or six copies. He has already despatched close on £3,000 worth of goods, and is anxious to hear from firms who have more to offer before leaving for a trip through Germany, France and Italy in search of films. He is authorized to buy $15,000 worth of goods each month if the subjects can be found.

Mr. McMillan said that the intention of his company, which was only formed in June last and is backed by many of the leading business men of Chicago, to open five or six rental offices, or alternatively to sell surplus copies of the films, and he emphasized the fact that they were not in any way working against the International Projecting and Purchasing Company, which represents many of the European firms. Mr. McMillan will not accept subjects which have been or going to be submitted to Mr. J. J. Murdock, although he pointed out that he could on several occasions by buying, say, five copies of a certain subject, get it on the market before the International Company and so spoil the latter's sale, which might perhaps have reached thirty copies.

"In Mr. McMillan's opinion, the Independents are rapidly gaining ground in the States, and there would be a good demand for English subjects if the makers would cater for the American taste. Mr. McMillan pointed to the springing up of new manufacturing concerns as evidence of the vitality of the moment and paid a tribute to Mr. J. J. Murdock, whom he described as the Napoleon of the film business in the States."

"HALLBERG" ECONOMIZER FOR AIRDOMES.

Proprietors and managers of open air moving picture theaters are beginning to find out that it requires a powerful current at the arc for moving picture lamps to be operated outdoors, especially in the city where a certain amount of street lighting and other illumination interferes with the light on the screen. On account of the great current strength at the arc with the "Hallberg" economizer, Mr. Hallberg has secured orders for several economizers to be used in airdomes, among which may be mentioned the following: Jos. Koster, southeast corner 138th street and Southern boulevard, Bronx; Wahn & Harley Airdome, 145th street and Lenox avenue; Jos. Boyance, 142d street and Edgecombe avenue; Geo. Nelligan, 14th street and St. Ann's avenue, Bronx, and Bronx Oval, Southern boulevard and 163d street.

THE "BURNS-JOHNSON FIGHT" FILM IN INDIA.

How the Local Baboo Showman Advertises It.

Readers of The Moving Picture World will be interested and amused at the quaint wording of the circular in which an Indian showman advertises the film on which the Burns-Johnson fight is shown:

Some years ago when we first exhibited living pictures in the Stage of Star Theater by Bioscope, at that time we saw the men were running and swimming, the horses in pictures were galloping, the train was running fast, the water in the picture was waving and the ships in the water were floating or clearing the foams, which made us very much astonishing.

But now the Bioscope has arisen in another style. It is now exhibited as a charmed something. The enlightened Europeans, worldly scenery, national glory, and historical incidents, trying to print in the hearts of young men as for pleasing example of learnings will soon establish the Bioscope in Schools.

We arrange for a night or two to please the audience by showing the learned scenery if a new kind of sceneful Bioscope appears at Calcutta.

What the picture is?
Johnson and Burns Fight
or
Boxing between Black and White.
The scenery is very strange!
The White is away by attack of Black!!
By and by here and there.

The public belief is that America is a very happy country; there is no distinction between rich and poor. The influence of Democracy is very great, indeed it is very great among them; and when the White and Black were boxing each other then the brotherly terms treat as an enmity between them. Why this comes? The thing is that Mr. Tom Burns is the Inhabitant of America. He was a champion Boxer, very good man, much influence over tenants (?) In the meantime one man named Johnson (Johnson, but not real Johnson) deep black, an Un European dam nigger (!) came there and asking for a fight.

Burns was very much astonished thinking "Is he mad? If the man bites then there will be Hydrophobia as the mad dog bites. Go away black Johnson it is shame for me to fight with you." He now says in his mind "If I be defeated with this Black Johnson then the whole world will laugh at me and then it would be better for me to die at the very spot than to live." But Johnson did not leave him and began to press him attack after attack it is rumored throughout. Then Mr. Burns secretly left America for England in a sacred day. The Americans can sacrify their lives for the White Europeans (?) But Johnson did not leave Burns, he bought one ticket and started for England to fight with Mr. Burns. Johnson says "Here is no distinction between color and creed. You better prepare for fighting with me." Burns was in the habit of saying not to-day but to-morrow, not here but there, in such a manner he passed many days and afterwards totall absconded. Johnson by searching found that my uncle is in Australia. Crocodile Johnson having heard that his elephant-like uncle is in Australia, went there and asking for fight. This time Burns says if you can give me six thousand pounds or ninety thousand Rupees to lose win or draw. Johnson hearing the money matters fell down like a Hysteria patient. It is a matter of one lakhs of Rupees who will bear this? "God speaks with bakshimi, have you ever heard the repentance of Black, you had better remove the distress of my black son. Mother went to Australia with a Raik or Bag before the sleeping man Mackintosh. Mackintosh dreamt that dozen after dozen Bank notes, heap of sovereigns or Mohurs and thousand and thousand men running here and there. The telegram comes from Europe to America, the tickets are purchasing black and white boxing, there was a heap of gold in his face."

The next day McIntosh arose from sleep. Said Johnson, "I shall pay you the whole money as required for fighting." The heart of uncle Burns was burnt, he says in his mind "If I die in a blow here better to go in heaven."

THE FIGHT BETWEEN BLACK AND WHITE.

A large ground was arranged, the workers working day and night with electric lights; within a moment the tickets sold ten thousand pounds.

The front seats being £10 10s. and the gallery £3 3s. The total tickets sold £26,500. He will make money in multiplication. McIntosh on selling tickets was a man of £1,000,000.

This occurrence will be shown by separate Photo which aggregates 41 in all. The seas and Bays of Australia, the scenery of beautiful forest, the war between elephant and crocodile, Burns swimming, the rush at ticket rooms, the flood audience, 20,400 in a playground, many sorts of boxing, down in the fight. (Johnson conquered.) Burns fell

Come, we have no need of freight for Australia, we have no need to suffer in sea-sickness ,we have no need of salt-flesh in Steamer, and also to see here in home you will fulfil your desire this Johnson and Burns fight in Star Theater!

NOTES OF THE TRADE.

Phil Lewis, of the Chicago Film Exchange, who has been in the East for some time, has opened a New York office. He has appointed Leon J. Rubinstein, formerly of the Films Index, as Eastern selling agent for the Phoenix films and the foreign importations of the Chicago Film Exchange.

PITTSBURG CALCIUM LIGHT AND FILM COMPANY WILL TEST THE OBNOXIOUS PENNSYLVANIA LAW.

Chief Factory Inspector Delaney has been notified by counsel for the Pittsburg Calcium Light and Film Company that it will ask for an injunction to restrain him from enforcing the act regulating moving picture theaters.

Suit will be brought to have the act declared unconstitutional.

J. E. NAYLOR & COMPANY
ILLUSTRATED SONG
ADVERTISING
ANNOUNCEMENT
SPECIAL
SLIDES
Special Slides Made to Order
58-60 WABASH AVE., ROOM 614
CHICAGO

Slides Now Ready For
"Carrie and Harry"
"Rosa Rosetta"
"Show Me the Way"
(If It's As Nice As You Say)
Climax View Co.
133-137 West 23rd Street, New York

Comments on the Week's Films.

THE PRINCE AND THE PAUPER (Edison Mfg. Co.)

Perhaps the best work the Edison Company has ever done was shown this week in "The Prince and the Pauper," a beautiful adaptation of Mark Twain's well known story. The dual role was assumed by Miss Cecil Spooner especially for this production and it is needless to say that little was left to be done to make the dramatic quality perfect. Indeed, one can scarcely offer a criticism of any kind. The whole picture, including its photographic and tonal qualities, seems to be unusually good, rivalling most of the foreign work in this respect and far surpassing practically all that the same firm has offered heretofore. The title was especially posed by Mr. Clemens and shows that the picture was made with his full consent. To undertake to criticise a film of this character is not an easy task. The illustration of the story, or the pictured story, as it might be called, follows the text of the original as closely as possible. Of course it is never possible to make the story complete, but in this instance the scenes have been selected with more than usual fidelity to the spirit of the original and everyone who has read the story will be even more interested to read it again now that it has been seen actually moving upon the screen. From the scene where the prince takes the pauper into the palace and changes clothes with him there is not a moment that the thread of the story is lost, nor is there a scene which is in any degree obscure. The real prince, even in his pauper rags, is always the prince, while the few glimpses of the pauper, even though in the palace, surrounded by courtiers and clothed in ermine and purple, is still the pauper. Their origin cannot be disguised by what they wear. Perhaps this truthful interpretation is the best feature of the dramatic work. The designation by action is never so easy as designation by dress, and to carry this successfully through several scenes is an achievement of importance and one which may well be considered carefully by motion picture players. Perhaps in work of this sort lies the germ of all successful motion picture making. If it is possible to make characters speak, or show their real selves by action alone in one drama, it can surely be done in others, and that, after all, is the essential feature of motion pictures. Actions must speak. The word is not there to make explanations for weakness or failure of any kind. In speaking of the technical qualities of the film one must needs be liberal in praise. The staging has been done with a liberality which adds immensely to the richness and attractiveness of the picture and which makes it possible to realize the difference between the environment of a prince and a pauper. The changes in the toning of the film, from a warm brown to a cold blue, where the spirit of the picture seems to warrant it, is a pleasing relief from monotony, pleasing because it is well done, not because it is a change in color alone. The photographer did his work well. The development of the film must have been carefully done to retain the soft graduations of tone which add materially to the pictorial effect, and the printer took full advantage of all the opportunities that had been given him. The result is a picture which is rounded and complete and deserves something besides a run of a day and then relegation to the scrap heap before one-fourth of the theatergoers have seen it and before many have had the opportunity.

"The Bugle Call."—A Vitagraph war drama which has some stirring scenes and is technically good throughout. One feels strangely stirred as the girl gives her lover his charge, as his regiment leaves for the front, to be true to his flag, his bugle and to her. And it seems strange that he should later become so near a deserter afterward; yet he is saved by a vision of his sweetheart as she looked when she gave him the charge and he plunges into the fight, saving the colors, but receiving a severe wound in doing it. And she, like the true hearted woman who risked quite as much as the men in the war for the Union, hurries to the front to care for him when she learns that he has been wounded. And she is present when he is commended for his bravery by the commanding general. All this seems simple enough in the telling, but it arouses the spirit of patriotism and loyalty and causes one's blood to course faster when seeing the fighting and in imagination listening to the ringing notes of the bugle. Technically the picture is good, only here and there does it appear as though the negative was under exposed. Dramatically the interest is centered in the reproduction of war scenes.

"The Truant."—A comedy from the Vitagraph studio which tells a story of a boy who was soundly thrashed for truancy and turned the tables on his father by setting back the clocks so he arrived at the office late and was discharged, according to the rule posted by his concern. But when the boss heard of the affair he laughed at the joke and reinstated the employee. There is a good deal of boy life in the picture which is faithfully interpreted, and the technical quality is satisfactory. It is less silly than some of the alleged comics and received applause where the writer saw it.

"The Morning After."—A Gaumont comedy which graphically illustrates the difficulties of a man "the morning after" who sought many doctors to cure him of his dry mouth and his headache, only to be turned away on one pretext or another. At last a veterinary surgeon offers him a glass of water and he departs completely cured. The absurdity of the combinations in the offices of the different specialists furnishes the sport in this, and the technical quality is such that it is a pleasure to look at it.

"The Turning Point."—An Urban which delivers a telling temperance lecture and the story, as told in the film, should cause one who had begun the downward way to foresake it. The photography is good, and the conception of having the victim of a few glasses see his future in a vision is impressive, causing one to feel that the moral influence of a film of this type is well worth considering. The pictorial effect is good, as it always is in the Urban films.

"Stripping a Forest in Winter."—An Urban, the negatives for which were made in the great pine forests of the Northwest where a business is made of lumbering. There is instruction, entertainment and excitement in about equal proportions in this picture. Technically it would be difficult to improve it and it will add much to the interest of a programme.

"The Factory Girl."—A Kalem drama which is set in a new field for that company. Hitherto they have been operating with a Southern background, but in this drama they have gone to New England and have taken life in a New England factory town as the basis of their new play. It is a story of evil passion, scheming ambition, innocent love, with a triumph for the innocent and pure love. There are exciting scenes of attempted attention on the part of a foreman of the mill, which is repulsed by the girl, then enters a scheming niece who wants the son of the mill owner for her husband and together they work up a plot to have the mill girl, whom the son loves, accused of robbery. It all works well until the time of the arrest, and then the denouement brings the plotters to justice and gives Mabel to Ned, with the full consent of Ned's father. The dramatic possibilities are fully developed and the play holds the breathless interest of the audience from the beginning to the happy ending. There is no death scene to shroud it in gloom and the leading away of the culprits seems the right thing to do, hence one rises from seeing this picture with a greater degree of satisfaction because it has no gloomy suggestion to make one wish one had not seen it. The Kalem dramas are alive. That much has been proved many times, and while the photographic quality is not always up to the highest standard, the plays themselves are frequently good enough to compensate for any loss in this respect.

"A Mother's Sorrow."—A Pathe picture which has the same shroud of gloom that seems to afflict so many that come from abroad. Perhaps some sons are as unnatural as the one here illustrated, but they are not numerous, and why an episode like this, with the ruin of a mother, the pursuit of an adventuress by the son, with the death of the mother in the repentant son's arms should be made into a picture, it is difficult to say. There is nothing attractive in it, except the photographic quality, which, like all Pathe films, is excellent, and one ceases looking at it rather than follow it to the close. Such films are not amusing. They are not even mildly instructive and, in the opinion of the writer, have small place on the screen of a theater where people go to be amused.

"Charity Begins at Home."—A rather amusing picture from the Pathes which shows how a young man who was cut off by his uncle because he was a spendthrift turns the tables and induces the old gentleman to tear up one will and make another in his own favor after filling his uncle's house with a mob of poor and needy, to whom the money had been left. The sudden change of heart of the uncle is a bit of comedy which is certain to please and the film is free from the objectionable gloom which mars so many.

"A Strange Meeting."—The Biograph people have produced a film under this title which should be widely circulated, and if it is, unquestionably its influence will be strongly felt by all religious organizations. It lost some of its force when the writer saw it because it followed the "Salvation Army Lass," by the same company, which is also religious. The

two, in fact, preach powerful sermons, much too powerful to be attractive when presented one after the other. The management of the theater which does things of this sort detracts from the attractiveness of his show and destroys a portion, at least, of the excellence of both films. Either one shown alone would have been good. The two together rather palled on the taste and one was disposed to wish that one or the other had been replaced with something else. The work of the slum missions is well illustrated in this latest film. And it does not detract from the picture's peculiar attractions to see the minister of the slums go down into a dance hall and help a mother take her boy away. When he knocks down one bully and threatens all the others with an upraised pitcher, a murmur of applause goes around the room. The day of muscular Christianity has not yet passed. The acting of the young woman who is finally saved is especially good, and the return of the stolen watch, with her subsequent flight, is an excellent bit of work. The burglary is well planned and the minister's action in allowing the thieves to go is quite in keeping with the character he has assumed. The final conversion of the young woman is satisfactory and supplies the necessary dramatic ending which balances up the rest of the play and makes it appear real. It is impossible to offer any criticism. The Biograph people work out their scenarios so perfectly before they produce the picture that their films are as nearly perfect as it is possible to make them. This picture should be one of the most popular the company has ever brought out; and it is safe to say that if more such films were sent out there would be less criticism and less fault found with the motion picture theater in general.

"The Little Orphan."—A drama from the Vitagraph studio which has interesting elements and leaves no bad impression, because it ends happily. It tells the story of a little girl who is abused by a new aunt and who finally wanders away in an attempt to reach Rome, meets a young artist whose heart warms to her because he has lost his own wife and child, and it ends with she and her adopted parent at last at Rome. The subject gives little opportunity for dramatic development, nor does it permit of any especially strong acting, but it tells a story which appeals to the heart, and because it does so, is interesting and brings tears to many eyes. Such tender stories as this are useful as well as interesting, and in this the Vitagraph people have produced one which will appeal to any audience, no matter where the picture may be shown.

"The Parks of Berlin."—An Eclipse film which illustrates the parks of Berlin in an entertaining manner. Some of the photography is not up to the Eclipse standard, but aside from this minor defect the pictures are good and afford a fair idea of the appearance of the parks of that city and the crowds which frequent them.

"Thellys' Heart."—A Pathe, the scenario of which is laid in ancient Rome. The film is technically perfect and is beautifully colored, which adds immensely to its attractiveness. It concerns a Roman love story and reaches its greatest interest when Thellys is torn from her lover's arms and given to another who has more money, the principal point of attraction for her father. But she refuses her new lover's advances and finally he gambles her away to his former sweetheart disguised as a man. To get the objectionable girl out of the way this woman sends her to the woods, where she is tied to a tree, and left to her fate. The acting through this portion of the film is good, evidencing much care in studying the ways of those who are about to be executed in this inhuman manner. While fastened to the tree she is discovered by her former lover, and they go away together, happy in each other's love. It is a simple story, yet has sufficient heart interest to hold the attention of the audience throughout the length of the film.

"Much Ado About Nothing."—The Essanay Company has produced a film which has many interesting and truly funny situations under the above title. It is a story of exchanged overcoats in which the men carried the pictures of their wives and the disturbances raised in both homes when the wives discover another woman's portrait in the pockets where their own should be are sufficient to cause men to give a second thought to the possibility. The women finally decide to start out looking for each other, and when they meet there is more difficulty, which is settled by a policeman taking them both in. The husbands are sent for and the accidental exchange is discovered. Explanations follow and everybody is happy. The film is livey, full of comical situations, and never fails to raise a laugh.

"The Mustard Plaster."—An Essanay picture which graphically illustrates the possibilities for disturbance which reside in a mustard plaster. The difficulties of the man who has two on at the same time furnish fun for the length of the picture. What he does to escape from the burning constitutes a funny combination, ending at last in a cold storage warehouse, where he is freezing to death without obtaining relief. But when the offending plasters are finally taken off he vows that some other method of curing a cold will be adopted in the future.

"Before the Mast" (Selig).—A drama which smells of the sea and illustrates a particularly malignant attack of jealousy, which led to shanghaiing the hero and his abuse on board ship. The dramatic interest in the story is maintained throughout by a succession of thrilling scenes, reaching a climax when the hero receives a severe lashing upon the bare back and in desperation knocks down half a dozen men and jumps overboard into the sea. He is picked up by a passing fishing smack and arrives at home just in time to prevent his rival and persecutor from again making love to his wife. The picture reaches its highest development of dramatic art when the hypocrite is confronted by the man he has abused and wronged and apparently killed, and slinks away with his face covered, shutting out the sight of the man he supposed dead. The picture is melodramatic, but none the less interesting, and holds the closest attention of the audience throughout. Photographically it is better than many from the same studio, evidencing more care in that department and showing conclusively that the photographic work is improving.

"His Little Girl."—A Lubin which has a fund of delicate humor, as most of the Lubin comedies have, and give a graphic illustration of the chagrin of a man who has been asked to care for a friend's little girl, only to discover that she is a big girl. Within three months he has decided that he will continue to care for her and within a year another little girl which belongs to both. The picture is good and is interesting because of the incongruous situation developed at the beginning. The rest is not above commonplace.

"She Would Be an Actress."—The story of a wife who determined to be an actress, as told by the Lubin players. The husband objects and through his objections many lively incidents occur. Finally he declares he will secure a divorce if she doesn't give up her useless infatuation, and the picture ends with husband and wife reunited.

"The Mended Lute."—A Biograph which tells a tale of Indian love and romance, laid in the region about Spirit Lake, Iowa. It is the familiar love story, where the lover accepted by the Indian girl is objectionable to her father, and despite her protests she is given to someone else. The lovers manage to get together, however, and escape, but are captured and condemned to death. When tortured the brave exhibits such fortitude that he wins the admiration of his captor, who frees him and sends them away together. This is the story, but the working out of the details, which are believed to be true in every particuar to Indian life as it was known among the Sioux at that time, will command attention wherever the picture is shown. For one thing, it illustrates an entirely new feature of that life. It is generally supposed that the Sioux is without sentiment of any kind, but to see here blended so much poetry and romance, and to see them both based upon what appear to be actual facts, is a view of Indian character which will be interesting, because new. And the technical quality of the work is beyond criticism, as the Biograph work is understood to be, while the acting is up to the high standard which those players have set. One wants to see this picture more than once because it seems convincing and develops such a new and interesting phase of Sioux character. The canoe race also is exciting and skillfully handled, a subject in itself.

New Albany, Ind.—City Clerk John F. Short has purchased the moving picture show business in the Fleicher business block, on Vincennes street.

The Imported Film and Supply Company (Limited), of New Orleans, has been incorporated. Capital stock, $5,000. The officers of the company are J. E. Pearce, president; F. W. Pearce, secretary-treasurer. Directors, Josiah Pearce, Fred W. Pearce, J. Eugene Pearce.

The Premo Company, of Philadelphia, have sent us for inspection a set of their slides for "Singing Bird," a captivating Indian melody and love song published by the Jos. Morris Co., of Philadelphia. The slides are just a bit out of the ordinary. The characters are posed in full Indian chief costume and the gaily colored trappings are reproduced in the slides with remarkable fidelity. The scenes are well selected and photographed and the slides have been colored with some degree of artistic taste. Altogether the set and the song should be in great demand by the exchanges, as they are just the kind that have proved to be specially in favor with moving picture audiences.

THE PITTSBURG CALCIUM LIGHT AND FILM COMPANY DESIRE CO-OPERATION OF PENNSYLVANIA EXHIBITORS IN THEIR EFFORTS TO MODIFY THE LAW.

Pittsburg, Pa., August 5, 1909.

Editor Moving Picture World:

Dear Sir—Thinking perhaps that your paper may be interested in knowing what we have done toward obtaining an injunction against the Pennsylvania Factory Inspector to prevent him from enforcing the recent law passed by the Pennsylvania Legislature requiring each moving picture theater to have three aisles four feet wide, we enclose you herewith copies of the various correspondence which we have sent out to the exhibitors in the State of Pennsylvania in an effort to have them all join with us in this action.

These letters speak for themselves and explain what we have done so far in the way of trying to get the exhibitors lined up for united action against the Pennsylvania three-aisle law. Notwithstanding all this correspondence, and the fact that the Pittsburg Calcium Light and Film Company alone employed four of the best attorneys in this State, and that this concern alone is responsible for the payment of their fees, which we assure you are quite high, we have been unable to get a number of the exhibitors to even answer any of these letters, and with all our efforts up to date, we have succeeded in getting seventy-nine exhibitors in this State to answer the questions asked in letter No. 3.

Our attorneys advised us that it would be impossible for us to proceed with this action and include all names that we had on our list, but that it was necessary that each one in-

JAMES B. CLARK.

dividually answered the questions asked in letter No. 3, and sign the same signifying their willingness that we should conduct this litigation on their behalf.

We feel as though our letters have explained the matter to them thoroughly, but for some unaccountable reason they do not seem to realize what this law would mean if strictly enforced. The Factory Inspector of this State is determined to enforce the law and our attorneys advised us yesterday not to wait any longer. We, therefore, turned over to them yesterday the names of seventy-nine theaters who have expressed their willingness that we should go ahead and advised our attorneys to proceed, and the injunction suit will be filed either to-day or to-morrow in Harrisburg, Pa.

We have given this matter a great deal of time and attention and have spent quite a lot of money and are obligated to stand quite a great deal more, and the attitude of the Pennsylvania exhibitors is certainly a puzzle to us.

You will note that we have agreed to include their names at absolutely no cost to them, but, notwithstanding this, we have been unable to get them to even reply to our letters. Our requests for financial assistance in this matter have certainly met with a frost. Out of the first five hundred letters sent we received contributions to the amount of $57.00. This fact, however, has had no effect upon our position in this matter, and we are going ahead entirely upon our own responsibility. Our request to the other exchanges in this State for financial assistance was not productive of any results. Mr. Rowland, president of this company, personally made a trip to Philadelphia and tried to have the Philadelphia exchanges join with us in this action, but they held aloof.

Our attorneys have informed us that the law regulating the construction of the moving picture booth cannot be set aside, and we ourselves believe this law is a good thing for the business. Our attorneys feel satisfied, however, that the law requiring three four-foot aisles is unconstitutional.

We would like very much to have your paper give this matter some attention, and urge upon the exhibitors of this State the necessity of some action. It is hard for us to account for their apparent indifference, when it is a known fact that not ten per cent. of the exhibitors outside of the cities of Pittsburg and Philadelphia can comply with this law.

We hope your paper will urge them to action and help us waken them up to the seriousness of the situation, which we have up to date been unable to do.

Yours truly,

PITTSBURGH CALCIUM LIGHT & FILM CO.
James B. Clark, Sec. and Treas.

THE FOLLOWING LETTERS HAVE BEEN SENT TO THE EXHIBTORS:

1

June 25, 1909.

Gentlemen: We desire your assistance in the raising of a fund to employ several lawyers to secure the proper interpretation of the law recently passed by the Pennsylvania Legislature, which requires all moving picture shows to have three four-foot aisles in the clear.

The Factory Inspector at Harrisburg has interpreted this law as covering all moving picture shows. We feel that the proper interpretation of this law is that it applies to theaters having one or more galleries, instead of moving picture shows.

We have employed several able attorneys whose opinion is that there is a flaw in Section Second of Act No. 233, and that the proper interpretation of the law covers houses in which there are one or more galleries. The employment of these attorneys will take considerable money and we do not feel we ought to bear all of the expenses. We feel that every exhibitor in the State who will be affected by this law should be very willing to contribute towards a fund for the employment of these attorneys, and that it will take at least $10.00 from each exhibitor in this State to cover a portion of the necessary expense, and the balance of the expense we feel should be paid by the film rental exchanges.

If you feel as though you could help us out in this matter we would be pleased to have you forward your contribution to the fund in the enclosed envelope.

If the Factory Inspector has not already visited your theater and ordered you to comply with the law or close up, he probably will reach you in a very short time. This is a very serious matter and must be attended to promptly.

We would therefore ask you to let us hear from you by return mail.

Yours truly,
PITTSBURGH CALCIUM LIGHT & FILM CO.

P. S.—Any money not expended will be returned proportionately to those who contributed.

2

July 12, 1909.

Dear Sir: Four of the best attorneys in Pennsylvania have been employed by us to test the law recently passed by the Pennsylvania Legislature which compels every moving picture theater to have three four-foot aisles.

Our attorneys advise that they will enumerate in our bill in equity only the names of those who will join with us and help pay the expense of this action, and that the filing of this bill will prevent any immediate action by the Factory Inspector against persons named by our attorneys in this bill, but will not prevent the Factory Inspector from proceeding against any persons or concerns not named in the bill. If you wish to have your name included in this action, please forward to our office at once $10.00 and we will see that you are included in this action.

The papers are now being prepared and will be filed not later than Thursday, July 15th, so if you wish your name included in this action, we must have your remittance by that date. If this law affects your theater, would advise that you act quickly, as it may be the means of saving your business. Only those who contribute will be taken care of if this action is successful.

Please let us hear from you immediately regarding this matter.

Yours truly,
PITTSBURGH CALCIUM LIGHT & FILM CO.

3

July 23, 1909.

Dear Sir: As you are already probably aware, the Legislature of this State of 1909 passed an act containing such drastic provisions with respect to the arrangement of building used by the persons engaged in the theater and moving picture business, that if said act shall be enforced it will probably force many persons engaged in the business named to retire.

At the request of many of our customers we have determined to unite with them in contesting the validity of this legislation and have employed counsel to whom the conduct of the litigation will be submitted, their instruction being to endeavor to secure from the courts a final decision that the legislation is invalid.

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A real Airship used in these Slides

"If I had my choice of the world's pretty girls"

"A Bushel O' Kisses"

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We want every Moving Picture Theatre in the United States in the interest of the Moving Picture Industry in general to use

The best preparation for the Moving Picture Sheet that Money and Brains can put up

Silverine Curtain Coating

The Real Article. After using it on your curtain your house can he light enough to read the finest print and you'll have a better picture than you had before with your house in pitch darkness. No more reason for your patrons stumbling over themselves in the inky darkness. Be up-to-date. Your competitors will wonder how you do it if you use SILVERINE CURTAIN COATING on your sheet.

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Are produced by use of this new preparation

Your house can be light as day; You can open your doors and windows wide and allow free ventilation and have no fear of a dimmed picture. Outside light has no effect. Will not crack nor peel off the sheet after being applied.

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One package treats one curtain, or 150 square feet. Sent C.O.D. to any address, or by EXPRESS PREPAID on receipt of price. We want every Film Exchange and Picture Machine Dealer to handle it. A sure winner. Liberal discount on quantities to the trade. A trial package will convince.

Monarch Film Exchange Co.

C. D. Struble, Secy. & Treas.

Oklahoma City **Oklahoma**

Licensee, Motion Picture Patents Company

We have reason to believe that the law is unconstitutional and that a preliminary injunction can undoubtedly be obtained in favor of those who unite in this litigation, which will prevent the application of the law to them until the question shall be finally determined. Those uniting in this litigation will have the benefit of the expected suspension of the law until the question shall be fully tested and finally decided. Those who do not unite in this litigation are liable to be closed by the action of the Factory Inspector at any time without warning. It is our intention to contribute very importantly to the expense of this litigation, but participation in its payment is expected of those who desire to obtain its advantage. If you desire to participate in its benefit, it is suggested that you make a contribution to the amount of $10.00, which, when received, will be in full payment of all costs and expenses occasioned by that litigation, and if you do thus participate in this litigation kindly send us immediate answers to the questions below.

As it is necessary to begin proceedings immediately we urge that you make very prompt reply to this letter, giving full answers to the inquiries herein contained and giving any other information with respect to the arrangement of your building you may consider necessary to make known.

Whether you desire to contribute or not toward the expense, we wish your consent to use your name as one of the many interested with the understanding that such use does not bind you to contribute or obligate you for any cost whatever.

Yours truly,

PITTSBURGH CALCIUM LIGHT & FILM CO.

What is the full name or names of the owner or owners of the building in which your business is carried on?

What is the full name of the theater or other amusement conducted in that building and the full name or names of the owner or owners thereof? And do you have any moving pictures or moving pictures in combination with other attraction?

What is the length, heighth and width of your auditorium?

How many galleries are there?

How many aisles in the auditorium and the width of each?

If there are side aisles in the auditorium, do they run along the side walls or are seats placed between the side aisles and the side walls?

How many aisles in each gallery?

How many stories high is the building?

How many galleries in the auditorium?

How many exterior doors lead from the stage?

How are stage and exterior exits lighted?

Of what material are the drop curtains and sky borders made—Is it combustible or not?

How many entrance doors to the auditorium?

How many doors in the front of the building are used exclusively for exit?

How many doors in the rear of the building are used exclusively for exit?

How many doors on side of building are used exclusively for exit?

Do all exit doors open outwardly? If not, how many?

Are you willing that we shall conduct litigation on your behalf in an effort to have the Act of May 3rd, 1909, declared invalid as to your business?

SIGN HERE:.....

Date:.....

4

August 2, 1909.

Dear Sir: On July 23rd we wrote you a letter, a duplicate of which we enclose you herewith. In this letter we asked you to fill in the answers to the various questions, sign the same and return to us, and your theater would be included in our action to test the new Pennsylvania three-aisle law.

Up to the present time we have not heard from you regarding this and wish to state that it is very hard for us to understand the attitude of a large number of the Pennsylvania moving picture exhibitors.

We have started action against this law at a very heavy expense to ourselves and have offered to include you in the same at absolutely no cost to you whatever, but still you do not give us an opportunity to include your name, as it is absolutely necessary that these blanks be filled up before the attorneys can include your theater.

We wish to state that we have gone to a great deal of trouble and expense trying to test this law for the benefit of the exhibitors in Pennsylvania, but if they will not fill in the answers to the questions on the enclosed letter, we are absolutely powerless to include them in this action.

We wish to state that the exhibitors in this State do not seem to appreciate what we are doing for them in this matter. We feel that you should hurry your answer in, as it will cost you nothing whatever and will be the means of saving your theater if you do not have room to put in three four-foot aisles.

Yours truly,

PITTSBURGH CALCIUM LIGHT & FILM CO.

[Adversity, as a rule, unites those who are in danger and makes them combine to face the difficulty. In this case the Pennsylvania exhibitors and exchanges who have not collaborated with the praiseworthy efforts of the Pittsburg Calcium Light and Film Company, merit our commiseration for their lukewarm nature. The Factory Inspector says he will strictly enforce the law until it is declared unconstitutional. It requires signatures and data and money to do this. If the work started by the Pittsburg Film Company meets with proper co-operation, it can be done. Rally all together.—Ed. M. P. W.]

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A complete equipped Moving Picture Theatre with stage in city of 45,000 population, capacity 300 now doing good business with harvest time near. Only three houses here and no location for another. This house has met all requirements of new state law but must be sold. Will stand strictest investigation, a clear title and good lease.

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NOTES OF THE TRADE.

Ogden, Utah.—Utahna Theater will be improved to the cost of about $40,000.

Lamro, S. D.—Fred Roessler has opened a new moving picture theater here.

Jefferson City, Mo.—A. E. Longneeker is to open a motion picture show at this place.

Fresno, Cal.—Gus Lamond, Jr., will erect a new airdome theater on Tulare street.

Findlay, Ohio.—Albert Gay has purchased a half interest in a moving picture show.

Geneva, Ill.—Philip Martin is to open a motion picture theater on State street.

Lafayette, Ind.—The Family Theater is to have several improvements made on the same.

Florence, Ala.—Calvin P. Anderson, owner of a moving picture theater here, has failed.

Mineral Wells, Tex.—The Midget Moving Picture Theater here was destroyed by fire.

Minneapolis, Minn.—Alexander Pantages is planning to erect a new vaudeville theater here.

Perry, Ia.—W. J. Johnson, of Amarillo, Tex., is to open the Orpheum, succeeding O'Malley & Jenkins.

Wausau, Wis.—Chas. Staehle is making arrangements to open a new moving picture theater here.

Mt. Ayr, Ia.—George Adams, of Omaha, is planning to open a new moving picture theater here.

Jacksonville, Fla.—M. E. Whelan will open a theater to be known as the Dixie Theater, within a short time.

Prairie City, Ill.—Guy Arter and Claude Raymer have opened a new moving picture theater here.

St. Charles, Ill.—Thomas Connolly, of Batavia, is preparing to open a new moving picture theater here.

Trinidad, Col.—C. E. Miller has purchased the Dreamland Theater from the Arcade Amusement Company.

Pekin, Ill.—The Palace Moving Picture Theater, located in the New Boston Block, has been closed for repairs.

Eaton Rapids, Mich.—W. H. Dodge is to open a moving picture theater on Maple street within a short time.

Fergus Falls, Minn.—C. E. McMasters has sold his interests in the Bijou Theater to his partner, J. E. Siglinger.

Mason, Ohio.—J. R. Van Dyke and Earl Guttery are making arrangements to open a new moving picture theater here.

Binghamton, N. Y.—Many changes and improvements are to be made in the Armory Theater. Mr. Hart is the manager.

Webster City, Ia.—E. H. Martin let the contract for the erection of a new moving picture theater here to W. J. Zitterel.

Chattanooga, Tenn.—Extensive improvements are to be made on the Lyric Theater at this place. Mr. Neal is the manager.

Wilmington, Ills.—Charles F. Stevens has sold his share of Dreamland Theater to C. C. Lux, who will conduct it in the future.

Little Falls, Minn.—C. L. Nelson, of Anoka, has leased the Germania Opera House here and will start a moving picture theater there.

Yankton, S. D.—A. A. Lind, of Sioux City, and J. M. Cunningham, of this city, have sold the Scenic Theater here to Ed. H. Lower and son, Ernest, of Sioux City.

Charles City, Ia.—B. F. Anderson has purchased the Dewey Moving Picture Theater in the Fitzgerald Building and is now ready for business.

Buffalo, N. Y.—Claude Fowler, 1213 Jefferson street, and Frederick Ullma are receiving bids for the erection of a moving picture theater, to be located at 264 Genesee street.

Logansport, Ind.—J. C. Shaver, of Monticello, has purchased the Lyric Moving Picture Theater here and has taken possession.

Sandusky, Ohio.—Mr. Carl Bitzer, manager of the Royal Theater, Sandusky, Ohio, will spend a two weeks' vacation touring Ohio and Indiana with Mr. Krapp, of this city, visiting friends on the way. The Royal Theater has been a great success under Mr. Bitzer's management. During Mr. Bitzer's vacation Miss Holda Hochendel, of Ann Arbor, Mich., will sing the illustrated songs.

Charles Town, W. Va.—The Rex, E. G. Henson, manager, reports good business. They now have one of the coziest little theaters in the South, playing nightly to crowded houses. Their programme consists of only the very best pictures and high class vaudeville. Free ice water is served by uniformed attendants; an orchestra of six pieces furnishes the music for this house. The people on the streets still say to each other, "How can they do it for 5 cents?" And the answer is always the same, "Because they know how."

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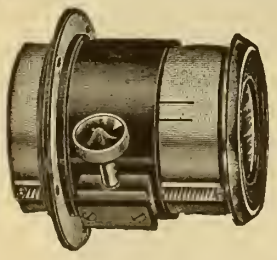

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"I'll Get You Yet, Little Girl."
"Wedding Bells."
"When the Balmy Breezes Blow."
'Just Like the Rose."
" 'Mid the Blue Grass of Kentucky."
" 'Scuse Me To-day."
"When the Girl You Want, Wants You."
"Molly Lee."
"That's Why I Love No One But You."
"My Wife's Gone to the Country, Hurrah! Hurrah!"
"The Flag That's Yours and Mine."
"When the Woodland Flowers Bloom in the Spring."
"Isn't That Enough for You?"
"Drifting."
"Redhead."
"I Love My Wife, But Oh You Kid!"
I'd Turn the World for You, My Love.
Sweetheart, Won't You Come With Me to Dreamland.
There'll Come a Day.
Take Me Out For a Joy Ride.
My Bonnie Blue Bell.
In Sunny Italy.
Lonesome.
Beautiful Eyes.
I Want a Girl From a Yankee Doodle Town.
Blue Feather.
Let's Go Back to Baby Days.
Sweetheart's a Pretty Name When It's Y-O-U.
If You've Won the Only One in All the World You Want to Win.
Good-Night, Moonlight.
Come and Tease the Moon With Me.
When the Bloom is on the Cotton, Dixie Lee.
Just as the Brook Flows.
My World Is a Dream of You.
I Love, I Love, I Love My Wife, But Oh, You Kid.
Meet Me Down at the Kissing Gate, Kate.
Love Me All the Time.
When You Know that Your Girlie Loves You.
Dancing Sunshine.
I'm Awfully Glad I Met You.
Pennyland.

THE PREMO COMPANY,
Philadelphia.

I Could Learn to Love You.
Twilight Down in Dixie.
There's a Fleet on the Sea.
It's Nice to Be Loved by Someone.
I Love You for Yourself Alone.
When You Know That the Girl Loves You.
I'm Going to Tell on You.
Would You Like to Take a Walk with Me?
The Old Wedding Ring.
Tell Me the Old, Old Story.
When the Dew is on the Clover in Kildare.
Some Day Will Be Too Late.
I Lost My Heart When I Saw Your Eyes.
Your Picture Says "Remember."
Let Me Call You Sweetheart Once Again.
When the Robin Sings Again.
As in Days of Old, Dear Heart.
If You Must Love Someone, Won't You Please Love Me?
I Don't Want Another Sister.
In the Sweet Blossom Time.
Nobody Knows Where John Brown Went.
Somewhere—Sometime—Someone.
The Longest Way 'Round Is the Sweetest Way Home.
Dreaming of You.
Come Down and Pick Your Husband Out.
Since Cohan Wrote That Mary Was a Grand Old Name.
Hats Off When the Flag Goes By.
Carnation Time.
Never—No—More.
The Daisy Song.
Always Think of Mother.
Just One Dearie.
Sunshine.
The Dearest Mother of All.
If You Love Me, Love Me, Love Me.

ALFRED L. SIMPSON.

Go Easy, Mabel.
I Want a Home, That's All.
Set 'Em Up in the Other Alley.
Cutey.
Be Mine To-day.
Ain't Alahama Good Enough for You, Sue?
I've Been Longing a Long Time for You.
Oh, You Loving Gal.
Arrah, Come In Out of the Rain, Barney McShane.
Schoolmates.
Rose Marie.
Under the Irish Moon.
Keep a Little Feeling in Your Heart for Me.
Somebody Loves You, Too.
Little Miss Golden Curls.
The Whitewash Man.
Heinie Waltzed Round on His Hickory Limb.
Always Pals.

SOLAR SLIDE COMPANY.
Watertown, N. Y.

Under the Maples with Molly O.
I Ain't Afraid of the Policeman.
When You Wore Just a Plain Gingham Gown.
Toys for Sale.
When the Sun Goes Down to Rest Behind the Hill.
They Will Be Sorry Some Day.
To-night.
June, July and August.
When You've Got No Other Place to Go, Then Home, Sweet Home.
I'm Going to Tell on You.
Why Did You Break My Heart?
Tell Me the Old, Old Story.
Castles I Have in Dreams.
Longing for the One I Left Behind.
Some Heart Is Sighing.
I'd Rather Love My Old Rag Doll Than a Bashful Boy Like You.

The Levi Company

Honey Dear.
Always Think of Mother.
If To-Day Were Yesterday.
Blind Pig.
Love Me Just a Little Bit.
U. S. A. Army and Navy.
He's My Brudda-in-Law.
If Every Girl Was a Girl Like You.
Henry's Barn Dance.
Rosy Lips and Eyes of Sunshine.
Twilight.
Those Good Old Happy Days.
Good-Bye, Girlie Mine.
I Love You Forever More.
Just One Dearie.
Down in Sunshine Alley, Sally.
The Lilac and the Rose.
Heroes That We Know.
When Your Heart Grows Weary, Dearie.
That's What the Daisy Said.
Alone,
Poverty.
Storm Cloud.
Whirling Over the Ballroom Floor.
Ain't Alahama Good Enough for You, Sue?

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Kay-Tee Film Exchange, 224 Pacific Electric Bldg., Los Angeles.
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Miles Bros., Inc., 790 Turk St., San Francisco.
Novelty Moving Picture Co., 418 Turk St., San Francisco.
Theater Film Service Co., 76 2d St., San Francisco.
Turner & Dahnken, 136 Eddy St., San Francisco.

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Kleine Optical Co., 302 Boston Bldg., Denver.

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Schiller Film Exchange, Schiller Bldg.
Star Film Co., 120 Randolph St.
20th Century Optiscope Co., 59 Dearborn St.
Unique Film & Construction Co., Unity Bldg.

INDIANA.

Indianapolis Calcium Light Co., 221 S. Capitol Ave., Indianapolis.
Indianapolis Film Exc., S. Water St., Indianapolis.
Laemmle Film Service, 6th & Main Sts., Evansville.
Lyric Film Supply Co., 720 Wabash Ave., Terre Haute.

IOWA.

Northwestern Film Exchange, Webster.
Waterloo Film Exchange, 503 Commercial Bldg., Waterloo.

KANSAS.

Wichita Film & Supply Co., Wichita.

LOUISIANA.

Dixie Film Co., 722 Maison-Blanc Bldg, New Orleans.
World Film Co., 177 University Pl., New Orleans.

MAINE.

L. E. Adams, Lewiston.
W. E. Greene, 511 Congress St., Portland.

MARYLAND.

Celtic Amusement Co., 250 W. Preston St., Baltimore.
Consolidated Amusement Co., 28 W. Lexington St., Baltimore.

MASSACHUSETTS.

Eastern Film Exchange, 578 Washington St., Boston.
Greene, W. E., 228 Tremont St., Boston.
New England Film Exchange, 611 Washington St., Boston.
J. J. Quigley, 233 Tremont St., Boston.

MICHIGAN.

Central Film & Supply Co., 702 Genessee Ave., Saginaw.
Detroit Film Exchange, Newberry Bldg., Detroit.
Jaxon Film Service, Jackson.
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.
Star Film Co., Sault Ste Marie.
Wolverine Film Exch., 407 Hodges Bldg., Detroit.

MINNESOTA.

Laemmle Film Service, 100 Lumber Exchange, Minneapolis.
Mullin Film Service, 226 S. 4th St., Minneapolis.

MISSOURI.

Kansas City Film Exc., Bryant Bldg., Kansas City.
J. W. Morgan, 121 E. 5th St., Joplin.
Mullin Film Service, Argyle Bldg., Kansas City.
Park Film Exchange, Gem Theater, St. Louis.
Wm. H. Swanson St. Louis Film Co., 200 N. 7th St., St. Louis.
20th Century Optiscope Co., Argyle Bldg., Kansas City.
Wagner Film Amusement Co., 208 N. 4th St., St. Louis.

NEBRASKA.

Freeman Bros., Nellgh.
Laemmle Film Service, 1317 Farnum St., Omaha.
Wm. H. Swanson Omaha Film Co., 106 S. 14th St., Omaha.

NEW YORK.

Acme Film Exchange, Larned Bldg., Syracuse.
Motion Picture Supply Co., 401 Cox Bldg., Rochester.
Mullin Film Service, Rosenbloom Bldg., Syracuse.

New York City.

Atlas M. P. Co., 281 Broadway, Brooklyn.
Empire Film Co., 150 E. 14th St.
Electric Film Exchange, 28 E. 23d St.
Exhibitors' Film Exchange, 138 Third Ave.
Great Eastern Film Co., 21 E. 14th St.
Harstn & Co., 138 E. 14th St.
L. A. Hetz, 302 E. 23d St.
Improved Film Service, 34 E. 14th St.
International Film Co., 429 Sixth Ave.
Knickerbocker Film Exchange, 39th St. & Broadway.
Laemmle Film Service, 111 E. 14th St.
New York Film Exchange, 7 E. 14th St.
New Jersey Film Rental Co., 214 Sixth Ave.
Philadelphia Film Exchange, 438 Sixth Ave.
Purdy's Film Exchange, 300 E. 23d St.
Sterling Film Co., 32 Union Sq.

OHIO.

Akron Ind. Film Co., 39 E. Market St., Akron.
Cincinnati Film Exch., 214 W. 5th St., Cincinnati.
Cleveland Film Exchange, 71 Superior Ave., N. E., Cleveland.
Eureka Film Exchange, 317 Everett Bldg., Akron.
Miami Film Exchange, 11 Fountain St., Cincinnati.
Toledo Film Exchange, Spitzer Arcade, Toledo.

OKLAHOMA.

Oklahoma Film Exchange, 7 West California St., Oklahoma City.

OREGON.

Independent Western Film Exchange, 204 McKay Bldg., Portland.
Laemmle Film Service, Wells Fargo Bldg., Portland.
Pacific Film Exchange, Pacific Bldg., Portland.
Rose City Film Exchange, Portland.

PENNSYLVANIA.

Keystone Film Exchange, 303 Lackawanna Ave., Scranton.
Mullin Film Service, Real Estate Exch., Scranton

Philadelphia.

Eagle Film Exchange, 143 N. 8th St.
Mutual M. P. Supply Co., 934 Arch St.
Philadelphia Film Exchange, 14 N. 9th St.
Philadelphia Projection Co., 44 N. 9th St.

Pittsburg.

American Film Exchange, 650 Wabash Bldg.
Acme Film Exchange, 605 Smithfield St.
Eastern Film Exchange, Wabash Bldg.
J. Frank Hatch, Lewis Block.
Independent Film Exchange, 305 Bijou Bldg.
Liberty Film Rental Co., 713 Fulton Bldg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Laemmle Film Service, Salt Lake City.

VIRGINIA.

Richmond Projection Co., Richmond.

WASHINGTON.

Pacific Film Exchange, Seattle.

WEST VIRGINIA.

Nixon Film Exchange, Parkersburg.

Canadian Film Exchanges.

Burges Supply Co., Owen Sound, Ontario.
Crystal Palace Film Exchange, 141 Yonge St., Toronto, Ontario.
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Chicago Song Slide Exc., Masonic Temple, Chicago, Ill.
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Western Song Slide Exc., 59 Dearborn St., Chicago, Ill.
Syko Slide Co., 505 Cronin Bldg., Troy, N. Y.
New England Lantern Slide Co., 224 Tremont St., Boston, Mass.
New England Lantern Slide Co., Brookville, Me.
St. Louis Song Slide Service, Holland Bldg., St. Louis, Mo.

THE WEEK'S PROGRAMME OF LICENSED PICTURES AT A GLANCE.

MONDAY, AUGUST 9

PATHE—(1) Satan's Smithy. (2) Charity Rewarded.
BIOGRAPH—(1) They Would Elope. (2) Jones' Burglar.
LUBIN—(1) The Drunkard's Child. (2) The Newest Woman.

TUESDAY, AUGUST 10.

EDISON—(1) Apprentice Boys at Newport Naval Training Station. (2) A Coward.
GAUMONT—(1) Dust in His Eyes. (2) Retaliation. (3) Cyclist's Horn.
VITAGRAPH—(1) Princess Nicotine. (2) For Her Sweetheart's Sake.

WEDNESDAY, AUGUST 11.

GAUMONT—(1) Laurels. (2) A Long Reach.
ESSANAY—A Maid of the Mountains.
PATHE—(1) Pompey's Dream. (2) The Sacrifice.

THURSDAY, AUGUST 12.

BIOGRAPH—The Better Way (Drama).
SELIG—The Leopard Queen (Drama).
LUBIN—An Unexpected Guest (Drama).

FRIDAY, AUGUST 13.

PATHE—(1) A Trip to Jupiter. (2) Cigar Butt Pickers in Paris.
KALEM—Out of Work (Drama).
EDISON—(1) The Price of a Soul. (2) Furnished Rooms to Let.

SATURDAY, AUGUST 14.

PATHE—The Wild Ass's Skin (Drama).
GAUMONT—(1) The Foxy Farmer. (2) Peddling Shoes.
VITAGRAPH—(1) The Obdurate Father. (2) The Gift of Youth.

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No. 6494 Code, VERRINGERN App. Length, 1070 feet

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LOCHINVAR

A drama. On the eve of her enforced marriage to Lord Douglas and in the midst of the wedding festivities, young Lochinvar, an unhidden guest, seizes the fair Ellen and escapes with her down the castle wall. Their thrilling flight ends at a Monastery which Douglas and his retainers reach after the marriage ceremony has been performed. Of absorbing interest.

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A historical comedy. "William the Testy, ' Governor of New Netherlands. issues an edict against smoking. The burghers retaliate by smoking him out on his own door-step, during which process the reason for the edict becomes very apparent. Quaint costumes and characters. Comic situations.

No. 6496 Code, VERROOKEN App. Length, 199 feet

NEXT WEEK'S SUBJECTS

Released August 10, 1909

APPRENTICE BOYS at NEWPORT NAVAL TRAINING STATION

No. 6497 Code, VERROSTEN App. Length, 216 feet

A COWARD

No. 6498 Code, VERROTERIE App. Length, 784 feet

Released August 13, 1909

THE PRICE OF A SOUL

No. 6499 Code, VERRUCAIRE App. Length, 360 feet

FURNISHED ROOMS TO LET

No. 6500 Code, VERRUCARIA App. Length, 425 feet

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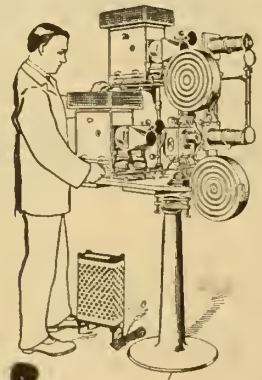

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BIOGRAPH COMPANY.

THE BETTER WAY.—A beautiful story of Puritan days. No period of time was more poetic and afforded material for romance than the days of the Puritans. Quaint in manners, honest in character and picturesque in costume, they have furnished more inspiration to writers and artists than any other people. Their lives were one long line of tranquillity, which seemed the personification of a poem. Appreciating this, the Biograph Company has in this production succeeded in portraying an episode of that period with all the tender decisiveness essential to typical perfection. Elizabeth Parker is wooed by young Oliver Sylvester, who is loved by her in return. Her all-absorbing dream is of the day when she will become the happy bride of Oliver. Fortune, however, is unkind to her family and dire straits force her to barkeu to the proposal of Old Squire Calvin Cartwright, an honest, tender-natured farmer of considerable means. Marriage with the Squire would assure Elizabeth of her widowed mother's comfort, hence she consents and is married. Oliver does not seem to realize the truth of the conditions and persistently seeks the poor girl, with a view of alluring her from her aged husband. What a terrible position for the girl, who really loves the fellow and so has not the power to repulse him firmly, her romantic dreams rising, almost taunting, in her mind. While Oliver is pleading earnestly, the Squire enters and fully appreciating her plight, makes the sacrifice, bidding her go with her heart's desire, as he feels he is too old to make her happy and forget. Elizabeth is astounded, and under the influence of her young lover, whom she deludedly believes the soul of honor, accepts the proposed surrender, and leaves with Oliver. They have not gone far when se seizes the weak, trembling girl in his arms and passiouately kisses her. That kiss is the awakening. She is aroused from her lethargy and is now fully alive to her sense of duty. Casting her lover aside, she dashes madly to her mother's home, not daring to re-enter that of her husband. The Squire, however, altbough he seemed impassive at the time, sank into despondency when she was gone, aud would have died from grief, had not Elizabeth been persuaded to return to him she had now learned to love. Length, 990 feet.

THEY WOULD ELOPE.—Love has ever laughed at locksmiths, but on this particular occasion the laugh is on Cupid, for that chubby archer certainly miscalculated in arranging the programme of the romance of Harry and Bessie. Still the episode will he looked upon in after days as a decidedly streuuous page iu their life's history, and one need not he possessed of an excessively keen sense of humor to appreciate its comedy value. Harry and Bessie loved each other with all the impetuosity of youth and during one of the many occasions when they pledge undying affection, are surprised by Papa, who, in the spirit of jest, pretends to be highly enranged at their presumption, apparently treating them as mere kids. Papa out of the way, they resent heing treated as children and plan to elope. Leaving a note to this effect, they decamp, and engaged the services of a horse and carriage which appears to he an 1850 model, to put them beyond appreheusion until the knot is tied, but the pursuers cometh not. They havn't gone far when the vehicle breaks down, and in a panic they scamper along the road until they meet an automobile, and as all the world loves a lover, they easily enlist the chauffeur's aid—but the pursuers cometh not. Everything is going fine, and they are hitting only the high places in the road when—Bang!-s-s-s-l-l—meaning something's "busted"—auto out of business. Again they are forced to skedaddle until poor little Bessie drops exhausted. Harry secures a wheelharrow and does the strong man act, and pushes the precious freight to the lakeside where they jump into a canoe and are soon skimming the placid aqua—yet the pursuers cometh not. Smoothly and swiftly they glide until over goes the craft, and the cool water has a chilling effect on Bessie, who, struggling to the bank, refuses to go any further, hut turns homeward. Furthermore, what's the use of eloping when you're not pursued. Here's the reason: When Papa read the note, he at once gets everyhody husy at preparing a feast and decorating the place in manner fitting their return as hride and groom. It is in upon this scene of gayety they hurst bedraggled, wet and muddy, to inform the folks that despite the adventure they are still unmarried. However, Rev. Mr. Wiffles is present and does the decd, so the feast is not wasted. Length, 572 feet.

JONES' BURGLAR.—Everything on this old mundane sphere has its use. Even the hurglar's visit, strange as it may seem, may prove a hlessing, as this Biograph comedy will verify. Jones has an insatiahle longing to go to the club for a little game, so as a subterfuge tells his wife he is called out on husiness. Mrs. J. hy this time has become cruelly incredulous and declares she will wait up for him. At the club Jonesy breaks the hank, things come his way, hut when he leaves for bome he anticipates that on his return things may continue to come, hut not so felicitously. However, luck is still with him, for he finds a hurglar trying to gain entrance into his home. Aha! an Idea. The hurglar is a coward, and he forces him to break in and so plays the hero, thereby softening his wife's anger hy apparently apprehending bim. Length, 388 feet.

LUBIN MFG. CO.

THE DRUNKARD'S CHILD.—Tbe wife lies on her death bed; the little hoy, a cripple, is selling papers. The drunken father watches on the corner to take the pennies from tbe hoy. An old man passing drops his wallet and the little hoy restores the same to the loser who takes him along to huy him a square meal and some good clothes. He then brings him home. Tbe dying wife begs the stranger to look out for her hoy and after having received his promise she falls hack—dead. The drunken father comes in but is shown the door by the old man.

After the mother is buried the old man takes the hoy to his home and adopts him. The drunkard learning of a sum of money in the house of the boy's benefactor tries to breuk open the safe. Discovered hy his son, the old man is called. The drunkard is shot in the fight. Thus the drunkard's son has twice saved his protector from great loss. Length, 605 feet.

THE NEWEST WOMAN.—Mrs. Fashion Plate has seen the latest Paris creation and at once ordered a halloon suit. Imagine the surprise of hubby when he sees wifey thus gowned. He gives her a good call down. Wifey eries, hut to suit her husband she takes off the objectionahle gown. In the meantime hubby decided to get even. He dressed in a fancy costume with lace on the trousers with which he surprises wifey. She declares him to he crazy but he tells her tbat now they are square. They both decide to get rid of the objectionahle costumes and throw them out of the wiudow where they are found hy two tramps. They step behind hushes and dress in the latest. When they come forth and look at one another they faint dead away. Length, 215 feet.

THE UNEXPECTED GUEST.—Young Dr. Fletcher is in love with Alice Chalmers, a young nurse of much refinement who througb unfortunate circumstauces has heen obliged to earn her own living. They love not wisely hut too well. Dr. Fletcher writes to his father asking his consent for his marriage with the young nurse. The father, however, has higher plans with his son and at once comes to visit him. He refuses to give his consent and visits the youug lady. After a stormy interview she writes to her lover as follows:

"My Dear Robert:—

Your father has just told me of his plans for your future, also that marriage with a girl of wealth and social position can alone assure your rapid advancement. Hence, in view of your father's objection to our marriage, I leave you free to act as you may judge best. HELEN.

P. S. However I must see you again as there is something you should know and which may affect your decision. H."

The father takes the letter, tears off the postscript and tells his son that his sweetheart has given him up.

Two years have passed. Miss Chalmers lies in the hospital on her death hed, in her arms the little child, the son of the young doctor. Learning of his wedding she writes a note to him hegging him to see her at ouce as otherwise it may he too late. Tbe letter unfortunately reaches the hands of Miss Manning, the daughter of a rich hanker, who on the morning of her wedding day hurries to the hospital there to learn the life story of her intended. She promises Alice to take care of the little waif. A last pressure of the hand and the poor girl dies.

The wedding guests are assembled, the groom is waiting with a bappy smile for his intended, hut she is nowhere to he found. The door is thrown open, the young lady enters, throws open her coat aud shows the little hahy to his father. Consternation all around. The young doctor is horror stricken. He sees the duplicity of his father who vainly tries to excuse his act. The guests are dismissed. The doctor takes his hahy to care for it in the future. The hride recognizing that her intended was only misguided, offers to share with him the cares of the little one. Length, 890 feet.

SELIG POLYSCOPE CO.

THE LEOPARD QUEEN.—A story, unique as to pictures, founded on fact and produced with absolute fiedelity to nature. A news item in the English edition of the Cairo news (Africa), dated ten years ago, hegins this startling series of picture events—

British Ship Zanzibar Founders Off East Coast—Frightful fate would await eastaways, as the country is uninhahited for hundreds of miles—then we are shown a raft in mid-ocean hearing the only two survivors of tbe lost Zanzibar—Capt. Jack Ownes and his daughter Essie. **A few hours** later we get a glimpse of the African shore line, showing the captain and his daughter hoth lying senseless where the remorseless waves have tossed them.

Five Years Later we see a rude cahin huilt of grass, mud and hrusb. The labor of its making has kept the hrave captain and his daughter from madness—the utter bopelessness of their heing rescued from this desolate region bas finally become a settled conviction with them both, so they live as best they can, fighting as primeval man had to fight for food and shelter ;the sea has washed ashore from the Zanzihar many things which have helped them in their present situation—the skins of animals protect them from the heavy dews of night, and the captain has learned through necessity to keep their larder stocked with his bow and arrows.

An evil day comes—the father is stricken with fever, and in spite of his daughter's loving care, he succumbs, leaving Essie alone. For weeks afterward the girl barely exists, hut at last the desire for life returns and hope—the feeling an all-wise Providence gives to humanity as a safeguard against our ills—regains possession of her mind and she fights on alone. One day in the woods she hears a wail—it sounds like the cry of an infant in distress. Upon investigation she discovers two haby leopards in the hollow of a tree; the girl hungers for companionship, so she determines to take the kittens to her home and as she reaches the door the mother leopard hounds into view. The girl, nothing daunted, clings to the babies. A strange scene follows—the fearless girl and the mother leopard hecome friends—she is alone no longer.

One Year Later—Two animal huyers are starting for the interior. We follow the interesting movements of these men. We see them pitch camp in the jungles, trap leopards and other wild animals.

Gates Finds Essie—A dense jungle; a white man with three native gun hearers is following a leopard track; suddenly he sees a magnificent speeimen lying contentedly in his path, he raises his rifle, a human voice utters a cry, and a beautiful girl, clad in leopard skins, falls with arms outstretched across the hody—Essie sees a human face and hears her mother tongue for the first time since her father's death.

A few weeks later Jordan starts hack with the first consignment of animals, leaving Gates to follow with the rescued girl. Essie has not only made friends with the leopard family, hut being gifted hy nature with a strange power over animals, she has taught them to obey her. We witness her giving Gates a demonstration of this power.

The girl is alone in the world, and upon her return to civilization must have a means of livelihood. Gates is a showman and knows that an act such as Essie will he ahle to give with her pets will prove a revelation to the jaded theatergoers of America and Europe, so he proposes the scheme to Essie. She has grown very fond of her rescuer and is willing to he guided by his advice. Gates puts his men to huilding crates, and we see the party start hack for civilization.

At Cairo, Loading the Animals on hoard o steamer hound for Paris. **Then four weeks later** we witness Essie's first public appearance. Gates has had scenery arranged to represent the girl's rude African abode, aud the transplanted leopards, thinking themselves hack in Africa with their Queen, obey her slightest wish, ot the delight of a vast audience, and as Gates takes the girl in his arms after her triumph, we see that the future bids fair to he as hright to Essie as the past has heen unkind—the desolate days spent in darkest Africa are forgotten. Length, 1,000 feet.

EDISON MANUFACTURING CO.

APPRENTICE BOYS AT NEWPORT NAVAL TRAINING STATION.—Short of an actual engagement at sea nothing in naval tactics presents a picture of such brisk action, picturesque effect and stirring qualities as a large landing party crashing through the surf in long boats, the men leaping and dashing through the water and then surging forward in a thin wicked line of attack on a semi-concealed enemy.

It is a thing full of fire, vim and dash, and it was the Goddess of Chance, smiling in one of her happier moods, that enabled the Edison Company to secure a picture of such an occurrence during the naval apprentice maneuvers at the Newport training station.

Nearly three hundred apprentices participated in this particular piece of "small boat" practice, which was carried out to the point of showing the men entrenched, firing and then advancing in heavy skirmish order.

It is a decidedly unusual scene, revealing the method of landing and of how our sea dogs conduct themselves when ordered ashore to fight as infantry.

Another interesting feature of the maneuvers was the "setting up" drill, executed by a full battalion of sailors, and a reproduction of this in pictures has been placed on the same reel with that showing the landing party and shore skirmish line.

There is a certain fascination in watching three hundred or more tars performing their movements in perfect unison that baffles description. Mere words could never convey an adequate idea of the charm of this picture.

It may be entertaining to know, in passing, that the "setting up" drill was performed in the open when the temperature stood somewhere around zero and the band accompanied the exercises by playing "In the Good Old Summer Time" in slow measure. Certainly a cheerful air for a cold day.

A COWARD.—We are shown a man of the world taking life lightly till suddenly he is confronted with that awful tragedy of death. While dining with his fiancee, after the opera, in one of the numerous Parisian cafes, she becomes very much annoyed by the constant gaze of a stranger seated at the opposite table.

Turn which way she might, there were those dark eyes staring boldly at her. At last, unable to stand it any longer, she calls her companion's attention to the ungentlemanly aud insolent conduct of the stranger.

Selig's Great Feature Film

THE LEOPARD QUEEN

Code Word, "QUEEN" RELEASED AUGUST 12, 1909 Length, 1000 Feet

Selig Polyscope Co. 45 RANDOLPH STREET CHICAGO, ILL.

Kalem Films

Issue of August 13, 1909

OUT OF WORK

Length 810 Feet

An exceedingly interesting melodrama of an unusual kind, depicting the struggles of a young man in obtaining permanent employment. The hero's stopping of a runaway horse is a particularly daring and effective scene. A pleasing subject handled in a pleasing manner.

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BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED AUGUST 9, 1909.

THEY WOULD ELOPE

An extremely funny farce comedy, showing how a young couple, misconstruing the attitude of papa, participate in one of the most strenuous elopements to be married, while the folks at home, who have read the note left behind, are preparing to give them a right royal welcome instead of pursuing them.

LENGTH, 572 FEET.

JONES' BURGLAR

Our friend, returning late from the club, finds a burglar trying to effect an entrance into his house. Jones helps the burglar in and then holds him up, thereby posing as a hero, saving himself from Mrs. J.'s ire.

LENGTH, 388 FEET.

RELEASED AUGUST 12, 1909.

THE BETTER WAY

A Beautiful Story of Puritan Times.

No period was more poetic and afforded more material for romance than the days of the Puritans, and this Biograph subject is a faithful portrayal of the quaint manners, honest character and picturesque costumes. The story is that of a Puritan girl, who, to help her poor mother, consents to marry an honest, tender-hearted old Squire, rejecting the young man whom she imagines she really loves. The young lover is persistent, however, and she is almost induced to go away with him, and, in fact, abetted by the Squire, who, regarding his age, would make the sacrifice. But she is suddenly awakened, and, realizing her lover's true character, halts before it is too late.

LENGTH, 990 FEET.

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects — MONDAY and THURSDAY

Get on Our Mail List and Keep Posted. Write for Our Descriptive Circulars

BIOGRAPH COMPANY
Licensee of the Motion Picture Patents Co.
11 EAST 14th STREET :: NEW YORK

Loud words are spoken between the two gentlemen. A blow, a challenge, and a duel to be fought at dawn, are the outcome of simply a look—yet what tragedy sometimes lurks in a glance of the eyes!

Midnight finds the Duke in his room arranging with his seconds for the duel at dawn. Filled with hot anger and excitement, he chooses pistols as the weapons and insists that the duel shall be fatal to one or both.

His old servant is instructed to call him at four in the morning, and the man of honor is left alone with his thoughts.

Two o'clock and the Duke is still awake. Deprived of sleep, and his hot anger cooled, the slow watches of the night begin to tell on his nerves.

The slightest noise in the street startles him. He cannot force the thought of the coming dawn from his mind.

Three o'clock and he is now pale and haggard. Self-pity and fear creep from the shadows of the room and drag him down to a nervous wreck.

His hand trembles. Glass after glass of wine fails to bring relief. His brain keeps crying to his body, "The dawn, the dawn, the dawn!"

He picks up the revolver from the table. It falls from his nervous grasp. His will fails to respond to the command, "Be steady be calm," while the lamp casts its golden beams over a grinning death's head that lies on the table.

It mocks and jeers at him. He tries to shut it from his sight. At last his trembling hand reaches the light and turns it out, but through the window the pale moonlight steals and cheats him of his success.

The symbol of death only mocks him more in the moonlight. Oh, to shut it out of his sight! To stop his brain from crying out, "The dawn, the dawn!" At last he rises and closes the shutters. As the last beam catches his white, terror-stricken face, we see a Coward. A Coward stamped in every line, every feature.

The next moment the shutters are closed, and then darkness, silence. A sudden flash in the night and all is still!

At four the old servant comes in to call his master. As he throws aside the closed windows, the first faint rays of sunlight stealing through disclose to view the white, cold face of the Duke resting on the table, a tiny scarlet stream gliding from beneath his left temple across the white paper, and losing itself in the gloom. The sun shines strongly on the face of the dead Duke, and the old servant knows then that it is dawn.

No more powerful silent drama has ever been presented upon the moving picture canvas than De Maupassant's famous story, "A Coward." It is a picture that cannot be forgotten.

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INDEPENDENT FILMS.

CENTAUR FILM COMPANY.

A BLACKSMITH'S DAUGHTER.—Helen, the pretty daughter of John Wright, a blacksmith, is the belle among the working girls of a small village near New York.

Helen is a bit of a coquette and when she takes her father's lunch to him at his shop, she causes a flurry in the hearts of the blacksmith's two sturdy helpers, Jim and Tom.

Helen really cares for Jim, who is madly in love with her. When Jim sees Tom trying to make up to Helen, he challenges the rival to a fist fight, and we see the two giants at the rear of the shop punching each other for fair. Meanwhile Arthur Langley, a handsome stranger from the city, has ridden up to have a shoe put on his horse. While the father is at work on the horse, Langley flirts with the beautiful daughter. The two rival smiths are still punching away at each other. Jim whips his rival, but his triumph is short lived, for when he comes back to Helen he finds her absorbed in the stranger and himself ignored.

The next day, in a picturesque spot in the woods, Jim finds Langley kissing the girl. Jim demands that she choose between them, and Helen goes to Langley. The next morning the girl elopes with Langley and she sends a note from a hotel in New York to her father, telling him that she is to be married to Langley. The distracted father shows the letter to Jim, who goes to New York.

Providing himself with a wedding ring and securing a minister, Jim calls on the eloping couple. Jim, with the aid of a pistol, makes Langley understand that if he wishes to be happy and keep lead out of his system he, Langley, will marry Helen right then and there. The minister enters and marries the couple and Jim departs.

A month later we find Helen enjoying the luxuries of life in New York, but a rude awakening is at hand. Langley is arrested by two detectives and the blacksmith's daughter is informed that "Langley" is really the notorious forger and bigamist "Boh Hayes."

The next day, crushed by a realization of her terrible mistake, Helen determines to end her misery by suicide. Jim reads in a newspaper of Langley's villainy and arrest and he goes to New York to help Helen. He finds in her room a note, telling her father that she is about to drown herself. Jim rushes frantically to the nearest dock. He is not an instant too soon, for the poor girl has just leaped into the water. Jim dives into the river and after a heroic struggle, saves Helen. An officious policeman comes up and declares that he must arrest Helen for attempting suicide. Biff! Jim's powerful first shoots out and Mr. Policeman goes into the river, and while he is struggling in the water, Jim carries Helen to safety.

Some months pass and Jim visits the house of his old boss the blacksmith, who is happy again in the possession of his dear Helen. Jim does not mention his love of the girl for whom he has done so much, but Helen's experience has taught her that "true hearts are more than coronets," and she tells Jim so. Jim takes the hint and the blacksmith's daughter becomes a blacksmith's wife.

This story is full of thrilling action; scenes that grip the heartstrings with pathos, and it is heightened by comedy that "belongs."

The fight between the smiths, the daring rescue of the girl from the river, and the beautiful love scene at the close will make audiences take notice and tell their friends that this is a real play worth seeing.

GREAT NORTHERN FILM CO.

A SOLDIER'S WIFE (Columbia-American.)—A picture dealing with the emotions though cast amid the stern environment of a military camp. Not a war drama, yet its telling invades the camp and forces before the eye the stern regulations of a military body, paving the way for deeds not of arms but of heart.

In the opening scene Private Brown bids wife and child good-bye as he starts for duty, here Captain Mann steps in to force his attentions upon the wife, who repels him; her daughter discovers the trouble and hastens for her father, who returns, seizes the Captain and roughly forces him back, forgetting his superior rank in his indignation and

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I'll Get You Yet, Little Girl.
Wedding Bells.
When the Balmy Breezes Blow.
Just Like the Rose.
My Wife's Gone to the Country. Hurrah, Hurrah!

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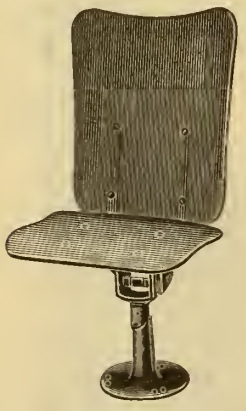

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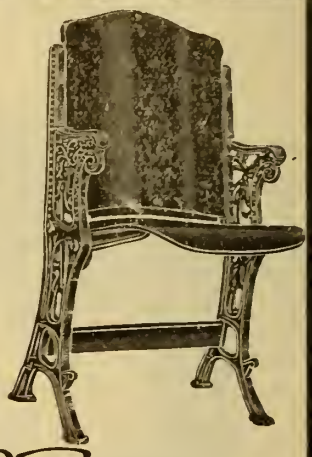

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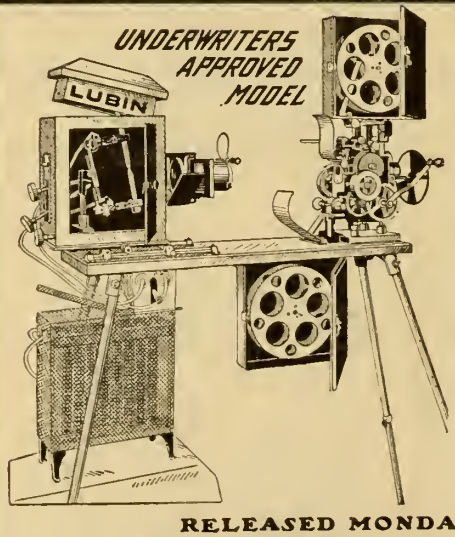

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RELEASED MONDAY, AUGUST 9th

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THE NEWEST WOMAN

An up to date comedy on the latest Paris creation, the Baloon Suit. Exceedingly funny. LENGTH, 215 FEET.

RELEASED THURSDAY, AUGUST 12th

AN UNEXPECTED GUEST

A young doctor had a love affair with one of the hospital nurses. Through machinations of his father the young doctor is made to believe that the nurse has given him up. He is engaged to be married to a rich heiress but on the wedding day his own little child appears as an unexpected guest. LENGTH, 889 FEET.

LUBIN MANUFACTURING COMPANY 926-928 MARKET STREET PHILADELPHIA, PA.

in defense of his home. The Captain departing warns the private. The next scene shows us a military squad at drill; next we find Private Brown on guard duty; here the Captain plans revenge; approaching Private Brown on pretext of inspection of arms, assults him, the Captain pours whiskey down his throat, placing the flask in his pocket, returns to camp, reports the private as drunk on his post and as having assaulted his superior; a squad is sent out to bring him into camp.

The private's wife hurries to the prison camp and hears from her husband the facts. The next scene is the court marshal with its sentence of guilt. The private is sentenced to be shot.

Captain Mann, thinking to break the news to the private's wife, also to renew his attentions, hastens to her home. The loyal wife sees him coming, enters the house to await his arrival. As he raps at the door she comes upon him from the rear and greets him with a command that he write a confession of his guilt. With the confession in hand, the instrument of salvation for her husband, she forgets the villain before her, who springs upon her, knocking the revolver from her hand and struggles to regain the signed confession. The loyal wife battles for the document, but by brute strength the Captain strangles her into unconsciousness and gets it, just as the child rushes upon the scene and grabs up the revolver ordering the Captain away.

The child follows the Captain, who upon reaching the river tears up the confession and throws it into the water. The child seeing, wades into the water for it and hurrys home and shows it to her mother. They start for the Colonel's headquarters, but the mother weak and exhausted stops on the road while the child hurries ahead, reaches camp, meets the Colonel, to whom she tells her story and secures a stay of execution. An orderly and the child rush off for the execution grounds.

In the meantime, the mother has recovered strength sufficient to ask of a countryman riding along the road the use of his horse, she rides off at full speed to the rescue. The orderly and the child hear her coming in her mad dash to save her husband and to give her cheer wave the reprieve that she might know that there was still hope. She sees and urges the horse still faster and as she dashes past grabs the reprieve from the hands of the orderly and rushes upon the execution ground just to late to get the attention of the execution squad, who have leveled their guns at her husband and await the order to fire. In desperation she whips out a revolver and firing strikes the outstretched arm of the Captain as he is about to command fire.

The confusion gives her time to ride in with the reprieve and so save her husband.

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THIRD PRIZE 50
SEVEN PRIZES OF $25 EACH FOR THE NEXT BEST SCENARIOS..... 175

TOTAL $450

Ten dollars will be paid for all other manuscripts accepted. The competition will close September 5, 1909.

The following will act as judges:

J. P. CHALMERS, of The Moving Picture World.
ELLIS COHEN, The Morning Telegraph.
JOHN COLLIER, Board of Censors.
JOSEPH F. DRISCOLL, Exhibitor.
JAMES L. HOFF, Film Index.
GASTON MELIES, Film Manufacturer.
WM. STEINER, Imperial Film Exchange.

This competition will close September 5, 1909.

See previous issue for rules governing this competition, or apply to

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CENTAUR FILM COMPANY.

Film Import and Trading Company.

Aug. 4—Power of Love .....960 ft.
July 28—Maryland, 1777 .....960 ft.
July 21—Tale of Texas.....951 ft.
July 3—Crystal Ball .....935 ft.
June 26—Cowboy's Romance .....867 ft.
June 12—Private Brown .....904 ft.
May 29—Scrappy Bill .....802 ft.
June 19—Love Wins .....931 ft.
May 8—Cowboy's Sweetheart .....854 ft.
May 1—Nevada Girl .....936 ft.
May 22—Johnny and the Indians.....877 ft.
May 14—The Temptations of John Gray....930 ft.

INDEPENDENT FILMS.

The following films are released this week by the Empire Film Company, 150 East Fourteenth street, corner Third avenue, New York:

Race for a Farmer's Cup (Hepworth).....725 ft.
Nightmare of a Single Man (Lux).....276 ft.
The Iron Mask (Italia).....935 ft.
The Mysterious Crime (Lux).....657 ft.
Mr. Isaacs and the Mice (C. & M.).....300 ft.
A Smart Trick (Eclair).....575 ft.
Her Beautiful Hair (Lux).....387 ft.
The Burning Home (Paul).....485 ft.
Foolshead Sportsman of Love (Italia).....476 ft.
A Hero of the Italian Independence (Aquila).627 ft.
Bouquet Gallantly Offered (Eclair).....289 ft.
Spanish Girl's Revenge (Phoenix).....831 ft.
The Power of Love (Centaur).....960 ft.
The Sailor's Child (Bison).....850 ft.
Double Awakening (Mester) .....820 ft.
Japanese Prince (Lux) .....378 ft.
Butcher Boy (C. & M.).....415 ft.
Course of True Love (Warwick).....613 ft.
Clever Horse Hans (R. & R.).....167 ft.
King of Spain (R. & R.).....383 ft.
An Amusing Story (Pineschi).....354 ft.
Black Hand (Stella) .....447 ft.
A Near Tragedy (Lux).....397 ft.
A Trying Position (Lux).....427 ft.
Satan's Retreat (Italia) .....574 ft.
Troubles of a Coachman (Lion).....338 ft.
Sympathetic Tippler (R. & R.).....312 ft.
Wonderful Compound (Lion) .....462 ft.
My Wife's Gone to the Country (Bison).....790 ft.

NEW YORK MOTION PICTURE CO. RELEASES.

May 21—Disinherited Son's Loyalty (Dr.)....887 ft.
May 28—A Fishermaid's Romance (Dr.).....806 ft.
June 4—Davy Crockett in Hearts United (D.).836 ft.
June 11—The Squaw's Revenge (Dr.).....990 ft.
June 18—A Terrible Attempt (Dr.).....575 ft.
June 18—Jones Gets Arrested (Com).....450 ft.
June 25—A Cowboy's Narrow Escape (Dr.)...965 ft.
July 2—A True Indian's Heart (Dr.).....935 ft.
July 9—The Blacksmith's Wife (Dr.).....850 ft.
July 16—I Love My Wife, But Oh, You Kid (Com.) .....775 ft.
July 23—The Gypsy Artist (Dr.) .....1000 ft.
July 30—My Wife's Gone to the Country (C).800 ft.
Aug. 13—Sheltered Under Stars and Stripes..450 ft.
Aug. 13—The Yiddisher Cowboy.....550 ft.

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BIOGRAPH COMPANY.

June 14—The Son's Return (Dramatic).....393 ft.
June 17—Her First Biscuits (Comedy).....514 ft.
June 17—The Faded Lilies (Dramatic).....481 ft.
June 21—Was Justice Served? (Dramatic).....962 ft.
June 24—The Peachbasket Hat (Comedy).....666 ft.
June 24—The Mexican Sweethearts (Dramatic).....309 ft.
June 28—The Way of Man (Dramatic).....986 ft.
July 1—The Necklace (Dramatic).....969 ft.
July 5—The Message (Dramatic).....944 ft.
July 8—The Country Doctor (Dramatic).....942 ft.
July 12—The Cardinal's Conspiracy (Dramatic).....999 ft.
July 15—The Friend of the Family (Dramatic).....749 ft.
July 15—Tender Hearts (Dramatic).....233 ft.
July 19—The Renunciation (Comedy Drama).....982 ft.
July 22—Sweet and Twenty (Comedy).....572 ft.
July 22—Jealousy and the Man (Comedy).....418 ft.
July 26—A Convict's Sacrifice (Dramatic).....973 ft.
July 29—The Slave (Dramatic).....998 ft.
Aug. 2—A Strange Meeting (Dramatic).....967 ft.
Aug. 5—The Mended Lute (Dramatic).....996 ft.
Aug. 9—They Would Elope Comedy).....572 ft.
Aug. 9—Jones' Burglar (Comedy).....388 ft.
Aug. 12—The Better Way (Drama).....990 ft.

EDISON MANUFACTURING COMPANY.

July 2—He Wouldn't Go Under a Ladder (Com.)...305 ft.
July 6—Up the Ladder With Tom Boline.....995 ft.
July 9—A Squeedunk Sherlock Holmes.....500 ft.
July 9—An Absent Minded Cupid.....500 ft.
July 13—The Secret of the Locket (Dramatic).....915 ft
July 16—Caught by the Coupon Craze (Comedy)..475 ft.
July 16—The Egyptian Mystery (Comedy).....525 ft.
July 20—The Missionary and the Maid.....630 ft.
July 20—McGinty's Sudden Rise.....370 ft.
July 23—The Bridegroom's Dilemma.....730 ft.
July 23—Casey's Jumping Toothache.....205 ft.
July 27—Mother Goose (Comedy).....300 ft.
July 27—Taking His Photograph (Comedy).....700 ft.
July 30—Love's Sacrifice (Dramatic).....520 ft.
July 30—Mulligan's Waterloo (Comedy).....455 ft.
Aug. 3—The Prince and the Pauper (Dramatic)....1070 ft.
Aug. 6—Lochinvar (Dramatic).....790 ft.
Aug. 6—The Tobacco Edict (Historical Comedy)....199 ft.
Aug. 10—Apprentice Boys at Newport Naval Training Station (Scenic).....216 ft.
Aug. 10—A Coward (Dramatic).....784 ft.
Aug. 13—The Price of a Soul (Dramatic).....560 ft.
Aug. 13—Furnished Rooms to Let (Comedy).....425 ft.

ESSANAY FILM MANUFACTURING COMPANY.

June 30—A Case of Seltzer (Comedy).....250 ft.
July 7—The Black Sheep.....1000 ft.
July 14—Which is Which? (Comedy).....450 ft.
July 14—The New Cop (Comedy).....550 ft.
July 21—Romance of a Stranded Actress (Dram.)..1000 ft.
July 28—The Tramp's Story (Comedy).....715 ft.
July 28—A Case of Seltzer (Comedy).....210 ft.
Aug. 4—Much Ado About Nothing (Comedy).....510 ft.
Aug. 4—The Mustard Plaster (Comedy).....445 ft.
Aug. 11—A Maid of the Mountains.....1000 ft.

GAUMONT.

(George Kleine.)

July 6—The Coin Collector (Magic).....493 ft.
July 6—Raised in the Country (Comedy).....502 ft.
July 10—Visions of Mother (Dramatic).....664 ft.
July 10—A Bad Case (Comedy).....314 ft.
July 13—Only a Dream (Magic).....470 ft.
July 13—A Sure Cure (Comedy).....490 ft.
July 17—In the Hands of the Enemy (Dramatic)....734 ft.
July 17—The Lost Tie (Comedy).....227 ft.
July 20—True to His Master (Dramatic).....554 ft.
July 20—The Man in the Moon (Comedy).....317 ft.
July 24—The Monk's Mother (Dramatic).....664 ft.
July 24—Brown's Moving Day (Comedy).....290 ft.
July 27—The Last Confession (Dramatic).....837 ft.
July 27—Papa's Hat (Comedy).....140 ft.
July 31—In Hot Water (Comedy).....447 ft.
July 31—An Easy Job (Comedy).....467 ft.
Aug. 3—The Sentinel on Duty (Dr.).....453 ft.
Aug. 3—The Morning After (Com.).....430 ft.
Aug. 10—Dust in His Eye (Com.).....400 ft.
Aug. 10—Retaliation (Drama).....214 ft.
Aug. 10—Cyclist's Horn (Com.).....347 ft.
Aug. 11—Laurels (Historical).....447 ft.
Aug. 11—A Long Reach (Trick Com.).....500 ft.
Aug. 14—The Foxy Farmer (Com.).....397 ft.
Aug. 14—Peddling Shoes (Comedy).....287 ft.
Aug. 14—Why She Didn't Marry (Com.)).....234 ft.

URBAN-ECLIPSE.

(George Kleine.)

June 23—Winning a Princess (Dramatic).....636 ft.
June 23—Mrs. Simpson's Attractiveness (Comedy)...272 ft.
June 30—The Phantom Sirens (Dramatic).....727 ft.
June 30—Rulers of the World (Historical).....265 ft.
July 7—The Pretty Fishermaiden (Dramatic).....589 ft.
July 7—Exciting Steeplechase (Sporting).....364 ft.
July 14—Conchita, the Spanish Belle (Dramatic).....550 ft.
July 14—The Wizard's Walking Stick (Magic).....424 ft.
July 21—The King's Conspiracy (Dramatic).....987 ft.
July 28—His Rival's Hand (Dramatic).....617 ft.
July 28—Parks in Berlin (Scenic).....357 ft.
Aug. 4—The Turning Point (Drama).....614 ft.
Aug. 4—Stripping a Forest in Winter.....387 ft.
Aug. 7—Baby Is King (Comedy).....334 ft.
Aug. 7—The Hidden Treasure (Drama).....624 ft.

KALEM COMPANY.

June 18—A Priest of the Wilderness (Hist.).....735 ft.
June 18—Mardi Gras in Havana.....205 ft.
June 25—Famine In the Forest (Dramatic).....745 ft.
June 25—Never Again (Comedy).....135 ft.
July 2—Japanese Invasion.....950 ft.
July 9—A Soldier of the U. S. A.....890 ft.
July 16—The Escape from Andersonville.....850 ft.
July 23—The Tomboy.....690 ft.
July 23—Tickle Mary.....130 ft.
July 30—The Factory Girl (Dramatic).....850 ft.
Aug. 6—Traced by a Kodak (Dramatic).....980 ft.
Aug. 13—Out of Work (Dr.).....810 ft.

LUBIN MANUFACTURING COMPANY.

July 1—The Old Army Chest (Dramatic).....930 ft.
July 5—A Great Wrong Righted (Dramatic).....810 ft.
July 8—The Sideboard Folding Bed (Comedy).....505 ft.
July 8—Room Mates (Comedy).....335 ft.
July 12—Driven From Home (Dramatic).....750 ft.
July 15—Two Cousins (Dramatic).....965 ft.
July 19—A Nugget of Gold (Com.).....995 ft.
July 22—Hiring a Girl (Com.).....330 ft.
July 22—Mexican Bill (Drama).....650 ft.
July 26—A Hot Time in Atlantic City (Dramatic)...945 ft.
July 29—Sporting Blood (Comedy).....590 ft.
July 29—Mr. Buttinsky (Comedy).....290 ft.
Aug. 2—When the Flag Falls (Dramatic).....915 ft.
Aug. 5—She Would Be an Actress (Comedy).....420 ft.
Aug. 5—His Little Girl (Dramatic).....530 ft.
Aug. 9—The Drunkard's Child (Drama).....605 ft.
Aug. 9—The Newest Woman (Com.).....215 ft.
Aug. 12—An Unexpected Guest (Dram.).....880 ft.

PATHE FRERES.

July 7—Tunisian Industries (Scenic).....426 ft.
July 9—A Little Detective (Dramatic).....774 ft.
July 9—The Fan (Scenic).....213 ft.
July 10—The Witch's Donkey (Comedy).....445 ft.
July 10—Trained Falcon (Scenic).....403 ft.
July 12—Different Rulers of the World (Historical).426 ft.
July 12—Wood Floating in Morvan (Industrial).....459 ft.
July 14—The Evil Spirit in a Girl's Boarding School (Comedy).....623 ft.
July 14—True to Her First Love (Dramatic).....358 ft.
July 16—The Hand of Justice (Dramatic).....1010 ft.
July 17—Invisible Thief (Comedy).....377 ft.
July 17—A Kind Hearted Touch (Dramatic).....587 ft.
July 19—Behind the Mask (Dramatic).....393 ft.
July 19—The Fiddlers (Comedy).....278 ft.
July 19—Catching Turtles (Industrial).....210 ft.
July 21—Bewitched Manor House (Comedy).....360 ft.
July 21—Little Busybody (Comedy).....489 ft.
July 23—A Case of Lumbago (Comedy).....328 ft.
July 23—Sweet Toothed Dogs (Comedy).....315 ft.
July 23—Holding Up the Wedding (Comedy).....335 ft.
July 24—Poor Kid (Dramatic).....1062 ft.
July 26—Living Dolls (Comedy).....360 ft.
July 26—Sweet Dreams Intermingled With Nightmare (Comedy).....311 ft.
July 26—Champion Heavyweight Lifter (Comedy)....266 ft.
July 28—The Barber's Revenge (Dramatic).....581 ft.
July 28—Amaozns of Different Periods (Scenic)....344 ft.
July 30—A Mother's Sorrow (Dramatic).....679 ft.
July 30—Charity Begins at Home (Dramatic).....298 ft.
July 31—Wonderful Rose Designs (Scenic).....262 ft.
July 31—The Gamekeeper's Son (Dramatic).....702 ft.
Aug. 2—Fantastic Heads (Scenic).....311 ft.
Aug. 2—The Butler's Trick (Comedy).....574 ft.
Aug. 4—Thellys' Heart (Dramatic).....968 ft.
Aug. 6—The Tragedy of Meudin (Dramatic).....951 ft.
Aug. 7—The Two Pigeons (Dramatic).....590 ft.
Aug. 7—Arabian Pilgrimage (Scenic).....295 ft.
Aug. 9—Satan's Smithy.....472 ft.
Aug. 9—Charity Rewarded.....476 ft.
Aug. 11—Pompey's Dream.....525 ft.
Aug. 11—The Sacrifice.....397 ft.
Aug. 13—A Trip to Jupiter.....623 ft.
Aug. 13—Cigar-Butt Pickers in Paris.....361 ft.
Aug. 14—The Wild Ass's Skin.....981 ft.

SELIG POLYSCOPE COMPANY.

May 27—A Wartime Sweetheart (Dramatic).....1000 ft.
June 3—Fighting Bob (Dramatic).....995 ft.
June 17—In the Sultan's Power.....1,000 ft.
June 24—A Country Girl's Peril (Dramatic).....1000 ft.
July 1—Ben's Kid (Dramatic).....1000 ft.
July 8—The Lion Tamer (Dramatic).....975 ft.
July 15—The Peasant Prince (Dramatic).....1000 ft.
July 22—Won in the Desert (Dramatic).....1000 ft.
July 29—The Heart of a Race Tout (Dramatic)....1000 ft.
Aug. 5—Before the Mast (Dramatic).....1000 ft.
Aug. 12—The Leopard Queen.....1000 ft.

VITAGRAPH COMPANY.

July 6—The Dramatist's Dream (Dramatic).....390 ft.
July 10—Mine at Last (Dramatic).....610 ft.
July 10—Wearybones Seeks Rest and Gets It (C.)..305 ft.
July 13—The Cobbler and the Caliph.....585 ft.
July 13—Skiing at Ispheming, Mich.....345 ft.
July 17—Birth and Adventures of a Fountain Pen....525 ft.
July 17—The Magic Fountain Pen.....475 ft.
July 20—Instructions by Correspondence.....510 ft.
July 20—The Adventures of Fifine.....490 ft.
July 24—The Sword and the King.....991 ft.
July 27—The Little Orphan, Etc. (Dramatic).....755 ft.
July 27—Mid-Winter Sports (Scenic).....236 ft.
July 31—A Georgia Wedding (Dramatic).....420 ft.
July 31—The Artist's Revenge (Dramatic).....570 ft.
Aug. 3—The Bugle Call (Dramatic).....565 ft.
Aug. 3—The Truant (Comedy).....461 ft.
Aug. 7—A Woman's Way (Dramatic).....865 ft
Aug. 10—Princess Nicotine.....392 ft.
Aug. 10—For Her Sweetheart's Sake.....570 ft.
Aug. 14—The Obdurate Father.....409 ft.
Aug. 14—The Gift of Youth.....535 ft.

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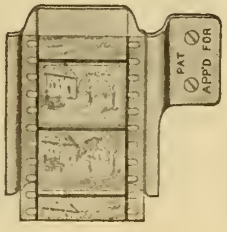

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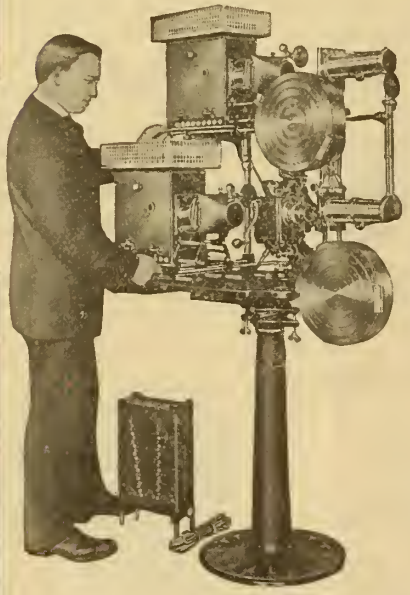

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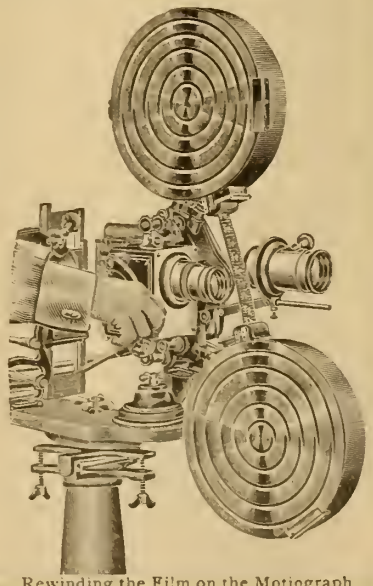

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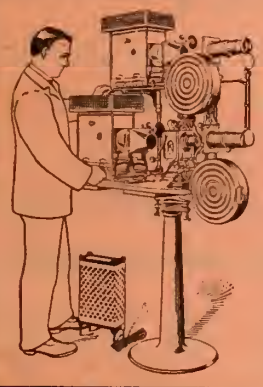

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Moving Picture World

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Editorial.

For the General Betterment

Gradually and by degrees the moving picture industry is assuming, not only apparent, but actual cohesiveness of its various elements, which are essential to its well being, as they are essential to the well being of all other industries. The disposition of manufacturers, exchanges and moving picture exhibitors to work in harmony for their own interest and the interest of the public, was made clearly evident to us during our recent visit to Chicago. There, as the result of many interviews and personal inquiries, we obtained many data that have more than ever strengthened our belief that, especially out West, the industry is being solidified and strengthened so thoroughly that its future seems mroe than ever assured.

In the good work of personal effort and inquiry the industry will be gratified to learn that Mr. George Kleine has recently taken a prominent, if unostentatious, part. Mr. Kleine's business status, as all the world knows, is that of head of one of the largest optical houses in the trade. He is also the American distributor of the renowned Gaumont and Urban-Eclipse films. Moreover, the fact that he has always taken a leading position in the industry and is universally respected, lends additional weight to any public action of Mr. Kleine.

Recently he has made a tour of many scores, if not hundreds, of moving picture theaters in the great section of which Chicago is the center. This tour was undertaken for the purpose of obtaining a general idea of the condition of the moving picture business from the point of view of the exhibitors and the public.

First of all the general condition of the various moving picture houses was made the subject of special observation; then the films were examined with a view to ascertain their suitability or reverse; their condition, the way they were shown, and their reception by the public. In short, Mr. Kleine's object was to obtain an accurate idea of the prevailing state of things for the general advantage, and by arriving at such a basis of knowledge as would enable him in conjunction with those of his fellow members in the trade who have the best interest of the business at heart, to exercise such influence over the moving picture houses as would redound to the benefit of the business and to the advantage of the public.

Moving picture makers, and those interested in the business generally, have before now boasted to us that they never visit these places; our reply was that it was their duty to do so in order to acquaint themselves with the minute details of the business. After all, it is only by a careful study of what the public likes that one can arrive at a sound judgment in manufacturing affairs. It should be said that in this said tour Mr. Kleine was accompanied by Mr. W. N. Selig, who is also deeply interested in the betterment of the business.

We think this quiet work of Mr. Kleine is deserving of public mention as an example worthy of imitation, not only by manufacturers and importers, but also exchanges and others of prominence in the industry, who make it their business to keep in touch with what is being done at the thousands of moving picture theaters throughout the country. The moving picture business has recently passed through a series of very trying crises from which it has emerged clarified, and we think improved. But, to employ the well known simile, it is not yet quite out of the wood, it is still, if we may employ another metaphor, in the convalescent stage, and has to be carefully nursed and nurtured after the rough handling it received several months ago. Therefore, it behooves all interested in the complete recovery and final up-building of the patient to do all that lies in their power to strengthen it in public esteem, by assuring that only good and suitable pictures are shown in suitable houses, to which all sections of the great public may now resort in the absolute confidence that they will see a good, clean, elevating entertainment, at cheap prices, and amidst comfortable and agreeable surroundings.

Selig's—The Great Moving Picture Plant of the West

It is noon of a typical Summer day in Chicago as we enter the handsome offices of the Selig Polyscope Company, on Randolph street. Chicago cordiality greets us on every hand; we are made to feel that we are welcome; in short we have not taken half a dozen steps in Selig Land and we are quite at home. Everybody is frank, good natured and communicative.

We take a seat in Mr. W. N. Selig's private office, and we look down on the floor at all that is left of a quondam friend. It is the beautiful skin of that great lion which stalked so majestically through the famous Roosevelt film and was finally shot by the impersonator of the gifted and gallant ex-President, in the suburban wilds of Chicago. He was a great and popular lion and his end was a glorious one. There his skin lies to decorate the Selig sanctum and to be a monument for all time to the enterprise of the Selig Company.

Mr. Selig and ourselves had much to talk about, for we have this in common: that we both graduated from the same wet plate school of photography. Unlike many of the newer entrants in the moving picture field our host is no neophyte. He knows the game from A to Z. He went through that best of all schools: that of experience, and the result of all this is seen to-day in the proud pre-eminence of the Selig Company.

A resume of the long and pleasant talk that we had with Mr. Selig would make good reading for the readers of this journal. It pleased us by the intimate knowledge in all branches of photography, which Mr. Selig possesses. On the present occasion, however, we are obliged by the exigencies of space to confine this account strictly to the moving picture end of things. And so we at last take a temporary farewell of Mr. Selig and

his lion skin and are whisked off by courteous and attentive guides to the famous open air moving picture plant in suburban Chicago.

It would do the millions of admirers of the Selig pictures an immensity of good to see only the exterior of this great installation. The vast rectangular plant includes several buildings, so that as one approaches it one gets the sensation of things being done inside on a great scale. Long before we get to the door we are conscious of an impression that the moving picture is handled masterfully in the Selig works. The very name of the company in mammoth letters on the outer walls contributes to this effect. The tall buildings heighten that effect. So that as we enter the office we are in a state of wonderment as to what lies beyond those far reaching walls.

We are soon to see. Tom Nash takes us in hand. Tom is the manager of these great works. There is a smile of self confidence on his face as he leads us into the open arena, a smile that proceeds from success and knowledge: success of which he has a full share as manager, and knowledge that success only comes from hard and practical work. That is how we size up Tom Nash.

We think he turns the corners of his eyes upon us, as we look out upon the most amazing scene in moving picturedom. We stand still and probably gasp. Where are we? In a corner of Coney Island? At one of the numerous beaches around New York City? At a Chicago pleasure resort, or where? These are the thoughts that rapidly pass through our mind at the first view of the Selig outdoor moving picture works.

The vast field is dotted with painted scenes; the sides of houses, guns, wagons and such an illimitable and heterogeneous collection of moving picture accessories that the first impression made upon us is that of a country fair. A tame deer rubs his nose against our hand. Three young bears gamble in front of us. There is a stable full of horses. Think of it, moving picture men!

Most wonderful of all is a great lake in which we feel tempted to plunge this blazing hot day. On the top of two lofty wooden structures are men with moving picture cameras, and there are other cameras on *terra firma*. But what are the great crowds of men, of girls and children that are scattered over the field? What are they doing? Enjoying themselves? Evidently. And they are doing something more: they are working at the making of moving pictures: they are the actors and actresses.

We stand and watch one moving picture in the making. The scene of this is a baseball field. Very old men are playing the game. When they started to play that game they were boys, but they have grown old and decrepit through waiting for the return of a striker, who many years before disappeared after striking the ball. Finally, the surface of the earth seemed to be agitated and the striker, also aged and worn, reappears, completes his run, whilst the fossilized players in the field stand round, applaud, and gesticulate. That is the rough idea as it presents itself to our mind. It is all very quaint and amusing and some day no doubt the film will be seen in the moving picture theaters.

From this fine piece of well prepared and acted work we are taken to Selig Lake, at one end of which stands Producer Turner. We all stand around him as, like a general in command of forces, he gives his instructions to the people at the other end. These people, mostly young and high spirited, are a picnic party. It is their mission at a particular part of the scene to seat an old gentleman on a swing, and at a prearranged moment to shoot him into the water. Turner has all the details well in hand, so well in hand in fact, that at the supreme moment, the old boy is shot, as it were, out of a catapult into the lake and swims frantically for the shore whilst the crowd of children set up a deafening series of shrill shouts and hurrahs. We all applauded the wonderful realism and "go" of this wonderful picture. And all the while the handle of the camera has been unflinchingly turned by Maestro Reimers, who has done his part in perpetuating one of the prettiest moving pictures we have seen in the making.

It is almost with regret that we quit the scene of merriment and activity for the interior of the Selig works. We enter the great studio where a company of adult actors and actresses are waiting to play their parts in an interior scene. This studio is large enough to accommodate scores of actors and numerous horses. It is illuminated by daylight or electricity, the latter being of two hundred thousand candle power. We are shown two great cannon; these are to form some of the accessories of a Boer war picture, which will be produced very shortly in Selig Land.

We take a glance at other parts of these remarkable works. A special machine shop is set aside for the making of the Polyscope projector, which is being produced by a band of busy mechanics. In a fireproof vault the stock of films are kept, and we learn that there are several months' supply of negative and positive pictures on hand. In another room we see many girls handling, examining, testing and finishing the positive film before it is sent out to the exchanges. Then friend Nash leads us into gloom, namely into two large rooms illuminated only by dull red lights, in which, as it seems to us, two sets of machines are busily and unceasingly at work. One set of these machines is perforating the film; another set is printing it. The steady, rhythmic click, click, click of these machines tells this story: that each working day many thousand feet of celluloid films are perforated, exposed, printed, developed and dried in Selig Land.

Then we emerge from gloom into a series of developing, drying and toning rooms. The drums are at rest, for this part of the staff, in the recent high temperature, only did their work at night. One glance of the practiced eye assures us that here are all the facilities for handling an enormous output of film. So, still in charge of Tom Nash, we take leave of this busy hive of picture making and are led to the Annex. But what took place in the Annex is, as Kipling says, "another story."

We are more than impressed by the magnificent Selig works. Hundreds of people work there day by day, and they go to make up just one large, happy family. Alike in extent, completeness, variety of equipment and convenience, the Selig works constitute one of the wonders of the moving picture world. Tom Nash and his merry men can produce almost anything there: a battle, a lion hunt, a melodrama, a sporting picture, a comedy, a spectacle of any kind. All is fish that comes to their nets in the way of moving picture making!

THE STORIES OF THE FILMS.

We have hitherto given considerable of our space to printing each week the stories of the week's film releases. That this has been appreciated and of use to our readers, we have ample evidence. But as almost all the manufacturers are now sending, or offer to send, free to the exhibitor, their weekly bulletins, we do not see the necessity of repeating the stories of the films in these pages. Before discontinuing the custom we would like to hear from our readers. We wish to make this paper of the greatest service to them and therefore ask them to kindly give us their opinions as to whether the space could be filled with matter of more general interest.

"PALMAM QUI MERUIT FERAT."

The Moving Picture World has given considerable attention to the producing end of moving picture making and we have had ample evidence that the influence we have exerted has made for the betterment of the business. New talent has been unearthed, latent talent has been encouraged, and the consequence is that there has been marked improvement in this department of the work.

It is only natural that when any producer succeeds in making a popular film, he should indulge in some measure of self-congratulation. Among the gentlemen who have come prominently to the front in this work is Mr. Joseph A. Golden, now of the Centaur Company. Our own pages have born testimony to his skill and ability and we hope to have many more opportunities of paying tribute to his achievements. Recently, by an oversight on our part, pardonable, if not excusable, in the occasional hurry of newspaper production, our pages gave publicity to a statement in regard to Mr. Golden that we believe he himself will deprecate, if not disavow. This statement says: "To him (Golden) must be credited the unusual success of the Biograph Company and their productions, for . . . he had written for them and staged over 400 productions . . . which were all record-making successes."

Homer is said to have nodded, and we must frankly own to have been nodding when we allowed Mr. Golden's press agent to make such a sweeping statement. The success of the Biograph Company, or of any other company, relies not upon the efforts of any individual employee, however gifted, a fact in which we believe that Mr. Golden will concur. The success of any great concern can generally be traced to a master mind, who may remain in the background, but whose influence permeates the establishment and upon whose choice depends the selection of the employees who work out the success of the firm. A moving picture play is the production of many minds: the writer, the producer, the photographer, the workers in the dark room; in fact, the whole staff of a well-organized working force. Therefore, for any one man to claim the credit of any unusual success argues thoughtlessness or an exaggerated idea of their own importance. Mr. Golden has proved himself to be a sketch writer and producer of more than ordinary ability, but he has no doubt learned that there are other things that are necessary in the production of successful films. His present business associates are conspicuous for their enterprise and we are sure that in the future they can well afford to let their work stand strictly on its own merits—after all, the only key to success in moving picture making.

* * *

Too much light in a moving picture theater is a serious drawback to the proper display of the pictures. The other evening, in company, with a friend, we paid a visit to one of the best houses in New York City, Keith & Proctor's, Twenty-third street. The moment we entered the auditorium we remarked to our friend: "There is too much light in the house." And so it proved to be. As we took our seats we could see to read a newspaper that we carried. The effect of this unnecessary volume of light was to degrade the brilliancy of the pictures on the screen, which appeared to the audience to have somewhat of a misty look. Also, the pictures did not seem to be put on with the usual perfection for some reason. Messrs. Keith & Proctor, you have established for yourselves a high standard which your large and steady clientele will demand that you live up to.

Plain Talks to Theatre Managers and Operators.

CHAPTER XV.

SPEED.

The matter of speed is of much importance, but no rule can be laid down governing it. Speed must be left entirely to the discretion of the operator, except that with inflammable film forty feet per minute is as slow as is safe, with ordinary light. Theoretically, the machine speed should be the same as that of the camera which took the picture being projected, but in practice this is often far from true. The camera man grinds out a set speed, supposed to be forty feet per minute, though often he varies widely from the mark. The actors act the scene as seems best to them, but ofttimes when the scene is projected it is discovered they have misjudged the speed of action necessary for best effect. Right here is where a really good operator who closely watches such details becomes of great value, helping out the scenes amazingly merely by changing speed on different scenes. Take, as an example, Pathe's "Faker's Dream." If run straight through at camera speed the film is dull and of comparatively little effect. Where the actors are moving about their speed is too great and while on the various amusement devices of the park the speed is altogether too slow. But by running about a fifty foot speed in the first instance and close to seventy-five in the other, the film creates much laughter, but it is necessary to change speed radically many times on this film. Another example is "A Ride for a Life," by Edison, I believe. If run at normal speed while the auto ride is on, the "Ride for a Life" develops into a howling farce, but if speeded up just as fast as you can run, it is excellent, but as the ride is cut three or four times in its length by other scenes, you have to slow down for each of them or the farce would be reversed. As an example the other way, we all know that the slower the Passion Play is run the more impressive it is. Forty feet per minute is best for it. The only rule for speed, except in starting the machine, which should always be done slowly, is, "Watch your subject and be governed entirely by its action." Twenty-five minutes is the extreme limit of time for 1,000 feet of film. Fifteen to twenty minutes is ordinary time for most subjects, and only once in a great while will you get a thousand foot film that may be run through in less than fifteen minutes—none more than one minute less. Ordinary time for ordinary reels of film is about eighteen minutes. Divide length of film by 60 and result will be about the number of minutes it will consume at ordinary speed.

THE THROW.

There is a misunderstanding among most operators regarding the throw, i. e., the distance the picture is projected. Within reasonable limits the throw has very slight effect on the brilliancy of a given sized picture, provided the atmosphere be reasonably clear. In clear atmosphere the writer would as soon project a fifteen foot picture one hundred feet as fifty. It must be remembered, in this connection, that you are passing a certain intensity of light through the aperture plate. This light is to be distributed over a given amount of space. An open arc lamp, a candle or a lamp diffuses its rays in every direction and over a complete circle, but the light from your lamp, at least all which passes through the aperture plate, is confined to a space the size of your picture. Every bit of light which passes through the film reaches the curtain, save the amount diffused by impurities in the atmosphere, and that for a distance of even 150 feet is very slight. Of course, there is some loss, and if the throw were extended to several hundred feet it might be considerable, but I make the unqualified claim that it amounts to nothing appreciable in 100 or even 150 feet. In fact, some operators claim that a better picture is had at 100 feet than at 50 by reason of the fact that the long focus lens is a better article than is the short focus. When you increase the size of the picture, however, it is quite another story, for you are then diffusing your light over a greater area, and this counts rapidly. With a picture 8 x 10 you cover a space of 80 square feet, while a 12 x 14 picture takes up 168 square feet, or more than twice the area. You are therefore lessening your illuminating power by about one-half with the larger picture, or rather you are lessening the brilliancy in that degree. The writer wishes there was a lens of long enough focus to project a ten or twelve foot picture 500 feet. He would like to try it, and would wager that, given clear atmosphere, he would get a good picture at that distance with the light ordinarily used.

THE ELEMENTS OF ACCURACY IN MOVING PICTURE MANUFACTURE.

By Arthur S. Newman.

(*Continued from page 193.*)

Having glanced in a somewhat cursory manner at the different types of perforating machines, before leaving the subject of perforation, it will be well to look again carefully at the finish of the first operation, or I should say the product—perforated film. I will repeat, "Without good perforation, good resuts, steady pictures, cannot be produced with the type of machinery now in general use."

Perfect perforation requires, first, that each succeeding pair of holes shall be precisely the same distance from its preceding pair as from the pair following; second, that each pair of holes shall be rigidly at right angles to the direction of the film; third, that each pair shall be symmetrically placed between the edges of the film, and, fourth, that each pair shall be equidistant measuring across the film. According to present usage, there should be 64 pairs of holes, and 64 spaces in each foot run of the film. The holes also should be suitably shaped, and cleanly cut.

With a condition of excellence falling, in some particulars, short of the above standard, it is still possible to obtain good—even the best—results as regards steadiness. If two or four pairs of holes be perforated at one operation, it is extremely likely that the resulting film will not stand the test of the first condition above stated, because it is almost impossible to construct multiple discs and punches so accurately that errors cannot be detected fairly easily. The film will of course partake of these errors. We will suppose the spacing mechanism of the machine to be perfect between successive operations of the group of punches; then at every second or fourth hole, as the case may be, the first hole of a series will be at a definite distance from the last hole of the previous series. As each group of two or four holes is produced, by an unvarying arrangement of punches, the same errors—should they exist—will be found in each group, consequently the distance from a certain hole in one group to the corresponding hole in the next group will always be the same amount. Now, this is just the condition which, if fulfilled, will exactly suit the apparatus now in general use. The presumed inaccuracies being continually repeated, and also being equal to the whole picture in the case of the four-hole machine, and occurring twice in the size of a picture in the two-hole machine, will insure every fourth hole being equally spaced throughout the whole length of the film, and the result will be as good as if the perforations had been all exactly equidistant, because the finished pictures themselves will be equidistant in spite of the inaccuracies of the holes. All the machines which are required to deal with the film after it leaves the perforator have the characteristic that their mechanism acts on one part of the film, while the light, for either taking, printing or projecting, acts at the same time on another portion one or more picture lengths removed; and even with the inaccuracies above indicated, this length will be an unvarying amount. To insure this condition, either one, two or four holes must be made at each operation; three holes will not do, the number not being an aliquot part of four holes, i. e., the size of a picture.

Let us now look at the advantages and disadvantages of the different types of perforators. The old "Rotary" is by far the most simple and expeditious, but produces no accurate work. The four-hole type comes next in rapidity of output, and if built on the "guide pin" measuring system will do very excellent work expeditiously; its disadvantage lies in its great first cost, and especially in the cost of its upkeep. If the slides which guide the punches are not kept in first class condition the punches and dies soon wear, and the renewal of these is very costly indeed.

The two-hole machine is not quite so expeditious in turning out work; if on the guide-pin system of measurement the work will be slightly more accurate than that of the four-hole machine; the first cost is decidedly less high and the upkeep considerably cheaper. The one-hole machine is less costly to make, will do the most accurate work, and be by far the most easy to keep in proper order; it also has the great advantage that its gauge can be easily lengthened or shortened, so that negatives can be produced having, after development, the same gauge as the positive film on to which they are to be printed. This, as will be explained when we come to the printer, is an important matter, as it tends to insure accuracy in the printing operation. Against these advantages must be set the drawback of its being the slowest of all machines in output.

Like the other types, to be of the utmost accuracy it must be built on the "guide-pin" measuring principle. It then possesses the good quality that all holes in the perforated film are easily kept equidistant, and the films are less liable to wear or tear when run on the sprockets of the projector, as all the teeth in gear with the film are much more likely to take their share in the pull on the film at one and the same time. We are now ready to deal with the camera and its vagaries and peculiarities, which will form the subject of the next article.

(To be continued.)

THE MELIES COMPETITIONS.

In accordance with many requests, we give renewed publicity to the rules of the Melies competitions, which are attracting great attention in the moving picture field. Mr. Melies offers the following prizes for scenarios for moving picture plays, farcical, comical, dramatic, melodramatic or spectacular: First prize, $150; second prize, $75; third prize, $50; seven prizes of $25 each for the next best scenarios, $175; total, $450.

Ten dollars will be paid for all other manuscripts accepted. The names of the prize winners, if it be so desired by the author, will be printed on the picture. The names of the judges were announced in last week's World.

The rules governing the competition are as follows: All manuscripts must be typewritten on one side only. All manuscripts must bear a single fictitious name or motto and must be accompanied by a sealed envelope bearing fictitious name or motto and with the author's real name and address enclosed. Manuscripts must not be rolled; they must be sent flat or folded. Scenarios must be original and full of action and life. No lines are spoken, the action must tell the story. Competitors may submit as many scenarios as they choose. The competition will close September 5, 1900. All manuscripts submitted are subject to the rules governing this competition. To insure the return of rejected manuscripts, postage covering same must be enclosed. All manuscripts must be marked "For Competition" and addressed to G. Melies, 204 East Thirty-eighth street, New York.

* * *

In reference to these competitions we have received the following letter, which is typical of many similar inquiries that have been addressed to us:

"Relative to Mr. George Melies' offer for prizes for scenarios for m. p. plays, would like to ask just how they are written? Are just the successive scenes and the general plot of the story given, or is it written out completely with all the 'business' and 'lines' for the different characters, in fact, like the manuscript for a regular play? There are probably many of your readers who have good ideas for m. p. plays who do not know exactly how to write the scenarios. J. R. R.

"Savanna, Ill."

* * *

The best thing that our correspondent can do before writing out his scenario or moving picture play is to study the elementary rules of this kind of literary composition. The most useful book on the subject that we know is by the English author, Jerome K. Jerome. It is called "How to Write a Play." It is published in London, price about a dollar; but a copy of it can possibly be obtained of Samuel French, the theatrical publisher, of New York City. There is also another book on the subject by Mr. Price, an American writer. "J. R. R." and our other correspondents had best, therefore, get a copy of one of these books. Mostly moving picture film makers require only the scenes and general plot of a story, but we think they would probably prefer the entire piece, fully written, which is why we indicate the two books that tell how the work is done.

"ROSA ROSETTA"

Is the title of a catchy song which is put on with one of the smartest sets of slides ever produced. The selection of the scenes, the posing of the figures and the coloring are of a much higher order than one would expect to see in the work of a comparatively new concern—for the Climax View Company have only lately entered the song slide field. But they have made good.

MOVING PICTURES IN THE CHURCH.

In order to induce a larger attendance at his services, the pastor of a Baptist place of worship, at Macon, Ga., has adopted illustrated songs and motion pictures in place of a regular sermon. An illustrated lecture is the principal feature of the service. Jerusalem and other Biblical places are shown by moving pictures and illustrated hymns are also sung. If this daring innovation is a success in Georgia, and we see no reason why it should not be, we may surely look for its early imitation in other parts of the country. Why not?

Observations by Our Man About Town.

Labor Day is generally looked upon as the marker for the amusement season's opening and the one soon to be at hand is a magnet commanding the greatest attention. In about three weeks it will be here and then the prospects for the Fall and Winter season will begin to assume shape. Repeated inquiries are made of those who are supposed to be qualified to judge as to what the season will bring forth. The writer has been honored in many quarters by being credited with this qualification and, in an endeavor to justify the confidence, will venture a prediction. The coming year will be the best the moving picture people have ever had. Confidence in this direction has never been more generally expressed nor more firmly justified. Renters of firms are enthusiastic over the outlook. Exhibitors are more conservative, but every one of them is getting ready for business. The hardest part of the Summer season is on the wane. Many of the exhibitors are commencing to reopen their places in the cities and larger towns as a try-out. Whenever the evenings have been moderate in temperature the experiments have been very gratifying. The results do not warrant permanent reopenings, but they have shown the pictures are favorites with the people and when the proper time comes, when people can patronize the auditoriums, the nickelettes, the happy hours, etc., etc., without fear of sweltering, they will be on hand in large numbers with the nickels and dimes. The carpenters, electricians and decorators are now reaping a harvest. Picture places that have been closed for many weeks are passing through pleasing transformations and within the next three or four weeks the doors will be thrown open to the patrons. Many houses are displaying signs announcing that they "will open the latter part of August." Some wiseacres say this is a little premature because we will have a late Summer. They may be right, but all the regular theaters will adhere to the custom that has prevailed for year and years, and the picture houses will fall in line. Business may not be so good for the start, but after Labor Day it will commence to pick up, and by the middle of September the good old times will begin to reappear.

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It is hoped this brilliantly painted picture will not be misunderstood. The pictures will be more popular and bring more revenue to the exhibitors during the coming year than in any preceding one, provided all conditions are equal. Much will depend upon the manager. The one who will make his house attractive and comfortable for his patrons will share in the prosperity. The other fellow is going to lose out. This will be the last season for that other fellow. The small picture hall that rests solely upon the pictures and has no surroundings that invite patronage is a thing of the past. Many of them will not survive the season. Large picture theaters are being located in all sections and are backed with plenty of capital that is being spent liberally. Ten-cent theaters are on the increase. Good vaudeville talent will be plentiful. The five-cent theaters will soon pass away. Increased investments as now forecasted mean high standard of entertainments. The bill boards of the better class of picture theaters will announce some surprising vaudeville numbers. Theatrical agencies have prepared themselves and now make a feature of acts for picture shows. They are also offering the services of professionals to talk with the pictures. It can hardly be expected that five-cent theaters will be able to stand the expense of securing this kind of talent, but in every locality where a house does not produce the goods a ten-cent house will be planted. Men and combinations with ample capital are seeking locations everywhere and it really looks as if the exhibitor who is in the business for a living is doomed to be pushed out unless he is able to keep up with the times.

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During the past two months a number of operating concerns have been formed in many parts of the country and early in the Fall there will be in operation scores of circuits of moving picture theaters, some of them embracing as many as fifty or sixty locations. These circuits will be operated on a basis similar to that upon which chains of stores in the commercial line are conducted. No one place will be expected to make large returns on the individual investment, but the combined surplus of all the places will afford a good dividend on the outlay. The activity in this connection has no doubt been one of the incentives that led booking agencies that have heretofore catered to the straight vaudeville to turn their attention to the moving picture field. It is undeniable that the inroads the pictures have made on the vaudeville houses have reduced the engagements and earnings of vaudeville actors. The forming of the picture circuits opens a new field for these people. While they will probably not be able to get the salaries they received under the old conditions, they will be able to get steady work for thirty or forty weeks in the year. Good pictures and good vaudeville at ten cents, or ten and fifteen cents, is going to make a big boom for the pictures.

* * *

Many incline to the opinion that the introduction of vaudeville acts in houses that have heretofore had only moving pictures is an acknowledgment that the pictures are losing their grip upon the people. In this they are mistaken. There are times when there can be too much of a good thing. The people, the world over, want a change. Everything becomes monotonous at some time or another, no matter how well it may be liked. For this reason advanced vaudeville is now being introduced. And it must be vaudeville of more than ordinary character. If it is not the people will demand that it be cut out and only pictures put on. This was shown in several instances last season where some managers tried to compete with neighboring houses. They put on an inferior grade of vaudeville—amateurs in the business—and the box office receipts showed such a decided drop that they quickly switched back to straight pictures. If a manager cannot put on good vaudeville acts he had better stick to the old line. The public is too keen to be fooled by imitations and will quickly turn its patronage to the better grade.

* * *

Among the features that may be looked for during the coming season in the picture field are lecturettes. I believe that is the name that is to be given them. It is intended to have historical and educational subjects run while a lecturer talks upon them. It is practically a revival of the old stereopticon lectures. This will be a strong feature in lyceum work, but it is intended to introduce it also in the picture theaters. One of the lecturers who is preparing for this line of work has secured extensive bookings. He will create a revival of interest in such subjects as "Napoleon," "Washington," "Nathan Hale," "The Pilgrims," tales of frontier life, "Julius Caesar," "Virginius," etc., etc. Another enterprising fellow intends to book himself for a talk on "The Play and the Picture." His idea is to talk on pictures adapted from, or closely resembling, plays that have become popular and enlighten audiences that may not have seen the original productions on details that are not clearly brought out by the announcements connected with the moving picture.

OLIVER.

A PROGRESSIVE EXCHANGE.

The Film Import Company's New Offices.

The upward tendency of the moving picture industry is manifesting itself in all directions. A marvellous improvement in the condition and conveniences of moving picture houses has been concurrent with the steady growth in quality of the pictures, and the film importers and exchanges have joined in the sumptuary advance with ardent faith in the maxim that whatever is worth doing is worth doing well. They have very properly "put their houses in order" and the result is that to-day the offices and stores of progressive film exchanges are amongst the handsomest in the city.

Notable to embrace the opportunity of showing the world that the exchange section of the moving picture industry is entitled to rank highly amongst modern businesses is the Film Import and Trading Company, of 12 East Twenty-third street, New York City, who are handling the Centaur Company's pictures. We have not seen more tastefully appointed offices and business rooms than those of the Film Import Company. The suite has all the dignity of bank premises, with the decorative effect of an art store. It is certainly calculated to affect the visitor with the importance of the film industry and the design of the company to do everybody justice.

Moreover, the officials of the company are handling the business which they have recently entered with decision, experience and judgment, all of which make for success.

Enterprise and thoroughness strike us as being the watchwords of The Film Import Company, which has in contemplation some striking developments of the moving picture business of which we shall shortly write in detail.

From far away Singapore, Straits Settlements, there has reached us a letter highly commendatory of The Moving Picture World, which is eagerly read by the officers and men of a certain British regiment stationed there. Singapore is well supplied with moving picture theaters, at one of which, recently, the Pathe film, "The Assassination of the Duke of Guise," evoked great enthusiasm.

ON THE SCREEN.

By "Lux Graphicus."

As you will have inferred from my two previous contributions to the "Screen," dear friends, I have, like Ulysses of old, been seeing many cities and strange men. Ulysses, you may remember, during his journeys fell a temporary victim to the wiles of a bold young lady, Calypso. It was a kind of a classical version of "I Love My Wife, But Oh, You Kid." Ulysses probably wouldn't have put it that way; he would have said something in Latin—that kind of Latin which we used to suffer from in our school days, and which we all hated so fervently. Anyhow, Ulysses cut out Calypso and went home to his spouse, Penelope, who, you may remember, dutifully darned socks in his absence.

* * *

Golden haired Calypso smiled sweetly upon me in the subterranean Chicago, but Ulysses-like, I declared for duty. And duty lay along many pleasant paths. Those paths took me through Selig Land. I wonder if my good natured mentor will forget the evening we spent doing the moving picture show round about Randolph street? Chicago men talk enviously of the delights of Broadway, New York. As an observer of life in many of the great cities of the world, I want to say that Chicago can be thoroughly proud of the varied entertainment, which it offers for human delectation.

* * *

I soon got eye to eye with publicity manager, Tom H. Quill, between whom and myself, as members of the Fourth Estate, a bond of sympathy quickly sprang up. In the great republic of letters, democracy is seen and felt at its best. All the world over newspaper men readily foregather, and while I listened to Quill's stories of his experiences, I was congratulating myself on having met a whole-souled, broadminded brother of the pen, in whose hands the Publicity Department, of his company's business, may safely be trusted. So Tom, here's to you, and may you prosper and multiply in the ratio of your desire.

* * *

Then Reimers took possession of me. Camera men are sometimes misanthropic persons, who take a gloomy view of things. And when I heard Reimers was Dutch, and saw him stolidly turn the handle, says I to myself, says I, "I am in for a serious proposition." But Reimers, however serious he may be with the handle in his hand, can't be serious without it, even if he tried. He just bubbles over with jokes. Two of these I wrote on my cuff, for use in the family circle the next wet Sunday afternoon. They would make even a corpse laugh, notwithstanding that they were alleged by other members of the company to have a suspicion of Mr. Jos. Miller about them. Reimers seems to have been everywhere on the face of the globe, to have done evrything and to know most things.

* * *

Th atmosphere of the West seems conducive to good humor. Selig Land is one vast expansive smile. "Wm." himself smiles all the time, so does his brother, so does my nocturnal mentor, so does Tom Quill, so does Reimers, and so, I believe, does Producer Turner, when he is not shouting himself hoarse to his legions of actors and actresses. By heavens, you **must** shout in that big moving picture field, where the animal kingdom disports itself in front of the lens. Rumor has it that in the sacred cause of moving picture making, an elephant is soon to be assassinated there. And that a few hippopotami and giraffes are to be butchered to make a moving picture holiday. So you see, Producer Turner must be a kind of benevolent Nero.

* * *

Let me see, who was that particular young lady, of our classical schooldays, who was all smiles? Oh, I know. It was Niobe. But never mind those dry and dusty classics; let's come down to modern times, and for Niobe read Nash—Tom Nash. Tom Nash is just the smilingest man in Selig Land. He smiled when he met me; he smiled me through the Coney-like field; he smiled me through the works, the dark rooms, the machine shops, the developing rooms, the stables, the studio. Even in the Cimmerian gloom of the perforating room, I could feel Tom Nash smiling at and with me, and finally he smiled me away to Randolph street, where more smiles awaited me. Sunny Jim must have been a native of Chicago, (Ill.).

* * *

To tear myself away from smiling Chicago, required great physician effort. They don't seem to like to let you go. People are glad to see you; and when you talk of having to leave for the East or indeed to some other part of the West, the Chicago attitude is one of mild protest. People seem to say: "If Chicago is good enough to come to, it is good enough to stay in." "Now you **have** come," they assure you, "we want you to stay. There isn't, there can't be any other place but Chicago to live in. We are expanding, we are expansive, there is room for all, there is room for you, so why leave us? Well, if you **must** leave us, come back; come back soon, and stay longer than you did before." That's Chicago, the mighty metropolis of the mighty West.

THE WONDERS OF NATURE.

A Splendid Scenic Film by Essanay.

Due to the short time between the publication of our last two numbers, we failed to receive copy in time for change in some advertisements. We regret this especially in the case of the Essanay Company, as their fine scenic film, "The Wonders of Nature," should have been advertised and also have received creditable mention. The film was made in the famous Twin Falls country, southern Idaho, and is composed of a series of splendid motion views of the famous Shoshone and Twin Falls, and other points of interest in that country. Beautifully tinted throughout, skillfully handled by a competent photographer, this film is truly a work of art.

KLEINE SERVICE AND HALLBERG ECONOMIZER SCORE IN EFFICIENCY TEST.

The United States Government is now installing complete moving picture and stereopticon outfits for the benefit and amusement of both army and navy. Some of the army posts have been equipped and the Kleine Optical Company's Boston office is supplying service to the navy now manoeuvering on the New England coast. The equipment selected is naturally of the highest class and with the latest improvements which can be obtained. The Hallberg Economizer has been installed for the control of the moving picture and stereopticon lamps, and one installation in particular which may be mentioned is at Fort Slocum, New York, where a combination dissolving stereopticon and moving picture machine is used on 220 volts A. C. The Economizer is made to operate two 30-ampere lamps for the dissolver. When the lower lamp is shifted opposite the moving picture lens, by throwing a switch, the Economizer delivers 60 amperes to the lower lamp, as is required for this high-class moving picture work. There is no limit to the application and styles for which this economizer may be made. The only thing that is necessary is to have the specifications relative to the line voltage, cycles, length of throw, size of picture and make of carbon used. The double lamp Economizer is just the thing for the modern theater, as it enables the manager to operate a complete dissolving outfit in combination with moving picture machine, with only one Economizer at the highest possible efficiency and lowest first cost.

LOCAL VIEWS POPULAR.

The Star Theater, Athens, Pa., is making a decided hit with its patrons by using local views on the curtain for illustrated songs, the manager claiming that this is the first picture show to adopt this pleasing innovation.

The surrounding country is particularly adapted for scenes on the song slides, abounding with lofty mountains, picturesque valleys and the beautiful Susquehanna and Chemung rivers.

The operator at the Star, Bob Finch, has proven himself an adept at the art of reproducing nature's tints on the slides and the residents take an unusual interest in observing the beauty spots and popular faces that are clearly allied with home surroundings.

The manager says that the expense of obtaining the pictures is insignificant when compared with the box office receipts.

LAEMMLE SLOW BUT SURE.

The policy of the manager of Laemmle's New York office is to be commended and is an object lesson of business tact and foresight. We have seen film rental people in New York rent a vacant office in the morning and be open for business before night, or at least next day. These mushrooms faded as rapidly as they came into existence. Although Laemmle's has been open a month, not a reel has been rented, although orders have come in. Not until everything is ready to handle any amount of business with assurance of satisfaction will the curtain be lifted. We understand that this may be the opening week.

Comments on the Week's Films.

THE LEOPARD QUEEN (Selig).

Back again in our old familiar seat, in our old familiar theater, studying the pictures, as we love to study them, at leisure and in comfort. And it is a remarkable coincidence, that the first feature film to attract our notice is the Selig "Leopard Queen." This is a character production of the famous Chicago house, in which the wonders of natural history and the tender passion are adroitly mixed with game hunting, foreign adventure and stage life of a kind.

A British ship having foundered off the East Coast of Africa, a girl and her father are among the castaways. After a time the latter dies, and the girl becomes something of a Queen of the Animal Kingdom, controlling and dominating amongst other things some beautiful leopards. By and by into this "Adamless Eden" there penetrates an expedition in search of animals, with the discovery of the Leopard Queen by the head of the party, who falls in love with the girl and she with him. Having successfully demonstrated her powers over the animals, the Leopard Queen and her pets are shipped to Paris; in the Hippodrome of which city we see her going through her performance to the plaudits of an appreciative audience. She seemed a nice girl and the hunter a nice man, and we hope they were married and lived happily ever afterwards. By the way, at the risk of being charged with hypercritism, we must point out that French is the common language of Paris, whereas the bill announcing the performance of the Leopard Queen was printed in English. But this is a trifle.

The Selig Company have worked out this attractive film in their customary lavish manner, and the impression that it made upon the audience at the time we saw it was extremely favorable. The jungle scenes are particularly luxuriant to look upon. The girl and her father act well, so do the hunters and their crowds of dusky auxiliaries, whilst the scenes in the jungle, which include the netting of a leopard, are scientifically staged. Essie, too, the Leopard Queen, shows perfect control over her bevy of leopards, whom she fondles and plays with as though they were merely kittens. This film is not the least of recent Selig successes and its photographic qualities are, if anything, an advance upon what has been done before. All concerned in the production of "The Leopard Queen" are to be congratulated.

THE BETTER WAY (Biograph).

In this charming idyll of Puritan life the Biograph Company make a welcome return to their best vein, for they give us a simple story, well acted and photographed. The poet tells us that "crabb'd age and youth cannot live together," but the Biograph dramatist conclusively proves the contrary. To ease her mother's position in life a young girl consents to marry an old farmer in preference to a young swain. It is a Puritan rendering of "Auld Robin Gray." After the marriage, however, she discovers that she does not love the 'Squire, and as the young lover is persistent, the 'Squire in order to assure her happiness, releases his bride. A somewhat inprobable course for a Puritan to take. She has not gone far with her young lover before his somewhat too demonstrative attentions cause her to turn from him in horror and make her way back to her mother's home. The old 'Squire has not ceased to love the girl, and so reconciliation is possible. It is brought about by willing agents. In a very tender final scene we see the girl on her knees to the old man, who lovingly forgives her, and so it is to be supposed happiness is in sight.

What we liked about the story was the clear and convincing manner in which it was told. The acting, too, was something superb. The four leading characters, the girl, her mother, the old man, the lover, played their parts with such earnestness that all illusions seemed lost to us, and the thing itself looked like life. The staging and the photography of the piece were exceptionally fine, and altogether we look upon "The Better Way" as another Biograph triumph, which will enhance the company's growing reputation as producers of American film drama par excellence.

"Humble Heroes."—A Raleigh & Roberts depicting the effort exerted by a humble mail carrier to perform his allotted task in the bitter cold and the deep snow of Winter. And when he falls, breaking his arm, his daughter takes the undistributed mail and finishes the route. The story is not sensational, yet there is a tender pathos about it which cannot fail to interest because it represents the honest effort of men and women to perform their work regardless of obstacles. The setting is to be especially commended. One seldom sees better rendering of snow scenery, the snow in place of being staring white having texture and strength. Some of the views were veritable pictures and deserve numerous repetitions for that alone. Altogether this is an inspiring film and may well be included in any programme.

"Mishaps of a Policeman."—A film released by Harstn & Co. representing the difficulties of a policeman who seemed determined to make mistakes, no matter how hard he tried to perform his duty properly. It must be said, however, that the picture possesses little point and one really does not understand what his superior officers ordered him to do. Technically there is no fault. But the story is obscure.

"The Vengeance of the Lion Tamer."—A Harstn & Co. release which has strong dramatic elements. The jealousy of a lion tamer leads him to entice the woman into the den of lions and leave her there to be devoured. The lions attack her in plain view of the audience, but are driven away and she is rescued from her perilous position and finally recovers to wed the man of her choice, while the tamer is carried away by the officer. Aside from this sensational episode the picture has little interest, but such a blood-curdling production as that one scene is certain to attract attention. The photography of the film is scarcely up to the standard, though the interiors are difficult and much of the night scenery is hard to manage so as to give the appearance of night and yet make a clear picture. The film will be popular because it furnishes a thrill, which is what the average person likes.

"The Spanish Girl's Revenge."—A Phoenix which keeps the audience wondering what the end will be from the time it appears until the close. The title leads one to expect something that might be objectionable in the way of murder or suicide or something else gloomy and disagreeable, but really the film presents a high class comedy. It is not too much to say that it is one of the best comedies that has appeared on the screen in a long time. And not until the disappointed burglars open their bags far out on the prairies and discover that their money has been exchanged for iron washers and bits of paper is the story understood. There are numerous funny and, at the same time, dramatic situations and in each instance it seems as though the time had come when blood was likely to flow, but some absurd turn is given to the affair and no one is hurt. The film is good technically, the only objection being the obtrusiveness of the painted scenery. "The Spanish Girl's Revenge" is a welcome change from some of the silly pictures that are shown as comedies and the Phoenix people are to be commended for their good work. The suggestion is made, too, that they follow the same high class comedy type. They are such a change from many of the others that they will be popular wherever the people are given an opportunity to see them.

"Laurels."—A Gaumont illustrating different varieties of laurels, such as the schoolboy laurels, the sovereigns' crowns and the reward of the winner in ancient times, the real laurel wreath. The pictures are delicately tinted, and while they admit of no particular strength in acting, being records of the crowning of different classes of people with varying laurels, the series is entertaining and leaves a pleasant impression. The pictures are technically good and the idea of framing each one in a laurel wreath adds to the effect.

"A Long Reach."—A comedy from the Gaumonts which turns upon a policeman who had an exceptionally long arm, which enabled him to perform certain remarkable feats in captures and otherwise which would have been impossible for one less favorably situated. Many of the situations are comic, and the entire picture is amusing and entertaining, without descending to silliness. Technically there is little to be desired.

"Maid of the Mountains."—An Essanay drama based upon the search of revenue officers for a certain illicit still. The deputy sent to investigate and discover the still falls in love with the daughter of the chief operator and dallies away two weeks without accomplishing anything, and would have done nothing then only he was called to account very sharply by his superior. The audience is treated to a series of interesting pictures, including some good scenery among the woods and mountains, a part of which is a cave in the rocks in which the still is located. The girl warns the deputy that he is discovered by the operators and because she does this is turned out by her father. The deputy discovers her crying on a log in the woods, and the usual thing happens. He takes her back to her mother. Then comes his sharp reprimand and the information that his superior is coming to investigate. That complicates matters seriously and gives the deputy an opportunity to tell the girl he is going to do his duty. Then the girl does hers and warns the men that the marshals are after them. Her father escapes, but all the

rest are captured in their cave. The climax comes when the deputy follows the girl and her father to their home and is about to put the handcuffs on him when she steps between. After considering for a moment he throws the handcuffs on the floor and tears off his badge and hurls it away from him, clasping the girl in his arms. This picture could well have been called between love and duty, for that is really what it amounts to at the end.

"Pompey's Dream."—A Pathe which gives a striking illustration of the adventures which befell one Pompey who came home drunk and laid down to sleep it off. His experiences in heaven and hell are very vividly shown and the terrors which beset him in the latter place are so strougly impressed upon him that he smashes every bottle in sight as soon as he wakes up and swears in his wife's embrace that he will drink nothing but water henceforth. And really after undergoing such harrowing experiences there is small wonder that he makes this emphatic vow.

"The Sacrifice."—A short drama from the Pathes which is strong and exceptionally well acted. It is a story of duplicity on the part of a man who is making love to two women at the same time, of a starving tramp stoned and driven away for clutching a piece of bread from the hands of a boy, and his rescue by a determined woman. He, in turn, actually worships her, and when he sees a man whom he has before seen making love to another woman go away with his divinity, he follows. He informs the first woman of the duplicity and she follows the couple, only to see that the tramp's story is true. The climax comes when she raises a knife to stab the woman who has stolen her lover. The tramp steps between and receives the blow, saving the life of the one who befriended him. The story is not complicated and has the objection that it deals with a species of duplicity which might better be left off the screens, yet it seems to interest. Such occurrences are common enough, perhaps, but few like to admit it. The scenery in the film is unusually good, even for a Pathe, some of the picturesque setting being far above the usual order. The picture is strong because it is simple, and it is not difficult to follow the story to its conclusion. Perhaps it is sufficient that the woman who befriended a homeless tramp should owe her life to his intervention. It well illustrates the irony of fate and to that extent is additionally interesting.

"Apprentice Boys at the Newport Naval Station."—In this picture the Edison Company has given a good idea of one of the physical exercise drills and the drilling in landing and attacking through which all the apprentice boys in the navy have to pass before they can go on board the government ships. Inasmuch as it is a record film, educational in its character, it requires no special criticism. Such films are useful, however, and afford opportunity for thousands of people to see and understand about such things who could never see the practice at the station. Wherever a film like this is shown it is sure to increase interest in the navy and that is important. They have a patriotic influence as well as an educational value, consequently they serve two purposes effectively. The motion picture is destined to go hand in hand with the school book and the newspaper in the education of the masses.

"The Coward."—An exceptionally strong drama from the Edison studio based upon De Maupassant's story of the same name. It is hard to make the real strength and beauty of dramas of this character understood unless those who read the criticism have likewise read the story. Without a knowledge of what has been written it is almost impossible to understand the drama. And De Maupassant was a master of the short story. His delineations of varying types of character were even more vivid than Poe's and his stories are exceptionally effective for this reason. In this one the interest centers around a man who has been challenged to a duel, and his mental processes are described as the clock ticks off the hours through the night. The actor who does this in the picture has interpreted the part well. His expression, his movements and the hesitation which affects him are all strongly delineated. At 3 o'clock in the morning the expression on his face is horror and when a few moments later a flash is seen it is well understood that he has not waited for his opponent's pistol to do its work. He has done it himself. And when at dawn the servant enters and throws back the shutters, there he lies dead, one hand resting upon a skull which had fascinated him strangely during the working out of the drama in his mind during the night. Not alone the acting, but the staging and the photographic quality of this film are excellent. The tonal qualities have scarcely been surpassed by the Edison people and the staging of the picture is as good as any they have ever done. A drama like this is well worth while, but there is some question as to whether they are understood by a majority of those who see them. It requires a considerable knowledge of literature to follow some of the pictures which are shown, and which are better than the ordinary. And it is to be feared that a majority of those who patronize motion picture shows are not familiar with this French author's work. It is certain that many near the writer did not understand this picture and wondered what it all meant. The delineation of the mental processes of a man who becomes a coward when contemplating an approaching duel requires exceptional ability and a thorough knowledge of artistic possibilities, but there is always the probability confronting the producer that when his work has been accomplished, and he has brought out a masterpiece like this, that only a comparatively small number will understand and appreciate it. The Edison Company is to be commended for its work on this film and it should find a place wherever a high class picture is wanted in a programme.

"Traced by a Kodak."—The Kalem actors have woven a neat story around an accidental face in a Kodak picture. This isn't the first time that the Kodak has proved an able detective, but it is the first time that the idea has been worked out in motion pictures. It is a good drama, well acted and with all the possible dramatic interest developed. The heroine of the piece, a little girl, who is presented with a pony on her birthday, which is afterward stolen, deserves high praise for her work. It is exceptionally good, being sufficiently alive to be interesting without appearing strained or unnatural. The pony might well be commended, too, since he performs his part perfectly. The rest of the actors are merely accessories, the whole story centers around these two. There is a deal of silent sympathy when the little girl starts out, picture in hand, to seek for her lost pony and the impulse to congratulate her when she discovered it, is very strong. The punishment of the perpetrators of the deed is assured, which relieves one of the feeling that one really ought to take a fall out of the Gypsy. Along with the story goes good acting, as has been said, and the staging of the play is beyond criticism. It is not overcrowded and it is sufficiently well done to maintain the interest. The photographic quality is good, in all excepting one scene. Where the little girl appears on her pony in the closing scene the picture is weak, appearing as though it were blurred, but elsewhere it is clear and has full tonal graduations without the harshness which sometimes mars outdoor pictures. The actors are to be commended for allowing only the pony to be stolen. Some would have had the little girl stolen too, a feature which would not have added to the attractiveness of the picture and would have given it a touch of gloom which would have injured it seriously. While stealing ponies is not to be condoned, it is far better than stealing children, and the writer fancies that most audiences will agree with this sentiment.

"Lochinvar."—From the Edison studio comes an illustration of Scott's stirring ballad, and one must say at the start that the pictures help to a better understanding of the familiar lines. The ballad is stirring and the pictures are alive with energy and intense interest. Everyone knows the poem, how young Lochinvar came out of the West and under the very eyes of all the guirds in the castle carried away his bride. The producers exercised restraint in some directions. For example, the audience is not treated to a long chase to prove whether they are fleet steeds that follow. On the contrary the couple ride leisurely away and the knights follow quite as leisurely. The scene shifts and the couple are seen entering a monastery and when they have come out they have been wedded. The father and would-be bridegroom arrive just in time to congratulate them as they come from the altar. As Scott left it the bride and groom were never seen again, but in this instance perhaps dramatic necessities forced the meeting at the close. The staging of this piece is excellent. There is little to be desired and it must be confessed that the action causes a feeling of exultation, though the exit of Lochinvar and Ellen is not managed as spectacularly as it might be. One has to follow closely to see them when they go, yet this is the most important part of the piece and might be emphasized without injuring the balance of the drama. The photographic quality of the film is good, with the possible exception that it is a trifle dark in places.

"The Tobacco Edict."—A scene from the history of New York dated 1648 and reproduced by the Edison Company. The governor has posted an edict against smoking tobacco in the province. William the Testy actually issued such an edict, but it has remained for the Edison people to give the reason. His wife seized and broke his pipe and in his wrath he issued an order that would make every other man in the province as unhappy as himself. The spectacle of the revolt,

when the imperturbable burghers assemble and proceed to smoke him out on his own doorstep is comical enough and when his wife discovers him smoking a pipe, which is held by one of the burghers, she tears up the edict and retreats from their gaze. The costumes and the old Dutch buildings of New York are faithfully reproduced. It is a short, but satisfactory picture.

"The Tragedy of Meudon."—A Pathe film d'art which will unquestionably take high rank in the silent drama. Perhaps nothing better has been done in some ways, though other pictures might please better than this, which has a murder and a death from remorse to make its details more or less harrowing. Three among the leading dramatic artists of France were selected to act the parts. Mme. Aime Tessandier, of the Comedie Francais; Mr. Varennes, of the Theater Rejane, and Mlle. Barat, of the Atenes, Paris, are the actors and its is unnecessary to say that the play seems to be more than a picture in their hands. It seems more as though the events portrayed were actually occurring before the audience. The story is one of those domestic tragedies which are not uncommon here. A daughter-in-law is assumed by the son's mother to supplant her in the son's affections. Murder follows as a result of this unreasonable jealousy, which is charged to the son, though really the mother is guilty. Just as the son is about to go to the gallows the mother confesses and saves him. He returns home to find that his mother in her remorse has suffered a stroke of paralysis and is beyond human aid. As the officers come to arrest her she falls dead in her son's arms. It is difficult to describe the power of the acting in this drama. The facial expressions, the gestures, all are parts of one of the msot attractive pictures seen in weeks, even though it has a succession of horrors. Perhaps this proves that it is not so much that tragedy is offered, as it is the way it is offered. In this instance so good is the acting that one lives the scenes with the participants and it seems to follow as a natural sequence that certain events must occur. It is difficult to see how the picture could be improved. The staging, the photographic quality, the acting are all parts of a harmonious whole which should be seen by every lover of moving pictures. Further, those who are preparing scenarios or are forming companies to act the silent drama should study this as a model. It seems perfect in every sense and may well be considered as the acme of the motion picture art. The scenario is simple, affording proof that it is not complicated and unnecessary scenery which makes a picture. Quite the contrary. It not infrequently mars it. In this instance the scene is laid first in a butcher shop, then in the simple home of the characters, and in each instance the staging is in accord with the sentiment of the piece. The manager who adds this to his programme will score one success.

"The Betrothed's Nightmare."—A picture without a manufacturer's mark, but possessing considerable technical merit. It is difficult to understand some of the scenes, since the sub-titles which should make them clear are missing. But there is a good deal of magic, showing mysterious appearances and disappearances, and one might well call it a nightmare. It could scarcely be called anything else. The most objectionable feature, where it was seen, was the jerky movement of the figures due, perhaps, to faulty operation of the machine. But whatever it was, the pictures were hard to follow because of this.

"The Power of Love."—A Centaur film which has strong attractions and won applause from the audience. It is partly laid in the West, and there is a holdup of an overland stage which is photographed so clearly and at such close quarters that it has a realism not often seen in a picture and one watches with breathless interest the operation of relieving the passengers of their valuables. Then when one of them breaks away and goes after the bandits, securing his valuables and some others, and drives one of them back in at the end of a rope, there is enthusiasm. A love story runs through it and when this same spirited young man returns, wealthy, to claim his sweetheart he finds her father in financial difficulties, which he immediately relieves, and the would-be bridegroom slinks out of sight forever. The picture is strongly melodramatic, but it is good, nevertheless, and holds the interest without any opportunity for losing it. The technical quality is good, with the exception of two scenes, which are a bit dim, probably because the photographer underexposed his film, and the action is lively and vigorous enough to suit anyone.

"The Treacherous Policeman."—A Hepwix, in which an officer is openly charged with treachery in attempting to fasten a crime of one upon another who is the accepted lover of the girl to whom the policeman attempts to pay attention. There is some interest in the working out of the plot, but it seemed to be out of place to charge any policeman with this type of treachery. Technically there is little to criticise, most of the scenes being clear, even where there is considerable brisk movement, but the sentiment upon which the picture is based is scarcely satisfactory and mars the whole performance.

"My Wife's Gone to the Country."—Seldom does one hear such continuous laughter as greeted this film from the New York Motion Picture Company. It is a story of what a mere man attempted to do when his wife departed for the country, and the humorous situations in which he placed himself kept the audience more than pleased. They were laughing loudly all the time and the picture closed amid ringing applause. His attempt to prepare his own breakfast, after wrecking a room in a search for a clean shirt and a lost collar button is funny enough. And the kitchen is a wreck, too, when he gets done with it. And so on through the list. The photography could be improved. It is weak most of the way through, but the fun is so palpable and pleases the average audience so forcibly that the poor photography is overlooked. It is a comic which ought to make a hit everywhere. It is an illustration of the numerous jokes and innuendoes which are made about the man who is left alone in town while his family is away.

"Her Favorite Tune."—A Phoenix film which brings the tears to the eyes at the beginning and ends happily, thus removing the stigma which usually attaches to sentimental pictures of this character. To see a little girl blinded by a toy cannon is not pleasant, yet the accident is admirably managed here. Likewise it is scarcely pleasant to see her grandfather's opera rejected when he apparently needs the proceeds. Then the little girl is stolen, following an accident to her grandfather, and later he is seen wandering from house to house playing her favorite tune upon his violin in an attempt to find her. A wealthy lady hears his story and tells him to bring the little girl to her, which he does shortly after, when he finds her through playing that tune. Then come the pleasant features. The girl's sight is restored, the grandfather's opera is accepted and there is a joyous ending to what began as a gloomy picture. The technical qualities of the picture are satisfactory, excepting in two interiors, where the photography is dim due, probably, to poor lighting. The acting is quite satisfactory. In fact, the Phoenix Company seems to have capable actors. The work of the child is especially to be commended and the acting of the grandfather is better than the average. It is a good film and will add to any programme.

"The Good Shepherd."—A Raleigh & Roberts picture which is short and represents merely a shepherd's work in caring for sheep among the mountains. It has no dramatic attractions, but the scenery is rugged and not unattractive, while the spectacle of climbing steep mountain sides searching for lost sheep and bringing them down is interesting. Photographically there is nothing to criticise.

"The Orphan of Messina."—This picture had no manufacturer's mark, but whoever it is that produced it he made a mistake in some particulars. While the last part is good, the advisability of showing a cemetery may well be questioned. One doesn't like to pay his money for the purpose of attending a funeral, and that is about what the first part of this film amounts to. The last part, where the couple who have buried a child, adopt an orphan in Messina, is good and the gloom which covers the first part like a thick cloud is somewhat dispelled, but it is impossible to overcome the depressing influence of that death bed and the cemetery. It is clearly not what motion pictures are for and it deserves to be relegated to those places where undesirable films are located after being tried on a long suffering public.

"Mr. Jones' Burglar."—A comedy from the Biograph studio in which the ever delightful Jones family give another of their laughable exhibitions. This time Mr. Jones goes out on business and after trimming the crowd at poker goes home to his wife long after the hour set for his coming and about seventeen kinds of trouble are waiting for him just inside the door. Luckily he discovers a frightened burglar and impresses him into a scheme by which Mr. Jones performs a great hero stunt and succeeds in pacifying Mrs. Jones. It would be difficult to conceive of a better acted or funnier series of pictures than the Biograph's Jones combination and this film will add to the already delectable list. The humor is manifest and the action and photography are so good that they help materially in developing the funny subject. Mr. Jones is to be congratulated upon his successful elusion of the watchful Mrs. Jones.

"They Would Elope."—A Biograph comedy which illustrates the difficulties of a young couple who misconstrued

the action of the girl's father and decided to elope because he made sport of them. And the trials through which they go in trying to escape from the irate father, who quite contrary to their expectations hasn't the slightest objection to the wedding and invites all the neighbors to assist in decorating the house and providing a worthy celebration when the young couple return looking for forgiveness. But they never go to the minister's, and returned home before any wedding occurred. Luckily there was a minister among the guests and he quickly supplied the deficiency. It was a very woebegone, bedraggled couple that stood up before him, but they were plainly very happy and everybody had a good time. The film is in the Biograph's best vein and technically is even better than their excellent average.

"The Newest Woman."—A Lubin comedy designed to make some of the more progressive women, the extremists, ridiculous, and it succeeds admirably. The action is good and the denouement sufficiently unexpected to add to the picturesque humor of the piece, which is really little more than a skit. But like all the funny things that come from Lubin it is funny and the end is the signal for hearty laughter all through the house. The photography is good, even the difficult interiors being clear and well defined.

"The Drunkard's Child."—A touching drama from Lubin which deserves a long run because of the warm-heartedness which it illustrates and the good will which it generates. The story is simple. A crippled boy is left an orphan by his mother, with a drunken father to worry him, but he is rewarded for his honesty in returning a pocketbook by the friendship of a philanthropic old gentleman who finally adopts him and takes him to his home and heart. The child discovers a burglar entering the house, who proves to be his own father, and is shot by the constable who comes on the child's report to arrest him. There is lively action, which seems perfectly natural, and there is plenty of good sentiment to make the drama interesting. The staging is satisfactory. The acting is easy and without artificial movements and the photographic quality is quite satisfactory. It is an excellent picture, without being great, and will please. The protection of a crippled child will appeal very strongly to a large number of people, no matter what their station in life.

"A Woman's Way."—An interesting little drama from the Vitagraph studio which illustrates how a woman succeeded in deceiving a young man into falling in love with her, thus fulfilling the terms of his uncle's will, and at the same time securing an excellent wife. It is one of those pictures which appeal because the story is simple and well acted, while the technical quality is sufficiently good to support the other qualities. The picture is active enough to hold the interest and is happy enough not to cover the screen with gloom and clouds.

"The Two Pigeons."—A Pathe film which illustrates again the folly of a girl who left a true lover in her country home to follow a man who displayed his riches who, when he tired of her, sought another. She goes back to her former love, is accepted by him, the past is forgotten and they are supposed to live happily ever afterward. The photographic quality of the film is good, like all Pathes', while the story is familiar and simple enough to be interesting. The ending is different, in that the young woman is not indignantly spurned when she returns. This adds to the interest and gives the picture a happy ending.

"Arabian Pilgrimage."—A Pathe production of the Arabian pilgrimage to Mecca. It is clearly photographed and gives a good idea of the pilgrims and their march to the shrine of their patron saint. For this reason it possesses much educational value and is interesting to the general audience, as all films depicting little known scenes and life are interesting.

"Baby Is King."—An excellently photographed and acted Urban picture designed to emphasize what everybody already knows about the tyranny of King Baby. This one gets everything he wants, which is better than most babies do, and finally condescends to go to sleep. It is a neat picture and well worth seeing Pictures of this type are always attractive. Children are always pleasing and the smaller and more tyrannical they are the better the audience likes the picture. A good many live over their own experiences in watching such a film on the screen.

"The Hidden Treasure."—An Urban which varies an attempt at suicide by allowing the young man to hang himself from a rafter, which breaks and a hidden hoard of money is thereby disclosed. Then the parents of the girl he wanted to marry think he is quite the proper bridegroom and a wedding follows instead of a funeral. The audience can think themselves fortunate, since many funerals have been offered them during the past three months on the motion picture screens of the country, and to escape one is indeed a relief.

THE LECTURES.

Considerable improvement has been noted in the lectures the past week, the only objection being the tendency to divide one long lecture into six parts. One was on the immigration to the United Staates and was excellent in every respect. Several of the parts were liberally applauded, as the lecture closed, an unusual demonstration for a lecture.

The slides for the lectures are technically better than they used to be, but in not all instances do they adequately illustrate the text. Perhaps this is a minor fault as long as they do not conflict with it and are reproductions of the scenery of the country or city described.

"Paul Revere's Ride" was given one day with numerous excellent slides, and this week one house has been running a lecture on Norway which is unusually well illustrated. Slide makers are doing better work all the time and the slides offered now are technically much better than ever before.

THE 101 RANCH—WILD WEST.

Here is a motion picture, or a series of motion pictures, which have the flavor of the typical Wild West. Here are Indians, cowboys, wild steers and a bull fight. Surely this is excitement enough for one number.

The illustrations open with a series of good slides, depicting various scenes upon the ranch above mentioned, which is said to be located in Oklahoma. But of course it could be located anywhere else if desired. The pictures are much the same all over that interesting region.

Then comes a eulogistic talk about William Pickett, who went down to Mexico City and before 25,000 hostile Mexicans beat out their favorite infuriated bull with only his hands to fight him with. This Pickett is said to be a plain American cowboy and his desperate battle was merely for life, while the bull, a real Spanish infuriated beast, had his reputation to maintain. Consequently it looked as though the cowboy would get the worst of the encounter.

Before the infuriated bull was turned loose in the arena there were numerous stunts by the visiting cowboys, all of which are more or less familiar to those who have seen motion pictures. Everybody was impatient to see Pickett and the bull have it out. At last, after a stage coach was held up, it was announced that the bull and Pickett were about to have it. And they did. Here is a motion picture of the contest which is well worth while seeing. It is exciting enough and there is tense interest while it is going on. The picture is good, too, even though the movements of the bull and his clinging opponent are rather sudden in spots. And finally the infuriated Spanish bull is permitted to save his face by the rescue of Pickett from his perilous position. The whole 25,000 cheered the bull for his escape from the clutches of such a monster as the American cowboy, but no one had a word of commendation for Pickett. It is clearly true that the sympathies of the Mexicans in that instance, at least, were with their favorite infuriated bull. It is hoped that this will not be made an international incident. The bull may well walk out of the arena with his head and tail held high. He was extremely fortunate to escape without having both amputated.

The technical qualities of these pictures might be better, but perhaps the conditions under which they are taken accounts for the dimness in some of them. They illustrate types and incidents which are fast becoming history and for that have an educational value.

CHICAGO TO THE FORE.

It is optimism, optimism, optimism all the time, in the great Western city of Chicago. There, according to our recent experience, they neither talk bad times nor think bad times. They do not think depression. Frankly, we do not think they know the meaning of the word. During our all too short visit, we were conversing with a friend there about dietetics and cognate subjects. We incidentally inquired of him whether he ever suffered from indigestion? His reply was short and to the point: "Haven't time to think of it."

In the recent spell of hot weather some of the smaller moving picture houses, in outlying sections of Chicago, closed down, but in the busier parts of the city all the houses were in full blast, and there seemed little evidence of Summer slackening. The talk was all of an early resumption of full activity, and the outlook for the Fall and Winter is a prosperous one. By the time that this copy of the World is being circulated out West things will be on the hum again.

New theaters on a grandiose scale are being opened up in the city, and it is the evident intention of Chicago to take the lead in magnificence of structure. The tendency is to-

wards specialization. The time has gone by when any old shack or store would be considered good enough for a moving picture house. Chicago, therefore, has a perfect grip of the situation and modern requirements.

We heard the same story of progress and enterprise, in some of the smaller cities, such as Beloit, Madison, (Wis.), and Milwaukee. The moving picture theater in these and other cities of this section of the West has so firmly established itself in popular favor that its possibilities and prospects are discussed amongst people at large with an interest equal to if not exceeding that of the regular stage.

We felt some personal gratification at the fact that, whereever we went, and no matter upon whom we called, the familiar pink cover of The Moving Picture World was always in evidence. No other publication of the kind seems to enter into the scheme of things out West. For instance, the first person whom we struck on the train going west from Chicago was a highly intelligent moving picture operator, whom we soon discovered to be a careful student of Mr. Richardson's articles. Again, in the capital city of Madison, Wis., the stories of the films, which we publish week by week, are read with as much avidity as a serial novel. So it goes all along the line.

We had a long and interesting talk with Mr. Jos. Hopp, of the Western Film Exchange of Chicago whose outlook is bright and progressive. Even in the torrid weather of mid-August, there were signs of high pressure work in this exchange. It really seems as if Chicago not only has no time to think of indigestion, but also none to devote to leisure or such frivolities as vacations.

Activity also reigned round about the Chicago Film Exchange, which has recently opened a branch in New York City. This company features the Phoenix films, to the good qualities of which we are early making special reference.

CORRESPONDENCE.

August 10, 1909.

To the Trade:

Due to an unfortunate breakdown in the Centaur printing plant, we are compelled at the last minute to delay release of "The Blacksmith's Daughter," advertised for August 11, until some future date, notice of which will be made in The Moving Picture World.

Next week the "Lost Letter" will be shipped, as advertised, on August 18. It is a fine film story, and is sure to increase the present splendid demand for Centaur film.

Very truly yours,
FILM IMPORT AND TRADING COMPANY.

THE OPERATORS' UNION.

New York City, August 13, 1909.

Editor Moving Picture World:

Dear Sir—On behalf of the members of The Picture Machine Branch of Local 35, I. A. T. S. E., I wish to thank you for the courtesy and kindness you have shown our organization by inserting the various news items which have appeared in your very valuable paper from time to time concerning our organization.

It is the aim of our Local to obtain the very best operators to be had, as fellow members; any applicants who may desire to become "one of us" will be heartily welcomed.

Yours respectfully,
I. G. SHERMAN, Recording Secretary.
Picture Machine Branch, Local 35, I. A. T. S. E.,
102 Third avenue, N. Y. City.

THE CARE OF THE REEL.

Minneapolis, Minn., August 19, 1909.

Editor Moving Picture World:

Dear Sir—August 7 edition of your publication has just arrived, and as usual I have read same carefully, and I wish to reply to your editorial under the heading "Suggested Improvement for Reels." The complaint that Mr. Richard P. Grieve has made as to the condition of the film at the beginning and end is one thing that I have had to contend with and worried a great deal over. We have been constantly working on a remedy for this trouble, but as yet I cannot say that we have made any great progress. For the life of me I cannot figure out how the enlargement of the hub of the reel will give you any better results. I firmly believe that Mr. Grieve has been dealing with the strict reel system. This we discarded months ago, and now in place of leaving subjects on the reel continually, we split them and change them about; thus the subject that goes out to-day first on the reel will, when it is returned and sent out again, be in the middle of the reel. This sort of evens the proposition up, and I find that it is helping the cause a great deal. Besides this, if a long strip of leader is left on the reel at the beginning and end, I believe it will give just as good results as if you used a large axle for the reel.

I am not at all enthused over the suggestion of the possibility of the 12-inch reels becoming a standard size. It would mean that a great many exhibitors would be compelled to purchase new magazines besides rewinds and take-ups, etc.

Please consider the above suggestion and address Mr. Grieve and ask him to try changing his subjects around for awhile, and using good long leaders on his film, and I believe that he will find some remedy for his worries.

Trusting the above will meet with your consideration, I remain,

Cordially yours,
JAMES V. BRYSON,
The Laemmle Film Service.

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an exceptionally pretty number with great Novelty Slides.

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another knockout comedy number, the greatest of all huckster songs. Both composed by Thos. S. Allen of "Any Rags" fame, and published by Jos. Daly, 218 Tremont Street, Boston, Mass.

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Special Slides Made to Order

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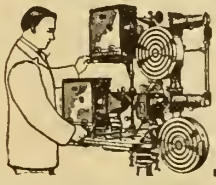

but when you need a Machine or supplies write to us. We are **Specialists on Machines** and **Supplies**, and we can **save you money** and **increase your profits.** C.H.D. writes: "*Making a Big Hit, Business increased wonderfully.*" **Astonishing opportunity** in any locality for a Man with a little money. **Experience not necessary.** Easy to start. **We tell you how.** We sell the **MOTIOGRAPH, Powers, Edison and all other Machines and Supplies.** We negotiate a first class **Film and Song Slide Rental Service.** Write for Catalog.
Amusement Supply Co., 833 Ill. Bank Bldg., 115 Dearborn St. Chicago

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If you want to see your house "packed" every night for a week, ask your nearest Exchange Man to supply you with the **GREATEST AMERICAN FEATURE FILM** the **MOTION PICTURE WORLD** has ever produced—"The Only Authorized and Authentic Motion Pictures of the Great United States Military Tournament" held at Camp Taft the week of July 5th to 10th, Toledo, Ohio. Over 3,000 feet of film, reproducing, with wonderful clearness, The Modern Field Artillery in Action—Lively, Thrilling Drills by the Infantry—Wall Scaling and Skirmish Work—Wonderful Saddle and Bareback Riding by the Cavalry —Modern Quick-Firing Cannon in Action—Engineer Troops Building Bridges and Destroying Them with Dynamite—Signal Corps in Scientific and Instructive Field Work—Hospital Corps Showing How the Wounded Are Cared For—and the hundreds of other "stunts" that will excite your audience to the highest pitch of enthusiasm.

Lively now! Be the first in your territory to exhibit these remarkable pictures. Now is the time to "stock up" on a little "Easy Coin of the Realm."

If your Exchange will not furnish you, let us know the seating capacity of your theater and we will send you further particulars.

Motion Picture Department
United States Military Tournament
TOLEDO, OHIO

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Investigation of the above claims solicited.

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From a Satisfied Purchaser

San Antonio, Tex., August 9, 1909.

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Gentlemen: Some time since, we ordered a package of your Silverine Curtain Coating and on receipt of same we applied the Coating to our curtain, and to say we were pleased with the result is to put it mildly, indeed, for the change was most marvelous, as the pictures now appear in a beautiful silvery light, so different from what they were before the application of your silverine to the curtain. I cannot too highly recommend your preparation.

Yours very truly,
THE MARVEL THEATER CO.,
By B. L. Temple, Mgr.

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Clune Film Exchange, Los Angeles.

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SLIDES THAT ILLUSTRATE THE SONGS

We send out no slides that are in a cracked condition—also none faked from odds and ends, which do not illustrate the songs at all—we ship your entire week's supply in one consignment, at the extremely low rate of 50c. per set per week—time lost in transportation not charged for—records of all descriptions supplied :: ::

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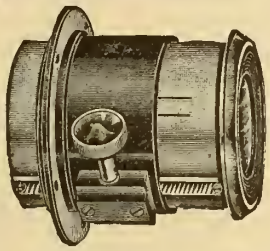

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WRITE US for samples of our plain and tinted titles. We make all kinds of Special Announcement and Advertising slides. Write for our list and prices.

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When your patrons take the pains to tell you that they enjoyed your show! Why? Because it proves that you know your business, and that you are successful in your profession to please and amuse the public. I am just as pleased when I get such letters as this one:

Bridgeport, Ct., Aug. 4, 1909

Mr. J. H. Hallberg
30 Greenwich Ave.
New York City

Dear Sir.

In regards to your Economizer, we have to say that if we ever open another theatre, the first thing we will buy will be a "HALLBERG" Economizer. If you want further testimonials we can give them, and give the figures to prove if.

Yours very truly
Victory & Wood
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WHY? Because it proves that I know my business, which is to save 60 to 90% on your electric light bills, and at the same time give the best light you ever saw. I have hundreds of similar letters from the smallest to the largest theatres from all over the world.

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Write for FREE booklet No. 5W.

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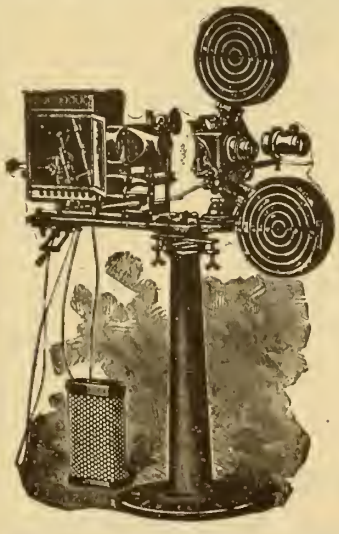

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The rapidity of our new shutter has been so perfected that 30 to 40 per cent. less non-exposure (**which has heretofore caused the tremulous vibration producing so many tired eyes and headaches**) is found in the Motiograph than in any other machine, making perfect brilliancy of picture and sharpness of outline. Together with the **rocklike steadiness** of the **pedestal** the **flicker** is thus entirely eliminated.

Five-cent Theatre and Vaudeville-House Managers increase their bank account with the Motiograph. Patrons who come once will always come again where they know they see the best pictures, positively rest their eyes instead of tiring them, and where all fire risks are removed.

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Headquarters for the finest, largest and most complete stock in the United States. The success of an entertainment depends on never allowing the interest of an audience to flag; patrons who have come once will come again when constgnt change of programme is made.

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CHICAGO PROJECTING CO., E. D. OTIS, Mgr., *Supply Dept.*, 225 Dearborn St., Chicago, Ill.

Stories of the Films.

BIOGRAPH COMPANY.

WITH HER CARD.—A story of a woman scorned. The more we love the nearer we are to hate, and there is no hate as bitter as that of a woman scorned. Treat a woman with indifference and she will cling to you, but scorn her and you have aroused a serpent more venomous than the adder. Randolph Churchill, a Wall street broker, incurred the love of Adele Alletta, a comic opera favorite, and although he treated her with almost cruel sang-froid, she rejected all other suitors in his favor, among whom was Henry Larkin, another broker, who sincerely loved her. Adele, however, was simply a whim with Churchill, and he coldly threw her aside to marry a society belle. This information comes to her in a letter from him, and also announcement of his engagement in the newspapers. He did not know the designing powers of the seemingly light-hearted, frivolous girl, who at once evolved a scheme he little dreamed her capable of. Appreciating the strength and sincerity of Larkin's love for her, he having sought her in marriage most ardently, she writes him of the humiliating insult she suffered from Churchill, begs that he effect his ruin in the market, promising to marry him the day he accomplishes it. Larkin is most willing to undertake the affair, as he had undergone many a heartache on account of his rival and as Churchill's holdings are in open market, he figures the undertaking fairly easy, and feels positive of success. At last the fight is on, the tickers relentlessly and industriously record the diverging currents of fortune—Larkin, upward; Churchill, downward, until at the end of the first day a little short of panic hangs over the office of Churchill. The game, however, is to be to the bitter end, and the next day opens ominous for the victim. He is at a loss to know who is his opponent, and fate leads him to the office of Larkin for help, where he learns the truth of the situation. In desperation he returns to his own office to find the last prop broken and his fortune swept away. His fiancee, the society belle, learns of his ruin, cruelly deserts him, as do all of his so-called friends. Larkin loses no time in informing Adele of the result of the scheme and she comes to the office, where, realizing the extreme woe of Churchill, persuades Larkin to send him back his holdings with her card attached, on which is written, "The game won, spoils returned with compliments of Adele Alletta." These arrive at Churchill's office very timely, for in his desperation he was about to terminate his existence. Adele is true to promise with Larkin, and accepts the situation with felicity, as during the episode her eyes are opened and she sees Larkin's real worth and loves him. Churchill, on the other hand, bows to the inevitable with more than becoming grace as the return of his fortune is the all-important.

HIS WIFE'S VISITOR.—After the exciting elopement of some time ago, Harry and Bessie are now enjoying the seraphic bliss of a conjugal existence in a cosy little Harlem flat. Harry Wright seems to live only to please his wife, Bessie, as up to now they have been inseparable. The boys at the club, however, miss Harry's society very much, for he was always the life of their little parties and so plan to inveigle him to a sociable game of draw poker. Jack Wallace is appointed a committee of one to do the persuasion act, and calling at the home finds Harry quite in the humor. Bessie, though, is much perturbed at his departure, and makes no attempt to disguise her displeasure. Harry, however, goes, promising not to be late. But promises are forgotten in the fascination of a poker game, especially when things are more than moderately coming his way. Eleven, twelve, one is indicated by that chronometrical reminder, the clock, and Bessie is nearly beside herself with rage. "Ah! a scheme. I'll cure him of future peregrinations. I'll make him jealous." So she arranges things to make it appear that she has had a visitor, and a male visitor at that. Placing two chairs side by side at the table, she pours a drop of wine in each of two glasses, placing a cigar alongside. Fine. Oh, but there must be the odor of tobacco smoke. To effect this she, after some difficulty, lights and puffs a few times the weed. Now all is ready to arouse the demon jealousy in the heart of Harry. Two o'clock, Harry, carrying a small size hun, arrives. Bessie has gone into the inner room to await developments. What sounds are those she hears? "Aha! Traitoress, murder, suicide, vengeance," and like ejaculations are emitted, and Harry bursts into the room armed with a shot gun. A fatility would have occurred had not Bessie picked up some baby clothes and pretended to have been working on them. Explanations follow, which make Harry realize what a brute he has been and peace reigns with a promise from Harry to be a good

MRS. JONES' LOVER: Or, I Want My Hat.—We are all cognizant of the fact that our friend Jones is of a jealous disposition, for the little episode at the rehearsal of the Amateur Dramatic Club is still fresh in our minds, but Jones in vindication claims there is no true love without jealousy. Well, here is another incident where the verdure-eyed makes its appearance. A lady friend of Emma calls and leaves a very pretty bouquet of roses, and when Eddie arrives he wants to know where they came from. Mrs. J., incensed at his insinuating question, refuses to enlighten him. Her actions seem convincing, which situation is intensified by the finding of a strange hat in the hallway. As furious as an Othello he rushes about the house, with a sword in hand, to annihilate the perfidious traducer of his home. Mrs. Jones is now alarmed and would have explained if she could, but she was unable to account for the hat or the owner, who is subsequently found. The maid, however, holds the key to the mystery. She had broken a handsome vase and secretly brought in this workman to repair it. Hence the tragedy did not occur.

ESSANAY MFG. CO.

WONDERS OF NATURE IN THE TWIN FALLS COUNTRY, SOUTHERN IDAHO.—In offering this remarkable scenic picture of one of the most majestic and awe-inspiring water phenomena of all the West, we would emphasize strongly the fact that this subject is not an ordinary scenic picture, but an extraordinary feature picture, which, in point of everything, has never been surpassed. This picture will not merely compel the interest of your audiences, but will hold them spellbound from the first foot of the film to the last.

The Twin Falls country, in southern Idaho, is remarkable for its scenic beauty. Out of the beaten paths of tourist travel, the natural beauty is conserved, and Mother Nature, unaltered by human hands, runs riot in gorgeous coloring of green vale, blue lakes and rivers, and virgin whiteness of her snowcapped mountains. The great Snake River, winding like a blue ribbon through fertile green valleys, rises in the mountains of the picturesque Yellowstone. A rushing torrent until it reaches the Snake River basin, it rolls tumultuously through canyon walls, its course broken by a number of great falls, the greater of these being the famous Shoshone Falls and Twin Falls.

Twin Falls is 184 feet high, 24 feet higher than Niagara. It derives the name from the two falls, almost identical in formation and size, and separated by a gigantic rock, creating the picturesque result shown in the photograph. The falls are between high canyon walls and to reach them one must follow a perilous path for three-quarters of a mile through the blind canyon.

Shoshone Falls is even greater in size than Twin Falls. It makes a leap of 212 feet from the crest to the surface below.

Other important features of this picture are the famous Perrine Cascade, Thousand Springs, Great Snowbank Spring, and other points of interest.

Perrine Cascade makes a leap of more than 900 feet, creating a most spectacular and picturesque effect. A wagon trail, following the canyon, winds under the falls, and one in passing has on one side the canyon wall and on the other the crashing waters of the Perrine.

Thousand Springs derive their name from the great numbers of separate springs which spring out of the mountain side, falling several hundred feet to the valley below.

The Great Snowbank Spring is the largest spring in the world, bubbling up from the earth on the mountain side from an outlet some 25 feet in diameter.

Photographically, this picture is superb. Our camera man, who visited these scenes in the early Summer, risked life and limb in obtaining some of the views shown in this film, and the results are better than we can explain. From an artistic point of view the film cannot be excelled. Approximate length, 1,000 feet.

GAUMONT.

(George Kleine.)

DUST IN HIS EYE.—A gentleman on his way home, as he passes a maid cleaning a rug before her door, has the ill-fortune to catch a particle of dust in his eye. The maid assists him in an attempt to remove it, but they fail to succeed.

His vain efforts to secure relief from the pain occasioned by the mote form the material for some very interesting comedy as he pleads with every passerby to help him and they all fail.

He interrupts two sweethearts in their little chat. He requests a man who is smoking to "blow the dust from his eye." This party, bothered by the request, fills the pained organ with smoke. When two policemen, of whom he requests aid, attempt to assist, they blow one another to the ground. Bystanders in a public park next try to help. Here a crowd soon collects, while cyclists and automobilists use their pumps to no purpose.

His next plea is made to an athlete of huge proportions, who blows with such force that the poor sufferer is driven back some yards. This portion of the comedy uses trick photography to great advantage in showing his backward rush and rapid return to the strong man.

On his arrival home his wife tries to remove the obstacle by use of the fire bellows. Sue fails. Then his little boy, who is a very clever child actor, with little effort blows the dust from his father's eye. Length, 400 feet.

RETALIATION.—A short rural play extolling the care of the aged. Particularly clear in its plot and beautiful in costuming and scenery.

The picture shows first the home of a laborer and his family, which consists of his wife, his young son and his old father, who is palsied by age. As they sit at their meal the old man drops a plate from his shaking fingers. The plate is broken on the ground, much to the annoyance of the younger man, who goes from the table in a rage to return shortly with a wooden plate which we see him secure from the dog's kennel. This he gives to the old man, telling him that plate will not break. The old man is heartbroken, as is also the grandson.

We next find the youngster at work with a block of wood in the yard of the home. As his father, who is very fond of him, passes and notices the boy hard at work, he pauses to inquire what is being made. The little fellow says, "I am making a wooden plate to give to you when you are old." The father is so impressed with the justice of the boy's idea, and by the pathos of what he has done, that with his wife and the child he immediately seeks the old man and asks his forgiveness. Length, 214 feet.

CYCLIST'S HORN.—This picture depicts the adventures of a cyclist, who, after colliding with an officer of the law, is warned to obtain a horn or bell for use upon his machine. He secures the largest horn possible—one possessed of marvelous power to move all things that come before it.

Attaching the new signal to his machine, he continues on his way. The officer who warned him against riding without a means of awakening people, is the first person he meets. When almost upon the unsuspecting man he blows the powerful horn, throwing him to the ground. He then increases his speed to evade the incensed policeman, who attempts his arrest. In the headlong flight, the horn stands in good stead, for by means of its power all obstacles are removed from his path. Pedestrians, brother cyclists, barriers such as gates and stone walls, all are removed.

A ride on bicycles through a deep forest and along a wild hillside forms a strictly new departure in exciting scenes. After this wild ride the horn aids him further by removing other barriers and finally makes it possible for him to hold at bay the officer and a crowd of followers, as each attempt they make to capture him is met by an awful blast from the horn, which tumbles them in a heap.

Finally, an exceptionally strong effort breaks the horn and the cyclist falls into the hands of the mob. Very interesting, as are all trick pictures, and of unusual merit from the photographer's standpoint. Length, 347 feet.

LAURELS.—Framed in a wreath of roses we see a lithe Greek dancer, who sways and postures before an epicurean party of ancients, followed by a laurel wreath and encircling a scene showing school children of 1830 receiving their marks of diligence at a distribution of rewards; then the wreath of bay tendered by the Roman Senators to Caesar on the culmination of his career; now a beggar receives a loaf called a "crown" from a charitable passerby; Christ is shown crowned with thorns by the rabble; following the divine drama we see the old comedian's wreath presented him at a performance.

The next view shows the Emperor Charlemagne crowning his son Lewis. The film closes with the wreath of orange blossoms encircling a bridal party. Length, 447 feet.

A LONG REACH.—The policeman, who heads the bill in this comedy, is the proud possessor of an automatic arm which extends itself to apparently any distance. It proves most valuable as a thief catcher, but is exceptionally useful in other ways.

When the officer's duties require him to remain at a certain point and he wishes to guide inquirers to other places, he merely extends his arm so that it shows the way. People on upper floors in flat buildings are as readily reached as if they were upon the ground. To accommodate the public he occasionally uses the arm as a bridge across small streams.

The feature portion of this picture shows the long-armed policeman in pursuit of a thug. The chase up the side of a building and subsequent search of the rooms by extending the arm through the chimneys is intensely interesting as well as very laughable.

The marvelous arm makes several captures of wrong parties before the actual culprit is found hidden under the furniture in an apartment. The arm and hand alone searching cabinets, walls and furniture makes a very mysterious production. Length, 500 feet.

THE LITTLE DRUMMER OF 1792.—The first scene is that of a French hamlet at a time when the country is in great turmoil and danger, because of the invasion by the Prussians and Austrians. The hurrying to and fro of many frightened and excited natives places us in the very atmosphere of war.

Now, through the streets of the village, come the soldiers, marching past cheering throngs of people. Next, a herald appears, reading to the assembled crowd a call for volunteers. Most of the men follow him to the recruiting office, where the officials are very busily engaged in enrolling many patriotic men. Among those wishing to go out into battle for their country is a peasant, who is refused because of his age. Sadly, the old man turns to leave, when his son, a lad of fourteen years, begs permission to go in his stead. Hilariously, the officers inquire what he can do and for answer he points to the company drum, lying upon the barracks floor. He is accepted as a drummer boy and in the next view we are in the midst of war and our little hero is seen upon the battle field with his pet dog, which has followed him through many interesting experiences since the day of enlistment.

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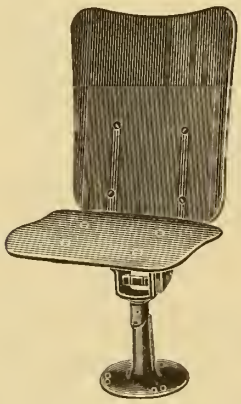

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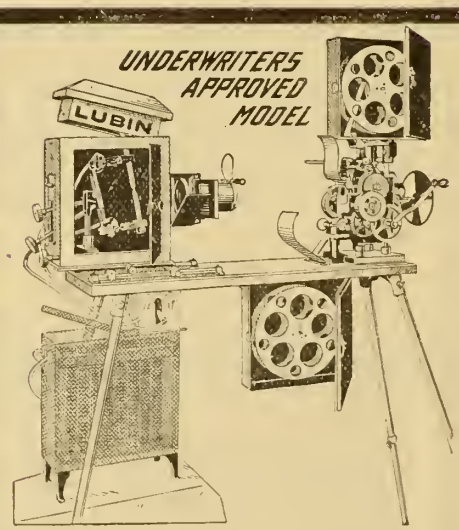

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RELEASED THURSDAY, AUGUST 19th

MEASURE FOR MEASURE

A young inventor completed a powerful submarine mine the plans of which a false friend of his secures and tries to sell to an ambassador of a Foreign power. The young inventor is saved from a certain death by his sweetheart and is finally rewarded. LENGTH, 965 FEET.

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ders of the officers, playing calls for charge and recall with the air of a veteran as the battle rages back and forth across the field.

His courage is noted by both the men and the officers. When it becomes necessary to send a message to another detachment, he is chosen for the hazardous duty. Glad of the great honor, he, with his four-footed companion, gayly makes the journey, delivers the message, and starts on the return way. At a turn in the road he falls into an ambuscade, where both he and the dog lose their lives. As the little drummer breathes his last, the French troops arrive and put the enemy to flight. The hero and his dog are buried in the same grave with military honors.

Artistically complete in every detail. Length, 497 feet.

THE COBBLER AND THE MILLIONAIRE.—This subject very amusingly shows the discontent of a poor man when suddenly made the possessor of wealth. The story is well rendered after La Fontaine's fable of like title.

An industrious cobbler, content with his work and his life, lived neighbors to a rich man, who was surfeited with life's pleasures, tired of all things, restless, ofttimes ill and bothered by the noise of the cobbler's work.

Distracted by the continual pegging, the financier finally sends for his neighbor, the workman, and offers him wealth enough to make it unnecessary for him to labor farther, on coudition that he shall refrain absolutely from work.

At first the cobbler is very pleased. He accepts the proffer, hoping to be very happy as a plutocrat. However, he soon finds it hard to keep from his bench and unpleasant to explain to his old customers that he no longer needs to work; moreover, he becomes so nervous for fear of being robbed that he and his wife hear in every sound at night some robber approaching their store of wealth, and, finally spend entire nights in watching the treasure. Ere long the cobbler and his wife decide it is more wise for people to live the life to which they are trained and that wealth does not bring content. They return the gold to their wealthy neighbor, who soon hears the merry sound of the shoemaker's hammer. Unhappily, he orders his man to close the window that the echoes of honest labor may not disturb his rest. Length, 427 feet.

URBAN-ECLIPSE.

(George Kleine.)

THE STRIKERS.—The opening scene shows one of the many exceedingly interesting taverns of France, located in the smaller towns. The foreman of the town stone quarries is shown visiting with his sweetheart, the inn keeper's daughter. It is one of the beautiful pictures of rustic lovers which always touch the heart of the public.

From the tavern he goes to the quarry where we see him in charge of his force of men, all of whom seem both busy and contented with the exception of one man who, rather than attend to his duty, moves about among the workmen, sowing thoughts of discontent, telling them that in a very short time the walking delegate of the labor organization will arrive to lead them in a fight for greater concessions from the owner of the quarries.

Next, we see the agitator at the tavern, drinking and making love to the foreman's sweetheart. Being a clever man, gifted with great ability to express himself and strong in his influences over men, he has little trouble to gain the girl's interest.

With the help of the man who had announced his coming, the agitator finally incites the men to strike. In spite of the pleas of the foreman they leave their work to parade the streets in a body, adding to their number such bystanders as they can. They then go to the home of their employer and there make their demands, which are refused. The young foreman heroically attempts to turn them from their purpose, but his words are ever drowned by the dramatic statements of the mob leader.

The love story moves with the action of the mob. The tavern keeper's daughter, admiring the powerful leader, follows him with the crowd and is favored often by words and caresses from him. She now utterly ignores her former lover, who is naturally despondent.

The employer is not forced to surrender by the mere closing of his quarries, and the men are soon in need of money for their families. They become more fierce under the compelling tongue of the agitator. They again make their demands and are refused. Whipped into a frenzy by the unscrupulous leader, they arm themselves and move upon the grounds of their former employer, bent upon destruction and crime. Through all, the young foreman follows and attempts to advise, but is forced aside unnoticed. As well, his former sweetheart attends always upon the mob leader, making life even harder for the man whom she had once called her lover.

The crisis of the drama is strongly enacted within the quarry grounds. The mob, misled by the emotional speeches, and strung to the highest pitch of anger by their fancied grievances, has only begun its course of destruction under the orders of its leader, who with his new found sweetheart, is gloating over the success of his work, when our hero, driven desperate at last by his own failure and the sight of his sweetheart in the embrace of another, rushes through the crowd, separates the rogue from the girl, then challenges the bombastic soldier of fortune to combat. The leader at first tries to frighten him, but realizing the fact that the youth is in deadly earnest, weakens and, being at heart a coward, refuses the encounter. The mob, disgusted by his weakness, slinks away, while the girl who had loved him only for his apparent strength, begs her old-time sweetheart to forgive her. Length, 567 feet.

BUILDING BARRELS.—An excellent and unusual series, clearly reproducing the phases of barrel construction by hand, an industry of Southern France.

In this interesting craft machinery is conspicuously absent, and is apparently unnecessary, judging by the rapidity and ease with which operations are conducted by a small number of workmen.

The entire process of building the barrel in its successive steps, from the securing of the raw stock to the marketing of the finished product. Length, 400 feet.

PATHE FRERES.

SATAN'S SMITHY.—The hard-working old blacksmith is seen in his little shop, toiling; making a living for himself and his good wife. Suddenly there is a transformation scene, and a singular looking person stands before him. The amazed smithy listens to the interesting tales of the stranger, and after a little persuasion the old fellow volunteers to accompany his guest, who turns out to be none other than old Satan. The latter lures his victim into a cave, where, after many narrow escapes from falling into the abyss, they finally arrive in Hades. Old Satan begins at once to make things interesting for his new guest, and with the aid of numerous transformation scenes, the frightened smitby is shown all the inside secrets of the infernal regions.

When the smithy's wife misses him, she at once starts out to find her husband, and coming to the entrance of the cave, she plucks up her courage and enters. Soon she is in the midst of all the fire and brimstone, but when she spies her loved one, she makes a frantic rush to rescue him from the throes of his satanic majesty. Things are beginning to look rather dispairing for the smitby and his wife, when suddenly the good fairy queen appears upon the scene, bringing peace and happiness to the frightened couple, releasing them from bondage, and driving old Satan away. Length, 472 feet.

CHARITY REWARDED.—On a bitter cold day, a poor old tramp comes to a little house in the village, where he asks for food and shelter. Just previous to his arrival the women have read in a local newspaper that the town is besieged by a band of thieves, so thinking that possibly the poor beggar might be one of the gang, they turn him from the door. The disheartened old fellow, nearly dead from hunger and exposure, seats himself beside a wood pile to take a little rest. Soon a little girl, a member of the family who have just refused food to the stranger, comes along on her way from the store, with her arms laden with provisions. The youngster, realizing at a glance the sad plight of the starving man, gives him a hearty meal, which the old fellow ravenously consumes. The child then offers the poor man a place to sleep; so, taking him by the hand, she leads him to a shed where there is a lot of hay, upon which the grateful beggar makes for himself a comfortable bed for the night.

He is not long asleep when he is awakened by the cries of the women in the adjoining house, and realizing that they are in need of aid, the old fellow starts in to investigate. He comes upon three robbers who have broken into the place and are attacking the defenseless women and the child who saved his life through her charitable act.

In an instant the man pounces upon the trio and after throwing two of them to the floor, he is in a strenuous scuffle with the third ruffian, when some neighbors who have heard the noise, rush in, and rescue the hero. The nefarious trio are conquered and taken prisoners, while the women whose lives were saved by the man whom they refused aid, shower blessings upon his head. Taking the little child in his arms, the poor old tramp fondly caresses her and feels that he only did his duty in rewarding the youngster for her charity. Length, 476 feet.

POMPEY'S DREAM.—After many trials and narrow escapes, Mr. Pompey, who has been out celebrating, returns home in an over-happy mood caused from imbiding too freely in the distilled juice of the luscious grape. When he enters his home he meets with a strenuous tirade from his wife for his unbecoming conduct. Disgusted, the woman leaves the room, after which Pompey throws himself upon the bed and is soon in slumberland.

In the next picture we get a view of his inner thoughts, for his dreams, which are a droll conglomeration of events, are shown upon the screen in an amusing fashion. He imagines that he is lifted bodily out of bed and dragged up through space into heaven. Arriving at the golden gate, he is confronted by Peter, who admits him within the portals of the glittering paradise, where everything coincides with Pompey's ideas of what a paradise should be. His first trip in the home of bliss is down to the wine cellars, where, thinking that he will be in his glory, he starts elucidating his favorite brand. It proves to be a little more difficult than he anticipated, for he is informed that he must show his true value as a good worker before he will be allowed to taste of the private stock. Pompey agrees to do whatever is required, so old Peter gives him a job keeping the golden pavement clean. Soon Peter falls asleep and Pompey steals his bundle of keys, one of which admits him to the wine cellar. He is having the time of his life when he is discovered by Peter and some more of the elite, who take him into another room and proceed to give him all the wine that he can hold. They throw him on a table and pour the wine down his throat, and just as one of the party jumps on him, Pompey awakens from his terrible nightmare.

At that juncture his wife enters the room, and is pleased to see Pompey breaking all the loaded wine bottles in the place and taking to water as his future beverage. Length, 525 feet.

THE SACRIFICE.—This very pathetic and artistically acted little drama shows a poor fellow in rags who is nearly famished from hunger, coming to a house where he spies a boy eating a large piece of bread. The poor fellow asks the youngster to share the food with him, and when the selfish boy refuses, the starving man snatches the bread and runs away. The boy calls to his family, who, armed with clubs, start in pursuit of the fleeing stranger. After a long chase they overtake the unfortunate fellow near a little stream, and but for the interference of a young woman who defends the helpless man from his assailants, he might have fared badly. When his pursuers have retreated, the poor beggar accompanies his defender as far as her home, where she leaves him. The brave girl has made such an impression upon the unfortunate fellow that he is reluctant about leaving, so seats himself upon the steps of the house in the vain hope that he might again speak with the kind-hearted girl. Soon the young woman's lover comes along, and takes his fair one for a stroll through the beautiful country, where they make love to one another as they slowly walk along, closely followed by the poor tramp.

Unexpectedly the young couple meet a girl on the road, who also holds a claim on the young man's affections, for he has been making love to her, and when she sees the youth in the company of another woman, the jealous maiden whips out a knife and makes a lunge at her rival. At this juncture the poor tramp jumps between the women and receives the death blow, thus sacrificing his life for his protectoress. Length, 397 feet.

A TRIP TO JUPITER.—The King and his official astronomer are alone in the study viewing the heavenly bodies through the monstrous telescope. They go out on the balcony and the gay old ruler is much absorbed in the phenomenon, and spends some time in studying the stars and planets.

The evening has been well spent with the many mysteries which have made such a deep impression upon the King's mind that they are still with him in his dreams. Upon retiring for the night he has a wonderful nightmare, in which he imagines that he is climbing up a long ladder to the planet Jupiter. He passes all the other planets and receives an official salute from each one in honor of his exalted position upon the earth. Finally arriving at Jupiter, he is admitted to the palace of the King, where he is granted an audience with the high potentate. They become so effusive in their welcome and so strenuous in their mode of entertaining that he wishes to be back on earth once more. Finally, after witnessing all that is to be seen, he expresses a desire to return home, so he is picked up bodily and thrown off of the planet, but luckily for him he grabs the ladder and starts to descend. As he is passing Mercury, someone cuts the ladder, his royal highness is precipitated through the air, where he lands with an awful bump on earth. And then he woke up, only to find himself groveling on the floor of his room. Length, 623 feet.

CIGAR-BUTT PICKERS IN PARIS.—The practice of picking cigar "butts" as a means of making a living seems somewhat dubious, but in this picture are presented some realistic scenes, taken from life in the city of Paris.

In the first picture we see an old fellow past 80 years of age, who hasn't slept in a bed for 35 years, but he lives his happy existence out-of-doors, sleeping in any place where he can find shelter. His means of making a living is by gathering up the "butts" on the thoroughfares, where he is only one among many engaged in the same occupation as a means of earning money. They go about with bags, and gather up the discarded particles of tobacco, after which it is assorted and made in large bundles. They then take their wares to the horticulturist, whom they find a ready buyer, for it is used as a disinfectant in the greenhouses, where it is burnt, the smoke of which kills insects and germs on the plants. Length, 361 feet.

A HEROIC FATHER.—This magnificent picture, which is a masterpiece in the art of colored photography and dramatic intensity, shows Little Frank, who is an exceptionally bright chap and the only child of very wealthy parents, starting out for a stroll through the beautiful country under the careful guidance of his governess. Before going far they are approached by a disheveled old beggar woman, who, after receiving a few coins from the child's hand, turns and follows him a short distance down the road. Going then in another direction, the old woman hurries away up into the mountains, where she joins her numerous companions, who are a band of brigands. Upon hearing from the old woman that the son of a wealthy man is out strolling, they seize the oppor-

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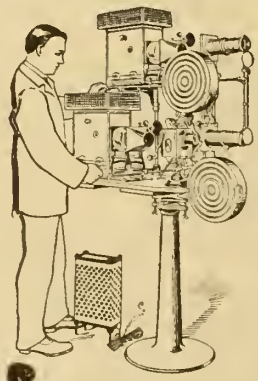

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THEATRE FILM SERVICE CO., 85-87 Dearborn St., Chicago, Ill.

tunity of kidnapping the little fellow and holding him for a large ransom. The outlaws lose no time in mounting their horses and starting out to apprehend their victim. They meet the child and his companion in a desolate part of the road, and before the latter can make an outcry the little fellow is snatched from her side and carried off into the lonely mountains. The distracted woman hurries to the house, where between sobs she relates the frightful incident to the heartbroken parents.

The daring outlaws send a note to the father of the stolen boy, demanding of him to bring ten thousand dollars ransom for the safe return of his child, and meet the brigands at the cross roads. The father starts out immediately to the meeting place, and true to their word the outlaws are there. Blindfolding the anxious man, they lead him up to their camp, where he is confronted by his little son, and ordered to hand over the money. Catching the gang unawares, the brave fellow grabs up a revolver which is lying on a table, and after firing into the midst of his captors, he picks up his little son and makes a bolt for liberty. The outlaws start in pursuit of the fleeing man, but mounting one of their horses he rides the animal at breakneck speed and keeps a fair distance ahead of the pursuers. Finally, after a long chase through the mountains, the man is forced to dismount and climb over the high cliffs, and his would-be captors are gaining ground, but he keeps up his race for freedom. He is nearly in their clutches, when a hunter who happens to be in the vicinity, realizing at a glance the nature of the exciting chase, fires at the pursuers, wounding several and forcing the rest to retreat. The exhausted man arrives home safely with his loving little son in his arms, and great is the joy of the mother when her little boy is again returned to her. Length, 62 feet.

COLD PLUNGE IN MOSCOW.—That cold water plunges are beneficial to the health is a fact which is unrefutable, but it requires a great amount of nerve force to pluck up the courage to plunge into cold water when the temperature is below zero. In this interesting picture we get a good idea of the force of energy and nerve of a man living in Moscow, Russia, who jumps into the water every day in the year, regardless of the temperature. We see him come down to the river in a sleigh and after the men have cut and removed enough ice to facilitate his task, he removes his clothing and takes his famous dip in the water where the ice is over a foot thick. Length, 246 feet.

ELASTIC TRANSFORMATION.—This is another one of Pathes' famous trick pictures which will prove a great success on account of the wonderful transformations which are so cleverly enacted that they leave the spectators spellbound.

A conjuror appears upon the stage with a large box, out of which he takes several glasses and a decanter. Placing the glasses on the table, he fills them with water, then passing his magic wand over them he causes the features of pretty women to appear within the glasses. Next there is a great transformation scene, in which all the glasses disappear and we are confronted by a bevy of beautiful girls, who dance and cut all sorts of amusing capers. Length, 295 feet.

TWO LOVERS AND A COQUETTE.—A big burly fellow, who is in love with a pretty maiden, receives an anonymous letter, telling him that his fiancee is unfaithful to him. Having his suspicions that the lines speak the truth, he takes his gun and starts for the home of his adored one to apprehend his rival.

In the meantime a dashing youth, who is very much in love with the charming miss, calls upon the latter, and just as he is in the act of telling the pretty coquette of his undying love for her, they are warned by the servant of the approach of the enraged rival. The fun now begins, for, the jealous lover knowing that there is someone in the house who is trifling with his adored one's heart, starts through the place to find his hated rival. The chase continues for a long time through all the rooms in the place, until finally the one seeks shelter in a large box, until his enraged pursuer gets out of the way, when he slips out of the hiding place and makes good his escape. Soon another fellow arrives at the place and is shown into the parlor, where he is supposed to polish the floor. Taking off his shoes he leaves them in the center of the room and goes out to do a job in another part of the house. The jealous lover comes bolting into the room, and when he finds the shoes he is convinced that his fiancee is playing him false. He is just trying to make her explain the presence of the shoes when their owner comes in looking for them, and upon seeing that they belong to the laborer, his jealousy all disappears and, falling on his knees, the fellow begs the maiden's pardon for ever daring to suspect her of being unfaithful. Length, 567 feet.

DOOMED.—The opening scene of this beautifully colored picture reveals the exterior of a simple little home in the mountains, where we see a pair of young lovers seated upon a rock, telling each other of their devotion. The maiden's father appears upon the scene, and after listening to the young man's story, the old fellow gladly gives his consent to their immediate marriage. In the next picture we see the happy wedding party returning from the church, when they are approached by an old beggar, who is none other than Satan in disguise, lurking around to cast his evil influence over the happy lives of the young couple. Not realizing who the beggar is, the happy people offer him alms and pass on to the wedding feast. His Satanic majesty suddenly transforms into a hunter, and goes to join the merry revelers. He is well entertained by the simple people, who think that he is a lonely stranger and he, a jolly fellow, makes himself most convivial. He presents the blushing bride with a few flowers, but after admiring them she casts them to the ground, and is about to enter the house, when Satan, through his hypnotic influence, forces her to again pick them up and place them near her heart.

In the next picture the happy young husband is seen leaving his little home to go on a hunting trip. The young bride is alone in the house, when she is suddenly confronted by the stranger again, who, through his suavity, casts an evil spell over the good woman.

The deceitful hypocrite next meets the young man on the road, and invites the unsuspecting youth to accompany him to the tavern where they might partake of some refreshments. After a few drinks the youth loses all self-control, and is wholly within the power of Satan. The latter presents the young man to a beautiful dancing girl, who enthralls him to such a degree by her winsome ways that he forgets his devotion to his young bride. Having his victim wholly under his power, Satan steals from the place and comes back with the young man's wife. When the latter sees her husband fondly clasped in the arms of the voluptuous siren, she becomes wild with rage, and after denouncing him, she runs away with the deceitful stranger. The young husband suddenly realizing the folly of his conduct, casts his alluring companion to the floor and starts out to find his wife. He overtakes her on the road, and wild with rage, he levels his gun, intending to kill her contemptible companion, but instead of accomplishing his purpose, he shoots his wife, and she falls from the cliff dead, while her escort disappears. Length, 836 feet.

SELIG POLYSCOPE CO.

THE YELLOW JACKET MINE.—John Burke and Dick Merton are partners in the Yellow Jacket Mine. Burke is an old miner; Dick, a young man, son of an old comrade of Burke, is the junior member of the firm and much loved by his partner. Carrie, the old miner's only daughter, shares her father's affection for Merton, and in fact her love has grown beyond that of a sister's and her young life is centered in the handsome and sturdy young miner. She has a rival, however, in Bonito Juarez, the pretty and vivacious daughter of old Jose Juarez. Bonito is the belle of the mining camp and has more suitors than she has fingers on her hands.

Dick Merton meets her one night at a dance, and from that time on he forgets the little girl who has loved him since childhood. He becomes so madly infatuated with this Mexican beauty that he neglects his work and spends most of his time basking in the sunshine of Bonito's bright eyes. Day after day he urges her to become his wife, but she is not yet ready to give up her freedom, and besides, she tells him, that he has not yet money enough to support her in the style she craves.

Weeks pass by and yet Dick is no nearer the culmination of his ambition than at the start. Then comes a change in the attitude of Bonito. Dick is nonplussed at her extreme coldness and indifference to his attentions. There is a reason for this. The little coquette has at last met her fate, and is hard hit. Travers, a young mining speculator, arrives in the camp, and meeting Bonito quite by accident, becomes interested in the dashing Mexican senorita and begins paying her attention. Being city bred, his manners and bearing dazzle Bonito, who has heretofore known the rugged and unpolished men of the mountains.

It is not long before Travers learns of Merton's infatuation for the girl, and he at once sets about to put his knowledge of the fact to some practical use. Travers knows of the promising outlook of the Yellow Jacket Mine and wants to get possession of it. He makes the partners a proposition, but they refuse to sell. Then he persuades Bonito to use her wiles against young Merton to entice him into selling his share. On a promise of marriage from Travers, the senorita sets about her task. She tells Merton that if he will sell his share for enough money to insure her a life of ease and luxury she will listen to his entreaties. The poor fellow loses his head at last and sells out to the scheming Travers. Hastening to Bonito's house, he places it all in her hands for safe keeping and goes to inform his old partner of the sale.

On his return he is thunderstruck and stunned to catch his sweetheart in the act of flirting with a handsome young Vaquero, who is also badly smitten with the little senorita. Trembling with rage and jealousy, Merton upbraids the girl and demands back his money, but the cunning and treacherous Bonito brazenly tells him that she has not got it —that he never gave her any money. Gradually the truth of the matter dawns upon the young miner and a realization of the woman's duplicity is forced upon him.

Bonito, in the meantime, has returned the money to Travers, and suspecting as much, Merton rushes away to find the speculator. The two men meet, but Travers denies any knowledge of the money and advises Merton to be careful in his accusations hereafter.

There is nothing left for Merton but an open confession of the whole thing to his old partner. At first old Burke is indignant, but his great heart overcomes his anger and he forgives the foolish boy and promises to stand by him through it all. He proposes to oppose Travers in his claim for the mine, feeling that it was obtained through fraud. Telling Merton to arm himself, they repair to the mine, determined not to give it up without a fight.

In the meantime Bonito is pressing Travers to keep his promise and make her his wife. This Travers does not propose to do, and when she becomes too insistent, he brutally tells her that he was only playing with her affections and that henceforth he is through with her. Little does he dream of the fury of a deceived woman of her type. From love her heart changes to hate, and she determines upon revenge.

Disguising herself in the garb of a young miner, she hastens to the Yellow Jacket Mine to await the arrival of Travers and his party as they come to take possession of the claim. Travers finds the partners awaiting him, and when he attempts to formally seize the property he is met with a decidedly warm reception. He is about to call on the sheriff to arrest the miners, when Bonito springs forward and denounces him as an impostor and swindler, substantiating her assertion by revealing her identity and confessing her part in the nefarious deal. Travers is seized and searched for more evidence, and the package of money he had paid Merton is found on his person. The sheriff refuses to act further in the matter and advises Travers to make himself scarce, which he does.

Bonito thus has her revenge, and Merton's eyes are opened to the fact that little Carrie Burke is, after all, the only girl in the world for him, and that he came near losing a fortune when he bartered, through a foolish infatuation, his share of "The Yellow Jacket Mine."

VITAGRAPH COMPANY.

PRINCESS NICOTINE; Or, THE SMOKE FAIRY.—A novelty portraying the mysterious experience of a gentleman with Princess Nicotine and her fairy companion. The gentleman is found seated at a table, upon which are scattered pipes, tobacco, cigarettes and matches. After a short smoke he leans back, yawns and goes to sleep. Presently the lid of the tobacco box opens and the Princess steps out, followed by the smaller fairy. The latter climbs into the pipe, pulls the tobacco over her, while Princess Nicotine returns to the box. The man awakens, grabs his pipe, tries to light it, but it will not draw. He takes a magnifying glass, looks through it into the pipe; the little fairy peeps up and out of the blue smoke rising all about her, laughs, while the astonished man drops the glass, dumps the tobacco on the table and again examines it through the glass. The little fairy gets up at once and kicks about, throws him a kiss, jumps into the tobacco box, jumps out a moment later, bringing Princess Nicotine with her. Both fairies jump into the box again, close the lid, leaving an arm projecting. The man grabs the member to find, instead of the arm, a large rose. He looks at it a moment, smells of it, and is surprised as smoke puffs out from the center. Bringing his glass, he finds the fairy almost hidden in the leaves, calmly smoking a cigarette and blowing the smoke at him. Thoroughly scared, the man hurries from the room, while the leaves detach themselves from the rose, whirl about for a while, then roll themselves into a cigar. The man returns at this time, lights the cigar and is again mystified as the smoke pours into the neck of a large bottle standing on the table. Looking through the glass, he finds the fairy inside the bottle, mocking him. He breaks the bottle and the fairy is observed standing on a box. She hands him a cigarette, which he lights, then blows the smoke at her. She retaliates by lighting the entire box of matches, then quickly disappears, while the man busies himself in extinguishing the fire. Length, 332 feet.

FOR HER SWEETHEART'S SAKE.—In the Wall Street office of Redmond & Barker, brokers, on Christmas Eve, the former is discovered looking over papers, making calculations, as Barker enters, takes a seat and enters into earnest conversation with his partner. A portrait of Redmond's niece, Mollie, meets Barker's gaze, and he at once asks for her hand in marriage. Redmond appears pleased, gives his consent, then writes a note to the girl to the effect that he will not return until late, sending his clerk, Philip, to deliver it. The clerk reaches the house, which is lavishly decorated for the holidays, and is waiting in the parlor, when Mollie rushes downstairs, startling Philip out of his reverie. She teases him coquettishly, finally taking a position under the mistletoe. The young man is decidedly bashful, so Mollie throws her arm around his neck and kisses him, Philip beating a hasty retreat. Mollie, with a party of girl friends, are awaiting Redmond's return. He finally comes, his partner with him. After salutations, Redmond tells Mollie of Barker's proposal of marriage and of his desire that she accept. Mollie is at first surprised, then indignant, positively refuses, and dashes from the room. Her uncle follows, tries to argue with her, then commands her to obey. He then locks her in a room. She decides to make her escape from the house, and a little later we find her dressed in boy's clothes, carrying a valise, climbing out of the window to freedom. Some days later, in passing her uncle's window, where a card reading

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BIOGRAPH FILMS

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RELEASED AUGUST 16, 1909.

WITH HER CARD

The story of a woman scorned

The more we love, the nearer we are to hate, and there is no hate as bitter as that of a woman scorned. This is the subject treated in the Biograph latest issue. A young comic opera favorite is attended by two suitors, one an honest, sincere young man, who wants to marry her, and the other an indifferent, blase fellow, who merely considers her with many others of his whims. However, with woman's peculiar nature, she deeply loves the latter, and when he coldly throws her over for a society belle, that love turns to violent hatred. She will stop at nothing to avenge the insult, so both suitors being stock brokers, she enlists the sincere lover's services to ruin the jilt, promising to marry him the day it is accomplished. As the rival's holdings are in open market, the scheme is easy, and success crowns his efforts. Although she is revengeful, she is not heartless, and sends him back the spoils of the game with her compliments, keeping her promise with the other, whom she now sees in a different light, and loves.

LENGTH 1000 FEET.

RELEASED AUGUST 19, 1909.

HIS WIFE'S VISITOR

The way to reform a recalcitrant, truant hubby is to make him jealous, and Bessie, though but a short time married, hits it just right. Harry goes off for a session at the club, and she arranges things to appear she has had a visitor—a male one, at that. Two chairs side by side at the table, two wine-stained glasses, and a half-smoked cigar comprise the layout. Well, the scheme works great, and Harry now beats curfew by a city block every evening.

LENGTH 526 FEET.

MRS. JONES' LOVER, or I WANT MY HAT

We are all aware of Jones' jealous nature, and when he espies a large bouquet of flowers and a strange hat in the hall a threatened fatality is averted by the explanation that the flowers were a present from a lady friend and the hat belonged to a vase mender whose services the maid engages to fix a vase.

LENGTH 467 FEET.

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects—MONDAY and THURSDAY

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BIOGRAPH COMPANY

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Kalem Films

Issue of August 20, 1909

Length 690 Feet

An impressive dramatic portrayal of the struggle between two young Italians for the hand of a beautiful immigrant girl. The scenes are photographs of an actual Italian settlement and the characters are enacted by real Italians. The final climax is strong in its appealing simplicity.

The Dog Circus Rehearsal

Length 170 Feet

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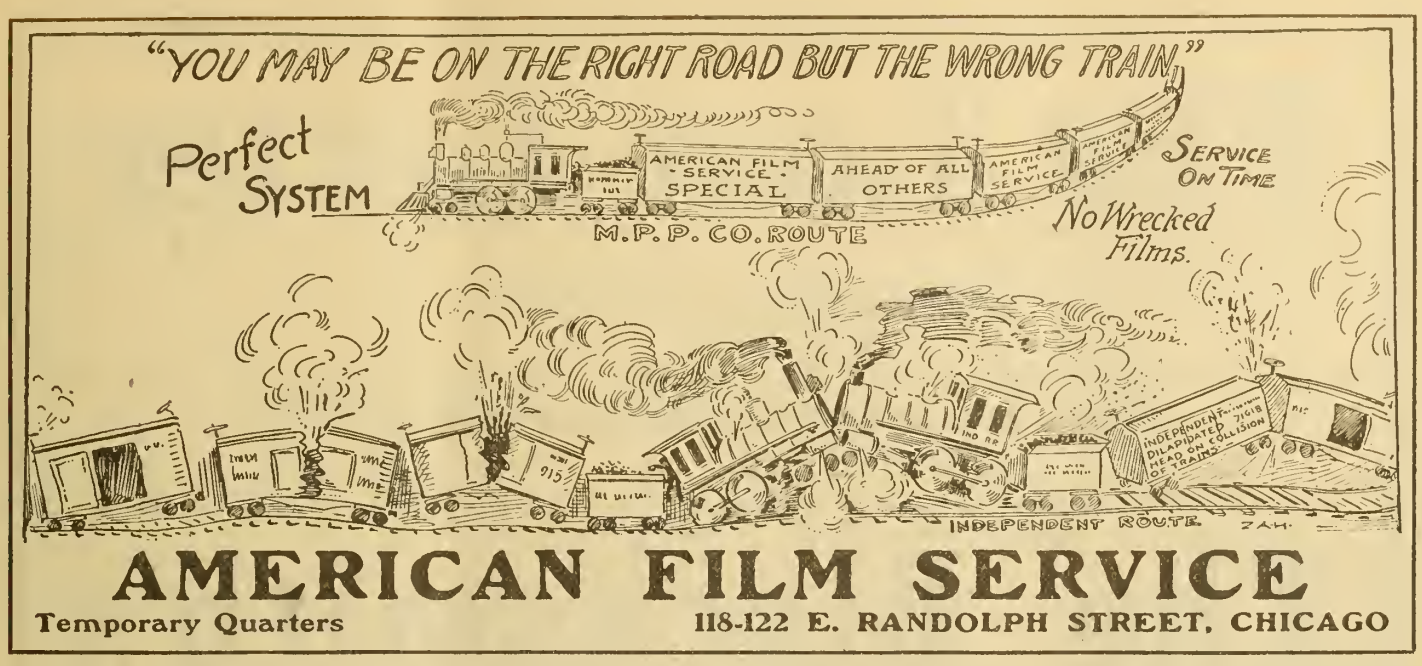

"Boy Wanted" is displayed, she applies and is given a position. She overhears a quarrel between her uncle and Barker over a loan, and from the attitude of the latter is led to believe that he plans to get the money, by fair means or foul. She determines to save her uncle, makes herself known to Philip, tells of her suspicions, and together they plan to thwart the villain. She overhears Barker plan with a villainous looking individual to rob the safe that night. After business hours she and Philip, both armed, hide in the office after they have dispatched a message to Redmond, asking him to come there at once. At the appointed time Barker and his colleague enter the office and commence operations. Mollie and Philip jump up, cover them with revolvers and force them to surrender, just as Redmond enters. Barker and his accomplice are marched off to jail, while Philip and Mollie are taken home by Redmond, where the two lovers receive the blessing and good wishes of the uncle. Length, 570 feet.

FILM IMPORT & TRADING CO.

THE LOST LETTER.—A pathetic Western drama. Sam and Jim are two miners living in a shack near their claim in Nevada. Jim is dying of consumption. Sam, his big-hearted partner, tells him, "I will bring a doctor to help you, Jim, if it takes every ounce of gold we have." Sam takes their bag of gold nuggets and goes for the only doctor within fifty miles.

Several hours pass. Racked by pain, Jim is about to kill himself when he notices the name of his partner, Sam Lewis, is carved on the handle of the dagger. To prevent suspicion falling upon his chum, Jim writes a note as follows: "Dear Sam—I'm done for, I can't stand the pain, so I'm going to end it with your knife. Keep my share of the gold. Good-bye, old pal. Jim." Jim places the note on the table and the poor fellow stabs himself.

A strong wind blows the door open and sends the letter flying across the room into a corner.

The discovery of the dead body of Jim, with Sam's dagger covered with blood near him, and Sam gone leads the sheriff and miners to quickly agree on the verdict, "Murdered by his pal, Sam Lewis."

The sheriff overtakes Sam, searches him and finds the bag of nuggets. Sam protests his innocence but the sheriff answers, "We will hang you for this murder." A terrific fight between the men follows. Sam gets the sheriff's revolver and escapes. The sheriff again overtakes Sam and in the struggle that follows, Sam falls over the edge of a precipice. The plucky sheriff lets himself down with a rope to the bottom of the ravine, finds Sam stunned by his fall, captures him and takes him back to camp. The miners immediately lead Sam off to lynch him.

But Fate works in strange ways. A half drunken miner, looking for a stopper for his whiskey flask, picks up the lost letter that Jim wrote exonerating Sam.

The man dashes after the lynching party and overtakes them with the letter just as the lynchers are about to send Sam into Eternity. The sheriff reads Jim's last letter to the crowd and Sam is released and cheered.

Our last scene shows the grave of Jim. A rough board states that he was murdered by his pal, Sam Lewis. The sheriff escorting Sam and followed by all the men in the mining camp, orders the board to be removed and a handsome new board does justice to "A True Pal." The miners leave Sam with his dead comrade. The simple, great-hearted fellow bursts into tears and falls on the grave of his chum.

The acting in this picture, we believe to be the finest ever photographed on a film. The scenic effects and photography are magnificent. Length, 965 feet.

PEACEFUL JONES.—Jones is a poor young Eastern lawyer, who drifts into a one-horse town in Arizona. His amiable, easy going way wins for him the love of Nell, the pretty daughter of the hotel keeper. Jones also gains the enmity of the many cowboy admirers of the girl. One of these, "Ugly Bill," bullies Jones and strikes him with a whip in the presence of Nell, who denounces Jones as a coward. The cowboys wait on Jones and invite him to a duel with "Ugly Bill." Jones refuses and the cowboys "ride him out of town on a rail."

A band of maraunding Indians attack the cowboys, and a fierce battle follows. Jones volunteers to risk his life in an attempt to break through the Indians and get assistance. After two fierce hand-to-hand fights with the savages, Jones meets a company of soldiers and brings them back to the scene of the fight just as the Indians are making a final rush on the cowboys. Having done his duty, Jones quietly remarks, "Boys! I guess I've been hit," and falls upon the ground.

A month later Jones recovers from his wounds, is given a reception by the boys. "Ugly Bill" makes a speech eulogizing Jones, and then brings Nell and "Peaceful" together.

This picture is full of thrilling action that makes the people out in front want to stand up and shout.

NEW YORK MOTION PICTURE CO.

HALF BREED'S TREACHERY. The New York Motion Picture Company has been successful in securing for the principal characters of this story a genuine Indian and his wife.

A true Western atmosphere is depicted throughout. Mail has just arrived at the Wild Cat Inn, which the proprietor distributes among the men. He opens a letter announcing the arrival of Col. Langdon and his daughter from New York. This good news is received with great excitement, and orders are given to prepare the best room for the guests. After their arrival much attention is paid Stella, the daughter, by all the boys and the half breed. When the colonel expresses a desire that she learn to ride they all offer their services, so he arranges that they draw for the honor. Hank, a stalwart chap, wins and all show their jealousy, particularly the half breed. They return from a ride and Stella finds the half breed's squaw crying, so she denounces him for his treatment of the woman. During a game of cards, the half breed, who, because of a quarrel with Hank, is seeking revenge, steals the colonel's purse and drops it in Hank's boot. This the squaw has seen done. When the colonel makes known the fact that he has been robbed, Hank is assigned to search all, which he does without success. He in turn is then searched and the purse is found. Despite the fact that he proclaims his innocence, it is decreed that he leave the town. Before departing Hank writes a note, which he asks the squaw to deliver to Stella. While on her mission she is met by the half breed, who takes and reads the note. In anger she reveals that she saw the purse episode and is bound by the half breed, so she can go no further. He delivers the note to Stella, after having changed the meeting place, and is on hand when she supposedly comes to meet Hank. With the aid of the half breed's friends they tie her on a horse and gallop off. As they pass where the Indian girl has succeeded in freeing herself, she draws a pistol and fires, leaving a riderless horse, which she mounts and starts off to notify Hank and others at the tavern. Hank rescues Stella and when the squaw arrives with the others his innocence is made known. The half breed's life is spared to the squaw because of her bravery.

This Bison production far surpasses "A True Indian's Heart" and other feature films recently turned out by this company. Length, 1,000 feet.

GREAT NORTHERN FILM CO.

THE SPY.—Lieutenant Duval does not shun any means to procure money, not even treason. He acquires some very important papers, which he disposes of to an agent of a foreign country. For the money thus obtained he intends to go abroad, and he makes his sweetheart, Miss B., who is cowed and unhappy, promise to go with him.

Another officer, Mr. Jombert, who loves Miss B., discovers the treason, catches Duval in a new theft and has him arrested.

As Miss B. learns of this, she decides to save him from prison and then to take leave forever of the man whom she now absolutely despises.

The treasoner's escape is soon discovered, however, and Jombert, following him on horseback, soon overtakes him and they have a mortal encounter, with the result that Duval is slain.

Jombert goes back to tell Miss B. about the death of her former sweetheart, and after the first shock is over she feels a great relief in being free, and Jombert declares his love, which she accepts and returns.

This picture is realistically enacted, and is bound to hold the interest of every audience from start to finish.

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Peaceful Jones

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May 8—Cowboy's Sweetheart .....854 ft.
May 1—Nevada Girl .....936 ft.
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May 21—Disinherited Son's Loyalty (Dr.)....887 ft.
May 28—A Fishermaid's Romance (Dr.).....806 ft.
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June 18—A Terrible Attempt (Dr.).....575 ft.
June 18—Joues Gets Arrested (Com).....450 ft.
June 25—A Cowboy's Narrow Escape (Dr.)...965 ft.
July 2—A True Indian's Heart (Dr.).....935 ft.
July 9—The Blacksmith's Wife (Dr.).....850 ft.
July 16—I Love My Wife, But Oh, You Kid (Com.) .....775 ft.
July 23—The Gypsy Artist (Dr.) .....1000 ft.
July 30—My Wife's Gone to the Country (C).800 ft.
Aug. 13—Sheltered Under Stars and Stripes..450 ft.
Aug. 13—The Yiddisher Cowboy.....550 ft.
Aug. 20—Half Breed's Treachery .....1000 ft.

INDEPENDENT FILM.

The following films are released this week by the Empire Film Company, of 150 East Fourteenth street, corner Third avenue, New York:

Sheltered Under Stars and Stripes (Bison)...488 ft.
Yiddisher Cowboy (Bison).....540 ft.
Niccolo De Lapi (Italia).....1017 ft.
Story of a Picture (Hepworth).....550 ft.
Hooligan Against His Will (Eclair).....338 ft.
The New General (Lux).....483 ft.
When Jack Gets His Pay (C. & M.).....500 ft.
False Lunatic (Italia).....476 ft.
The Spy (Hepworth).....350 ft.
Rival Sisters (Lux).....686 ft.
He Preferred to Smoke His Pipe (Stella)....253 ft.
Madam Lydia's Little Trick (Pineschi).....479 ft.
Honesty Rewarded (Eclair).....509 ft.
Soldier's Wife (Great Northern).....900 ft.
How the Loser Won (Phoenix).....989 ft.
Sailor's Chills (Bison).....840 ft.
Blacksmith's Daughter (Centaur).....985 ft.
Race for a Farmers' Cup (Hepworth).....725 ft.
The Iron Mask (Italia).....935 ft.
A Mysterious Crime (Lux).....657 ft.
Bouquet Gallantly Offered (Eclair).....289 ft.
A Hero of the Italian Independence (Aquila).627 ft.
Foolshead Sportsman for Love (Italia).....476 ft.

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BIOGRAPH COMPANY.

June 21—Was Justice Served? (Dramatic) .....962 ft.
June 24—The Peachbasket Hat (Comedy) .....666 ft.
June 24—The Mexican Sweethearts (Dramatic).....309 ft.
June 28—The Way of Man (Dramatic).....986 ft.
July 1—The Necklace (Dramatic).....969 ft.
July 5—The Message (Dramatic).....944 ft.
July 8—The Country Doctor (Dramatic).....942 ft.
July 12—The Cardinal's Conspiracy (Dramatic).....999 ft.
July 15—The Friend of the Family (Dramatic).....749 ft.
July 15—Tender Hearts (Dramatic).....233 ft.
July 19—The Renunciation (Comedy Drama).....982 ft.
July 22—Sweet and Twenty (Comedy).....572 ft.
July 22—Jealousy and the Man (Comedy).....418 ft.
July 26—A Convict's Sacrifice (Dramatic).....973 ft.
July 29—The Slave (Dramatic).....998 ft.
Aug. 2—A Strange Meeting (Dramatic).....967 ft.
Aug. 5—The Mended Lute (Dramatic).....996 ft.
Aug. 9—They Would Elope (Comedy).....572 ft.
Aug. 9—Jones' Burglar (Comedy).....388 ft.
Aug. 12—The Better Way (Drama).....990 ft.
Aug. 16—With Her Card (Dramatic).....1000 ft.
Aug. 19—His Wife's Visitor (Dramatic).....526 ft.
Aug. 19—Mrs. Jones' Lover; or, I Want My Hat (C.) 167 ft.

EDISON MANUFACTURING COMPANY.

July 13—The Secret of the Locket (Dramatic).....915 ft
July 16—Caught by the Coupon Craze (Comedy)..475 ft.
July 16—The Egyptian Mystery (Comedy).....525 ft.
July 20—The Missionary and the Maid.....630 ft.
July 20—McGluty's Sudden Rise.....370 ft.
July 23—The Bridegroom's Dilemma.....730 ft.
July 23—Casey's Jumping Toothache.....205 ft.
July 27—Mother Goose (Comedy).....300 ft.
July 27—Taking His Photograph (Comedy).....700 ft.
July 30—Love's Sacrifice (Dramatic).....520 ft.
July 30—Mulligan's Waterloo (Comedy).....455 ft.
Aug. 3—The Prince and the Pauper (Dramatic)....1070 ft.
Aug. 6—Lochinvar (Dramatic) .....790 ft.
Aug. 6—The Tobacco Edict (Historical Comedy)....199 ft.
Aug. 10—Apprentice Boys at Newport Naval Training Station (Scenic).....216 ft.
Aug. 10—A Coward (Dramatic).....784 ft.
Aug. 13—The Price of a Soul (Dramatic).....560 ft.
Aug. 13—Furnished Rooms to Let (Comedy).....425 ft.
Aug. 17—A Simple House Dinner.....220 ft.
Aug. 17—Far from the Maddening Crowd.....780 ft.
Aug. 20—The Web of Fate.....385 ft.
Aug. 20—Wright Bros.' Aeroplane.....600 ft.

ESSANAY FILM MANUFACTURING COMPANY.

July 7—The Black Sheep.....1000 ft.
July 14—Which Is Which? (Comedy).....450 ft.
July 14—The New Cop (Comedy).....550 ft.
July 21—Romance of a Stranded Actress (Dram.)..1000 ft.
July 28—The Tramp's Story (Comedy).....715 ft.
July 28—A Case of Seltzer (Comedy).....210 ft.
Aug. 4—Much Ado About Nothing (Comedy).....510 ft.
Aug. 4—The Mustard Plaster (Comedy).....445 ft.
Aug. 11—A Maid of the Mountains.....1000 ft.
Aug. 18—The Wonders of Nature (Scenic).....1000 ft.

GAUMONT.

(George Kleine.)

July 10—Visions of Mother (Dramatic).....664 ft.
July 10—A Bad Case (Comedy).....314 ft.
July 13—Only a Dream (Magic).....470 ft.
July 13—A Sure Cure (Comedy).....490 ft.
July 17—In the Hands of the Enemy (Dramatic)....734 ft.
July 17—The Lost Tie (Comedy).....227 ft.
July 20—True to His Master (Dramatic).....554 ft.
July 20—The Man in the Moon (Comedy).....317 ft.
July 24—The Monk's Mother (Dramatic).....664 ft.
July 24—Brown's Moving Day (Comedy).....290 ft.
July 27—The Last Confession (Dramatic).....837 ft.
July 27—Papa's Hat (Comedy) .....140 ft.
July 31—In Hot Water (Comedy).....447 ft.
July 31—An Easy Job (Comedy).....467 ft.
Aug. 3—The Sentinel on Duty (Dr.).....453 ft.
Aug. 3—The Morning After (Com.).....430 ft.
Aug. 10—Dust in His Eye (Com.).....400 ft.
Aug. 10—Retaliation (Drama) .....214 ft.
Aug. 10—Cyclist's Horn (Com.).....347 ft.
Aug. 11—Laurels (Historical) .....417 ft.
Aug. 11—A Long Reach (Trick Com.).....500 ft.
Aug. 14—The Foxy Farmer (Com.).....397 ft.
Aug. 14—Peddling Shoes (Comedy) .....287 ft.
Aug. 14—Why She Didn't Marry (Com.)).....234 ft.
Aug. 17—The Little Drummer of 1792 (Dramatic)...197 ft.
Aug. 17—The Cobbler and the Millionaire (Drama).427 ft.

URBAN-ECLIPSE.

(George Kleine.)

July 7—The Pretty Fishermaiden (Dramatic).....589 ft.
July 7—Exciting Steeplechase (Sporting).....364 ft.
July 14—Conchita, the Spanish Belle (Dramatic).....550 ft.
July 14—The Wizard's Walking Stick (Magic).....424 ft.
July 21—The King's Conspiracy (Dramatic).....987 ft.
July 28—His Rival's Hand (Dramatic).....617 ft.
July 28—Parks in Berlin (Scenic).....357 ft.
Aug. 4—The Turning Point (Drama).....614 ft.
Aug. 4—Stripping a Forest in Winter.....387 ft.
Aug. 7—Baby Is King (Comedy).....324 ft.
Aug. 7—The Hidden Treasure (Drama).....624 ft.
Aug. 18—The Strikers (Melodrama).....567 ft.
Aug. 18—Building Barrels (Industrial) .....400 ft.
Aug. 21—The King's Protege (Drama).....617 ft.
Aug. 21—Up the Mountain from Hong Kong (Scenic)287 ft.

KALEM COMPANY.

July 2—Japanese Invasion.....950 ft.
July 9—A Soldier of the U. S. A.....890 ft.
July 16—The Escape from Andersonville.....850 ft.
July 23—The Tomboy.....690 ft.
July 23—Tickle Mary.....130 ft.
July 30—The Factory Girl (Dramatic).....850 ft.
Aug. 6—Traced by a Kodak (Dramatic).....980 ft.
Aug. 13—Out of Work (Dr.).....810 ft.
Aug. 20—The Queen of the Quarry.....690 ft.
Aug. 20—The Dog Circus Rehearsal.....170 ft.

LUBIN MANUFACTURING COMPANY.

July 5—A Great Wrong Righted (Dramatic).....810 ft.
July 8—The Sideboard Folding Bed (Comedy).....505 ft.
July 8—Room Mates (Comedy).....335 ft.
July 12—Driven From Home (Dramatic).....750 ft.
July 15—Two Cousins (Dramatic).....965 ft.
July 19—A Nugget of Gold (Com.).....995 ft.
July 22—Hiring a Girl (Com.).....330 ft.
July 22—Mexican Bill (Drama).....650 ft.
July 26—A Hot Time in Atlantic City (Dramatic)...945 ft.
July 29—Sporting Blood (Comedy).....590 ft.
July 29—Mr. Buttinsky (Comedy).....290 ft.
Aug. 2—When the Flag Falls (Dramatic).....915 ft.
Aug. 5—She Would Be an Actress (Comedy).....420 ft.
Aug. 5—His Little Girl (Dramatic).....530 ft.
Aug. 9—The Drunkard's Child (Drama).....605 ft.
Aug. 9—The Newest Woman (Com.).....215 ft.
Aug. 12—An Unexpected Guest (Dram.).....880 ft.
Aug. 16—How Brown Got Married.....680 ft.
Aug. 16—The Hungry Actor .....235 ft.
Aug. 19—Measure for Measure.....965 ft.

PATHE FRERES.

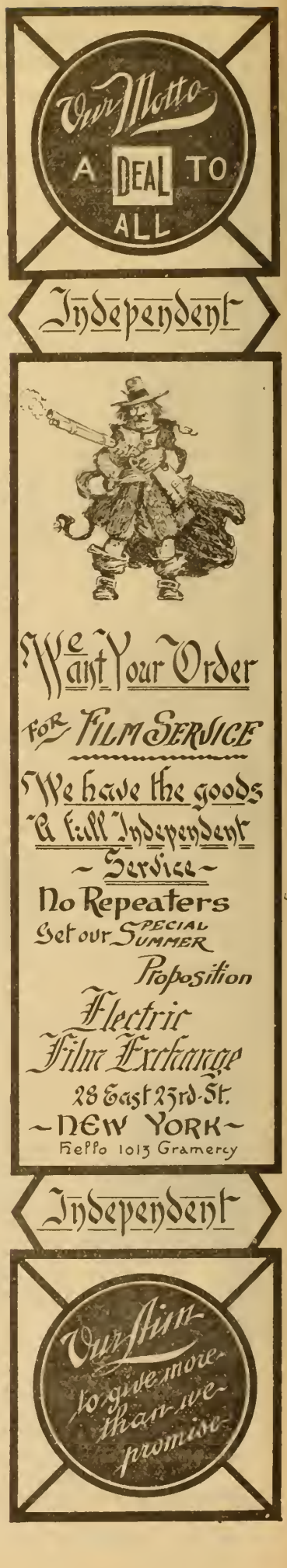
July 14—The Evil Spirit in a Girl's Boarding School (Comedy) .....623 ft.
July 14—True to Her First Love (Dramatic).....358 ft.
July 16—The Hand of Justice (Dramatic).....1010 ft.
July 17—Invisible Thief (Comedy).....377 ft.
July 17—A Kind Hearted Touch (Dramatic).....587 ft.
July 19—Behind the Mask (Dramatic).....393 ft.
July 19—The Fiddlers (Comedy).....278 ft.
July 19—Catching Turtles (Industrial).....210 ft.
July 21—Bewitched Manor House (Comedy).....360 ft.
July 21—Little Busybody (Comedy).....489 ft.
July 23—A Case of Lumbago (Comedy).....328 ft.
July 23—Sweet Toothed Dogs (Comedy).....315 ft.
July 23—Holding Up the Wedding (Comedy).....335 ft.
July 24—Poor Kid (Dramatic).....1062 ft.
July 26—Living Dolls (Comedy).....360 ft.
July 26—Sweet Dreams Intermingled With Nightmare (Comedy) .....311 ft.
July 26—Champion Heavyweight Lifter (Comedy)....266 ft.
July 28—The Barber's Revenge (Dramatic).....581 ft.
July 28—Amaozns of Different Periods (Scenic)....344 ft.
July 30—A Mother's Sorrow (Dramatic).....679 ft.
July 30—Charity Begins at Home (Dramatic).....298 ft.
July 31—Wonderful Rose Designs (Scenic).....262 ft.
July 31—The Gamekeeper's Son (Dramatic).....702 ft.
Aug. 2—Fantastic Heads (Scenic).....311 ft.
Aug. 2—The Butler's Trick (Comedy).....574 ft.
Aug. 4—Thellys' Heart (Dramatic).....968 ft.
Aug. 6—The Tragedy of Mendin (Dramatic).....951 ft.
Aug. 7—The Two Pigeons (Dramatic).....590 ft.
Aug. 7—Arablan Pilgrimage (Scenic).....295 ft.
Aug. 9—Satan's Smithy .....472 ft.
Aug. 9—Charity Rewarded .....476 ft.
Aug. 11—Pompey's Dream .....525 ft.
Aug. 11—The Sacrifice .....397 ft.
Aug. 13—A Trip to Jupiter .....623 ft.
Aug. 13—Cigar-Butt Pickers in Paris.....361 ft.
Aug. 14—The Wild Ass's Skin.....981 ft.
Aug. 16—A Heroic Father .....672 ft.
Aug. 16—Cold Plunge in Moscow.....246 ft.
Aug. 18—Elastic Transformation .....295 ft.
Aug. 18—Two Lovers and a Coquette.....567 ft.
Aug. 20—Doomed (Dramatic) .....836 ft.
Aug. 21—Rover Turns Santa Claus.....417 ft.
Aug. 21—Getting Even with Everybody.....544 ft.

SELIG POLYSCOPE COMPANY.

June 3—Fighting Bob (Dramatic).....995 ft.
June 17—In the Sultan's Power.....1,000 ft.
June 24—A Country Girl's Peril (Dramatic).....1000 ft.
July 1—Ben's Kid (Dramatic).....1000 ft.
July 8—The Lion Tamer (Dramatic).....975 ft.
July 15—The Peasant Prince (Dramatic).....1000 ft.
July 22—Won in the Desert (Dramatic).....1000 ft.
July 29—The Heart of a Race Tout (Dramatic)....1000 ft.
Aug. 5—Before the Mast (Dramatic).....1000 ft.
Aug. 12—The Leopard Queen .....1000 ft.
Aug. 19—The Yellow Jacket Mine.....1000 ft.

VITAGRAPH COMPANY.

July 6—The Dramatist's Dream (Dramatic).....390 ft.
July 10—Mine at Last (Dramatic).....610 ft.
July 10—Wearybones Seeks Rest and Gets It (C.)..305 ft.
July 13—The Cobbler and the Caliph.....585 ft.
July 13—Skiing at Ispheming, Mich.....345 ft.
July 17—Birth and Adventures of a Fountain Pen....525 ft.
July 17—The Magic Fountain Pen.....475 ft.
July 20—Instructions by Correspondence.....510 ft.
July 20—The Adventures of Fifine.....490 ft.
July 24—The Sword and the King.....991 ft.
July 27—The Little Orphan, Etc. (Dramatic).....755 ft.
July 27—Mid-Winter Sports (Scenic).....236 ft.
July 31—A Georgia Wedding (Dramatic).....420 ft.
July 31—The Artist's Revenge (Dramatic).....570 ft.
Aug. 3—The Bugle Call (Dramatic).....565 ft.
Aug. 3—The Truant (Comedy).....461 ft.
Aug. 7—A Woman's Way (Dramatic).....865 ft.
Aug. 10—Princess Nicotine .....392 ft.
Aug. 10—For Her Sweetheart's Sake.....570 ft.
Aug. 14—The Obdurate Father.....400 ft.
Aug. 14—The Gift of Youth.....535 ft.



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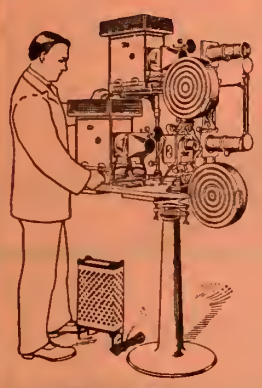
WHICH IS INCORPORATED WITH THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

Published Weekly by THE WORLD PHOTOGRAPHIC PUBLISHING CO., 125 E. 23d ST., NEW YORK



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Moving Picture World

Founded by J. P. CHALMERS.

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Vol. 5 AUGUST 28, 1909 No. 9

Editorial.

The Outlook for the Fall.

From all quarters, from all sources of the trade, come cheering assurances as to the business outlook. We have made a point, during the past few weeks, in the interests of our readers and the trade in general, of putting a number of inquiries as to the immediate outlook, and the result in general is such as to convince us that the opening Fall will see the moving picture industry in all its divisions working at high pressure.

The manufacturers assure us that they were never so busy; the established exchanges have equipped themselves for the handling of a great quantity of goods, whilst in various other directions there are indications of a spirit of enterprise for meeting the great demand certain to arise during the new era of prosperity, and on which the country has just entered.

We have paid special attention to the exhibiting end of matters, and have got into personal communication with all classes of exhibitors in many large American cities from coast to coast. The response to our questions has been singularly identical in tenor. The past Summer has not been so profitable as it might have been; exhibitors have been "marking" time, content in some cases to make only a small profit, in others just to pay expenses, in others to run at an absolute loss. Back of all this state of affairs, however, lies the profound feeling, amounting to a conviction, that there should be such an early return to normal prosperity that the moving picture business is certain to receive its share of the profit that will be distributed.

More important still, however, is the attitude of the public towards the moving picture, which we find upon diligent and systematic inquiry to be even more favorable than it ever has been. With the public, in fact, the moving picture is now a settled form of entertainment, increasing in favor by leaps and bounds and forming, as it were, one of the staple commodities of life. We cannot possibly discern the slightest evidence of the least falling off in public interest in the moving picture.

It will be seen, therefore, that all the factors for the Fall outlook are about as favorable as they could be. We have no doubt that as the weeks progress we shall all be in the thick of it once more, and the bad old days of 1908 and the early part of 1909 be soon forgotten. In short, the moving picture industry was never in a healthier state, and lest there be any amongst our readers who are at all timorous of the outlook, we hope that this careful survey of the situation will reassure them.

Pennsylvania Exhibitors, Rally!

The exhibitors of Pennsylvania are proceeding with uncertain steps in their efforts to repeal or modify the "aisle law." Mr. Otto Miller, of Chester, Pa., wasted no time parleying with inspectors, but took the bull by the horns and went to Harrisburg with a plan of his theater and obtained from the Chief Factory Inspector a permit to re-open and operate his Biograph theater. Many of the Pennsylvania exhibitors have benefited by the prompt and energetic work of Mr. Miller, as the permit issued to him acted as a precedent. This does not mean that efforts should be relaxed, but rather that the exhibitors should all act in unison. Mr. Miller, who called at the office of the MOVING PICTURE WORLD last week, expressed himself as being very much dissatisfied with the weak response to the call issued to all Pennsylvania exhibitors to meet at Philadelphia and form a State association. Such a linking together of the exhibitors and exchanges throughout the State is most desirable and would certainly have a powerful influence with the legislators, but unless the movement receives unanimous support it is valueless. Meanwhile it is rumored that the forces behind the passage of that outrageous bill are dissatisfied with the lukewarm manner in which the Chief Factory Inspector has enforced the law and that they will ask for his resignation.

While the majority of the exhibitors have been only talking, others have been acting. The Pittsburg Calcium Light and Film Company engaged competent lawyers to fight the case and sent out a call to the exhibitors asking them to help defray the expenses. If every exhibitor in the State had contributed $10 it would not have been too much money, and they offered to return pro rata to each exhibitor all money not expended for this purpose. As shown in our issue of August 14, very slight response met the appeal. Are the exhibitors so foolish as to wait until their places are closed by the inspector just as the Fall business commences? They should follow the example of Mr. Bennethum, a prominent exhibitor of Reading, who sent his check to the Pittsburg Calcium Light and Film Company and informed them that he was ready to send another check should they call upon him for more help. Mr. Bennethum is a shrewd business man and realized the value of the action commenced by such a substantial concern as the Pittsburg Calcium Light and Film Company and also that it was the duty of the exhibitors to bear a proportionate share of the expense. It has been suggested that the Motion Picture Patents Company be asked to support the work by relinquishing to the exchanges the Pennsylvania show licenses for two weeks, and we have no doubt that they would if it could be shown that the exhibitors and exchanges were all unanimous in their efforts. If the exhibitors all contribute their mite to help win this action, which has been started in their behalf, and if the action is successful, it will go far towards getting them in a frame of mind to unanimously co-operate in the establishing of a strong State association.

☞ "Plain Talks to Operators and Managers" will be resumed next week.

The March of Progress.

We have seldom read with more pleasure any moving picture publication than the recently issued first number of the "Edison Kinetogram," to which we gave brief reference on its first appearance. Primarily this is a bi-monthly bulletin of moving picture news for circulation amongst exchanges and exhibitors, but it contains matter which we think will be of general interest. There is a word from Mr. Edison himself, and an article from Frank L. Dyer, the Vice-President of the company, in which Mr. Dyer manifests his well-known business breadth of view. His concluding words are: "We continue to welcome any and all criticism by which the quality of our pictures may be improved." It is refreshing to read such an intelligent appreciation of the true function of criticism from a man in Mr. Dyer's authoritative position.

From other parts of the "Kinetogram" we gather indications of the very progressive policy which the Edison Company are adopting. We read with pleasure "the movement begun in France, to employ well-known writers and actors, is bound to spread to this country, and we have already anticipated it." We take some pride in the fact that such a renowned association as the Edison Company are, consciously or unconsciously, we know not which, putting into practice a policy repeatedly advocated in the MOVING PICTURE WORLD. Such a policy will, we hope, be imitated elsewhere. The company have contracted with well-known authors to write exclusively for them, so that the day of hack subjects with the Edison Company is no doubt past.

Then we are equally glad to see that an actress of the eminence of Miss Cecil Spooner has recently been added to the Edison staff. The "Kinetogram" says: "We hope to employ others as well known in the near future, and meantime we are building up our own force with care and discrimination. The day of extravagant gesturing has passed—that of quiet, tense action and meaning conveyed by facial expression has come. Even in minor parts none but capable actors will be employed. No favoritism will be shown, no likes and dislikes will be considered. 'Can this man or woman intelligently portray this part?' This is the question and the test at the Edison studio." Again we pride ourselves on the fact that this is carrying into effect an advance in an important branch of moving picture making which we have many times advocated. The company are clearly determined to give the public good moving picture plays, well acted and well photographed, and are evidently resolved to take the lead in the work. In this excellent spirit of employing the very best possible talent in all branches of the preparation of moving picture making the company have only to persevere to be assured of unassailable pre-eminence.

We interpret the progressive and enterprising spirit shown in the "Kinetogram" as evidence on the part of moving picture makers in this country that they have fully grasped the still undeveloped possibilities of the moving picture as a form of entertainment and instruction, and are resolved to give it every chance of retaining the hold on public favor which it has secured. Only a few short months ago there was grave danger of that hold slackening, but now, thanks to the broad-mindedness and enterprise of the Edison Company and other manufacturing firms, that danger is averted and we look forward to a prosperous and successful growth in popular esteem of the silent drama.

Hillsdale, Mich.—J. J. Pavey has sold his Nickelo Theater in the Cohn building to J. J. Heator and Geo. Drinkwater. Mr. Pavey had built up a good business and retires from the field to study voice culture, his rendering of the solos in his theater having been a drawing feature of the show.

The Independent Film Releases.

An exhibitor writes: "We keep track of all the licensed films through your paper, but the independent releases are more or less a mystery. It seems to us that if you more fully listed the independent films it would better please your readers." An independent exchange manager also wrote some time ago: "While we advertise in your paper, it looks very much as if you were bound to the trust, as, with few exceptions, the independent releases are never given, neither do you print the stories of the independent films, except those of a few who advertise with you." The latter part of this assertion is true, but we are not "bound to" anyone and it is our weekly endeavor to print all information in regard to the films that is of value to our readers—unlicensed as well as licensed. The independent exchange manager also intimates that it is because the International Projecting and Producing Company do not advertise in this paper that we no longer give space to listing their releases or film stories. The best reply we can make to this is to print the following letter received from the International Projecting and Producing Company:

Chicago, Ill., June 14, 1909.

Moving Picture World,
125 East Twenty-third street,
New York City, N. Y.

Gentlemen—We have a copy of your paper, issue of June 12, with a description of subjects released by the International Projecting and Producing Co. We strenuously object to your publishing any matter regarding our subjects without our permission. In future it would be well to consult this office or our New York representatives before publishing any matter pertaining to the International Projecting and Producing Co. Very truly yours,

INTERNATIONAL PROJECTING
AND PRODUCING CO.

Previous to this we listed their releases and went to much trouble to procure the film stories, even writing them up from private exhibitions of the films at the local exchanges. On asking why it was desired that this be discontinued we were informed that it interfered with the sale of surplus prints or back numbers. All the licensed manufacturers and some of the independents send us advance bulletins, as they appreciate the value of listing their products in the trade paper and we owe it as a duty to our readers to print this information. We exert ourserves to keep this information accurate and up-to-date, and if any film lists or film stories are missing it is because the manufacturer or importer has neglected to furnish us with the copy or refused it when asked for.

To Moving Picture Exhibitors.

IMPORTANT SERIES OF ARTICLES.

In next week's MOVING PICTURE WORLD we shall commence the publication of a series of articles, especially compiled for the information, instruction and help of owners of moving picture theaters. We have gathered in those articles, a mass of information which we think will be helpful to the man who conducts a moving picture theater. We shall endeavor to tell him how best to administer his house, both in his own interest and that of the general public. We shall deal with all phases of the business as a business.

The operating end of matters has been fully treated in our columns by Mr. Richardson. What we propose doing in the contemplated series of articles is to deal with matters of detail: Administration, decoration, lighting, equipment, and, broadly speaking, the best way to fit the moving picture theater for the patronage of the public. In other words, we shall assume that a man is just about to

open a moving picture theater and wants advice as to how best to go about the matter. This we shall tell him

No such series of articles has ever been published as the result of practical experience and observation, therefore we are confident they will be of direct service to the thousands of our exhibiting readers. The series will begin next week, September 4, and will continue until completed. We advise all readers to order or obtain their copies of the MOVING PICTURE WORLD early, as there is certain to be an increased demand for the papers containing these articles.

CECIL SPOONER ON THE MOVING PICTURE STAGE.

A correspondent writes us from Atchison, Kan.:

"While Miss Cecil Spooner enjoys her full share of reputation in theatrical circles, she is quite new to moving picture theater patrons and her name on a poster causes no unusual stir. Not so in this city, from whence came the family and where, in old Corinthian Hall years ago, this celebrated artist first gathered laurels in abundance.

"'The Prince and the Pauper' and a Gaumont was the bill at the Crystal, August 10 and 11, and the reputation of 'The Spooners' in this city, having so well withstood the ravages of time, the house was filled to overflowing the first evening. The writer entered the cosy little theater early in the evening of the second day's run and found the place about one-fourth full. During the run of the Gaumont reel the seating capacity was exhausted and the side walls were lined with spectators unable to obtain seats. Many times was heard the inquiry, 'Has Cecil come on yet?' When 'Cecil' did come on there was a sudden lull in the low conversations and during the entire run of the reel there was absolutely no sound aside from that of the machine and the piano, only to be followed by an outbreak of favorable comment as the film passed off the machine. The excellence of the film shared with Cecil in the universal favor of the audience, only a small portion of which had ever witnessed 'The Spooners' on the stage. This is written by one uninterested in the moving picture business solely to make known the appreciation retained in the hearts of Atchison people for the Spooners, and to testify that good photography and good acting will fill a house on a hot night."

* * *

The Edison Company's Kinetogram, for August 1, contains the following article:

"Miss Spooner Before the Camera.

"Miss Cecil Spooner was especially employed to enact the difficult dual role of Tom Canty, the pauper boy, and Edward, the boy Prince of Wales, in the film production of Mark Twain's celebrated story, 'The Prince and the Pauper.' Graceful, effective and polished as an actress, her finished art has contributed much to the beauty and strength of this notable silent drama. Yet it was not without misgivings she entered upon her task.

"'I was very much afraid,' she said, 'when I first faced the camera. From what I had seen of motion pictures before, I feared it would be impossible to get much art in such tabloid plays. The story was so big, the best that was in one so necessary, it seemed hopeless. Yet now Iam convinced that not only can the highest type of mimic art be successfully presented in the films, but that they are helpful to the player's fuller grasp of work. They inculcate what the American actor needs most—the art of expression and gesture. Depending upon the spoken word and inflexions of the voice so much on the stage, these necessary things are almost forgotten. The motion picture revived this in me, it has really helped me. The experience was helpful and beneficial. I was almost sorry when the three weeks needed for the rehearsals and photographic work were at an end. I believe that now that the best players on the stage are beginning to embark in this pantomimic work, the stage productions themselves will be lifted up wonderfully in their interpretation through the greater skill the motion picture work will give the actors. Not only is the motion picture field helping the theater by making more numerous the army of playgoers, but it is helping the actors in their work.'"

"The Galley Slave," the first of the Vitagraph films de luxe of "Les Miserables," will be released September 4. It deals with the incident of the Bishop's candlesticks, done into a sketch for James K. Hackett's vaudeville appearances, and is said to be a remarkably faithful depiction of this dramatic situation. Other studios will follow in rapid order.

Observations by Our Man About Town.

LOCAL PICTURES.

I met a film exchange manager on the street the other day and he was certainly in a bad mood. I asked the cause, and this is what he gave me: "I have just left my office to take a stroll and cool off. I have just read a letter from one of our customers that 'got my goat' and I had to get out and get some fresh air." Naturally, I inquired the cause of his unrest, and he told me the customer had pounded him in the letter for not making arrangements to have pictures taken of some event that was scheduled for the town in which the customer is located. "I don't blame the customer for his enterprise," said the exchange man, "but he should be reasonable. He is paying me good money and I am willing to do anything within reason to help him make money, but this making of pictures of every parade, balloon ascension or horse race a town may have, is pressing good-nature to the danger point. I can't take and produce the pictures, nor will it pay me to spend what he will pay me in three months to have the pictures made."

* * *

Film exchange people who are worried in this manner are certainly deserving of more than ordinary consideration. It is noticeable that managers of nickelodeons are developing the craze for local pictures in almost reckless fashion. I took up the question with an exhibitor a few weeks ago and believe I convinced him that the time has not arrived when that kind of enterprise appetite can be appeased. The first gun he fired at me was that several years ago traveling picture shows had photographers in advance taking pictures, which were shown in the respective towns the companies had booked. He was correct as to this. I remember this very well, and I also remember very well that it did not last long. It was too expensive. Aside from that, the conditions existing then differed considerably in comparison with the conditions of to-day. There were no nickelodeons then. The shows played the big houses at regular prices, with the local views as features. A strip of a hundred or two feet of local film was like some added attraction to a big show. A hundred dollars spent in that way generally drew a $500 or $600 house, where the show would probably only draw $200 or $300 without the local pictures. I know of one company that spent over $1,000 in preparing local views in a large city, and its share for the week the show played the place was almost $3,000. Besides this, a return engagement was played, with a change of program, excepting the local pictures, and the company's share was close to $1,200. Double the amount spent in taking local pictures to-day, with all the improvements in taking and making them considered, would not draw $3,000 gross for the entire week in the same town. Why? Because the place has its quota of picture theaters; the regular house scale of prices cannot be charged these for a picture show; local views cannot be used for an entire evening's program; interesting and novel as they may be, they become monotonous even to those who seek them, and the public can see the other pictures at much lower prices.

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Some nickelodeon managers have figured that moving pictures of some big local event would double and sometimes treble, their receipts for a week, and they have offered to very generously contribute to the expense of securing them. In many cases exchanges have expressed a willingness to give a week's service for nothing in order to help defray the expense and accommodate a good customer, but the project has invariably fallen through after the expense has been detailed. The making of such subjects is not as costly as it was, but it is still too costly to provide nickelodeons with features of that kind. A reel of film is supposed to run about sixteen or eighteen minutes. If a nickelodeon manager was willing to spend $300 or $400 to feature a local subject he would in all probability expect to get fifteen to twenty minutes of pictures, and he would have to double his price of admission, or have a mighty good house, to make good the investment; but, liberal as this expenditure may appear, it would fall short of what a reel would cost. The taking of local views is special work, and this, according to current quotations, costs from 35 to 75 cents per foot, besides the expenses of the photographers in securing the negatives. Then there is another thing to be considered. The finished product is not the true basis of calculation. The photographer may take 1,500 or 2,000 feet of negative for a 1,000-foot finished picture, and the contracting party must at least pay the cost of the surplus stock. The taking of moving pictures has not been reduced to a nicety whereby every foot in the camera can be placed upon a reel for reproduction.

I believe I have covered in this article what scores of film exchanges have tried to cover in a volume of correspondence. After reading advance copy to some of my exchange friends, I have been told that the exchanges should feel thankful to me that I have touched upon the subject. When the exchanges themselves reply as I have written, the exhibitors frequently doubt their sincerity and feel that there is either a lack of appreciation of the circumstances or a desire to shirk a little extra work or the sacrifice of a little money to make a hit. Some exhibitors have become very sore against their exchanges on this local picture taking question, and in many instances they have changed their service, but in all cases where the matter has been thoroughly weighed, exhibitors have become convinced that the outlay absolutely required would not be justified.

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Some exhibitors have insisted that a hundred or two feet of some local subject would be a big winner for them. In this they have been mistaken. Such short subjects, not what their bearing may be, fail in effect. It is a waste of money to invest in them. The idea is almost as foolish as that of the enthusiastic man who is about to set his town on fire with his enterprise. He is going to open an up-to-date house and "kill" the people with his first program. He wants four or five reels of film covering all interesting points and scenes in and about his town. If the place is big enough to make the amount of film he wants it is a good one, but were it twice as good it would not be difficult to figure how long he would stay in the business.

* * *

The use of local moving pictures as features in nickelodeons is not a remote possibility. At present the attending expense is apparently prohibitive, but this expense will gradually drop. Competition between the licensed and independent people will gradually bring this about. The demand for local views on the part of managers is growing, and possibly it must be met at some time, but when that time comes many nickelodeon managers may have cause for regret. If one gets local views, his competitor will spare no expense to get the same. Each town's supply of local subjects is limited. A craze in that direction will gradually drift to the ridiculous and discount the efforts expended to the higher standards of the picture business. It does not take a keen observer to see what will happen. When the managers are taken up with local pictures the manufacturers of the higher grade of subjects will be seeking outlets for their pictures. When the local field is worked out and the managers turn to the old sources of supply they will in all probability be informed that the demand is exceeding the supply. In other words, when the managerial enterprise forces the condition that moving pictures practically become like newspapers, the manufacturers who cater to the artistic and instructive will have become, in a sense, if not altogether so, direct producers, and the exhibitors will have a serious problem before them if they wish to adhere to the same line of business.

* * *

The danger of forcing the local picture taking lies in the fact that the sphere is a limited one in every respect. A picture taken in a particular town is of no value outside of it, with the exception of views taken in the large cities, and these must have attached to them more or less national prominence or reputation. A local picture used by a nickelodeon will not be used by a competing house in the same town, and no matter how much interest may attach to the picture locally, it would put to sleep an audience fifteen or twenty miles away. Local subjects are practically topical subjects. Like newspapers, they are looked over and then thrown upon the scrap heap. Experience has proved that the story, historical, educational and travel pictures are the only survivors. Pictures of some great conflagration hold the interest of the public until the newspapers reduce space on it; the pictures of the earthquakes in San Francisco and Italy excited immense interest for—how long? How many people recall either of the occurrences, and how many ask for the pictures? The sporting populace clamor for the pictures of some big fight for about a month after the event; then, like the defeated gladiator, the pictures go upon the shelf. Not so with the story pictures. Like the books from which they are adapted, they found a friendship with the people, and the stories they tell are appreciated whenever reflected upon the screen. Local and topical subjects are, after all, too close to home. They lack the romance and grandeur that the other subjects portray. To tell the truth, people do not want to see themselves as others see them. They want to see how other people look.

* * *

The taste of the public is a peculiar one, so much so that photography is a dangerous thing to handle when local favor is looked for. The camera has pranks and sometimes brings woe to its dependents. A case in point is recalled where pictures were taken in a Massachusetts town. In one of them the manager of the theater where the pictures were to be shown was portrayed with his arm about a woman. The operator of the camera did not know it was not the manager's wife, and as the film was not censored before it was thrown upon the screen, the manager himself did not realize the effect of the pose until after the show.

OLIVER.

NOTES OF THE TRADE.

Annette Kellerman posed for the Vitagraph Company of America this week, performing her diving feats as well as her physical culture exercises and diabolo playing. Some of the pictures were taken in the Vitagraph's fifty-foot tank, while others were made in the country, Miss Kellerman devoting several days to the posing.

A cablegram to Mr. Ben Nathan from his London associates discloses an important deal which has been consummated with several European firms of high standing in the manufacturing field. While we do not care to go into details until the documents arrive, we will say that the matter has great bearing upon the independent outlook and will greatly benefit the independent exhibitor. Mr. Mosheim, president of the Film Import and Trading Co., leaves for Europe this week to close the contracts.

The Cinephone, which has already been described in these pages, will be placed on the market during the next fortnight by the Film Import and Trading Co., who have acquired the American rights. A factory is in course of construction to make illustrations for the latest American songs; meanwhile, they have some 300 subjects on hand. The records will be made by the Victor Talking Machine Co., who have perfected a compact sound producing box which also contains the synchronizing device. This box also amplifies the sound fully four times that of the ordinary Victor phonograph. The Cinephone talking and singing pictures will be distributed by agents who will have exclusive territory, and this offers an opportunity to wideawake exchanges to get territorial rights to something which will enable them to offer exclusive service.

The Vitagraph Company of America announce the engagement of the Rev. Madison C. Peters, the eminent New York divine, to write and produce for them a series of motion pictures dealing with Biblical subjects; the first of these being a series of reels dealing with the life of Moses, starting with the decree of death for the firstborn of the Jews and ending with the death of Moses on Mount Horeb. With his vast knowledge of the Holy Land of Biblical times as well as to-day, Dr. Peters is splendidly qualified to prepare a series of films that shall be accurate in history and setting, replete with dramatic action and entirely reverent in spirit. The first of these pictures will be put in rehearsal next week, and the Vitagraph scenic studios will be busy with reproductions of Eastern settings for some time.

"HALLBERG" EQUIPMENT FOR THEATERS IN ALBUQUERQUE, N. M.

Two weeks ago, for the first time, the editor of the Moving Picture World called at the office of Mr. J. H. Hallberg to get expert opinion on a certain electrical problem. We were greatly impressed with the magnitude of the plant and learned that the Hallberg Economizer was being shipped to the remotest parts of the country. (Advertising in the World pays.) The Pastime Amusement Co., Albuquerque, N. M., subscribers to the World, who are opening two new moving picture houses, have just installed two double lamp automatic electric Economizers. These Economizers are made to operate two 35-ampere lamps at one time for the dissolving stereopticon. When it is necessary to operate the moving picture lamp, the same Economizer gives automatically 60 to 65 amperes to the moving picture lamp. The installation is somewhat different from the ordinary, in that the distances from the lens to the screen are upwards of 130 feet and the picture is very large; therefore, a very powerful and steady light is required, and the Economizers are especially made and built for this installation. The Economizers operate on 110-volt 60-cycle current, and the saving guaranteed is 66 per cent. as compared with rheostat control. A rheostat would not give satisfactory results for these installations, as it is very difficult, if not impossible, to control 60 to 70 amperes in the moving picture lamp with a rheostat, whereas the control is absolutely automatic when the Economizer is used.

TONING LANTERN SLIDES.

By T. Thorne Baker.

Methods of Toning.

There are two distinct ways of altering the tone of a lantern slide; it may be developed out with a colored image, when a permanent result is obtained, or it may be developed out black in the ordinary manner, and the image converted into one composed of an altered chemical compound with, of course, an altered color. One cannot help feeling some surprise that so little advantage is taken of the first method. By slightly over-exposing a chloride or chloro-bromide plate, and using a suitable solution for its development, it is possible to obtain red, yellow, mauve, sepia and brown tones; these may be toned by means of a gold bath, and a bright blue result produced. As far as chemistry can tell us, all such results are unalterable, especially as the film is generall protected from atmospheric influences by the cover glass. The production of these colored images is a purely physical process; it is difficult to explain how the silver image can be obtained in such a variety of tints, but probably only partial reduction of the original salts takes place. It is certain, however, that if the image be slightly warm instead of black, it is readily amenable to treatment with a gold bath, and thus we have a still further variety of colors at our disposal.

Despite the straightforward nature of the operations, the certainty with which they may be carried out, and the inexpensive nature of this process, the majority of workers prefer to get a good black-tone slide, and alter it to a brown, green or blue by means of the copper, uranium or iron baths. We shall therefore describe those methods of toning with uranium, etc., which are particularly applicable to lantern plates, but shall first devote some little attention to the direct method above referred to.

It need hardly be said that a special form of developer is first of all desirable; and we shall assume that chloride lantern plates are to be used. (There is no difficulty in obtaining these, as several makers manufacture large quantities of them.)

Development Method.

Where several slides are to be made, and time is not an object, the easiest way to obtain bright red tones is by slight over-exposure and very weak development with hydroquinone and caustic soda. A good developer for dilution in this way will be found as follows:

A.	Hydroquinone	15 grains
	Potassium metabisulphite	15 grains
	Potassium bromide	3 grains
	Water	4 ounces
B.	Caustic soda	20 grains
	Water	4 ounces

Ten per cent. bromide solution is also necessary, as it is desirable to vary the quantity of restrainer to produce the differences of tone. The exposure should be given to daylight, and may vary from twice to twenty times the normal, more bromide being added to the developer as exposure is increased. As a typical example we might take the following. Fifty seconds' exposure is given to a plate under a medium negative to diffused daylight (i. e., not direct sunlight). One ounce each of A and B are mixed together, and ten ounces of water and a few drops of bromide solution added. In very weak gaslight the development may now be carried out, but as it will take perhaps twenty minutes or longer, it is as well to do several at once.

A few trials will enable one to find out to what extent exposure must be increased, and the developer diluted in order to give a desired color, and if several slides are wanted all of one tint, identical results will be obtained by giving the same time for exposure and development. Half a dozen plates may be placed in a 10 x 8-inch dish, and covered with developer, and left to develop up at leisure, being examined perhaps every five or ten minutes.

Such is the easiest and most direct way of producing warm tones. But the length of time necessary is frequently a drawback, and when speed is a weighty matter we must make use of some other method. There are two other developers eminently fitted for giving warm tones, and these are ferrous citrate and edinol. The makers recommend a formula containing edinol, with a quantity of bisulphite, and a minimum of alkali, but in practice we have found the developer below to be of more general utility.

Edinol	15 grains
Acetone sulphite	75 grains
Ammonium carbonate	15 grains
Ammonia (.880)	15 minims

The quantity of ammonia has to be altered according to the tone that one wants, as it regulates the speed of development, and the speed in its turn governs the tone or color of the image.

For developing over-exposed plates to a warm red or yellow color, the following iron formula will be found an excellent one:

A.	Citric acid	20 parts
	Ammonium carbonate	10 parts
	Water	30 parts
B.	Ferrous sulphate	5 parts
	Sulphuric acid	5 parts
	Water	18 parts
C.	Common salt	18 parts
	Water	100 parts

No definite instructions can be given as regards exposure, but the amount of over-exposure necessary to give the desired color can readily be ascertained by an experiment or two. Three parts of A are mixed with one part of B, and a drop or two of C added. The tone becomes more red according to the amount of C added. It will be found far more expeditious to use daylight for the exposure of chloride plates—to which the above developer is particularly applicable—as with gaslight such a long time is often necessary.

It is a singular thing that, provided the image obtained by development be at all warm in color, it may be toned by a gold bath; a red slide, if placed in the combined toning and fixing bath instead of ordinary hypo, will assume a chocolate tint during fixation. But beautiful deep blue and violet colors may be got by toning a red or warm black slide, after it has been fixed and thoroughly washed, in some such bath as the following:

Ammonium sulpho-cyanide	30 grains
Water	10 ounces
Gold chloride	2 grains

A short washing after being toned is sufficient to make the slides permanent.

A good iron formula for chloride plates has been given by Pizzighelli, as follows:

A.	Citric acid	30 parts
	Water	70 parts
	Ammonia (.880)	15 parts
	(Filter above solution.)	
B.	Ferrous sulphate	10 parts
	Water	30 parts
C.	Salt	1 part
	Water	30 parts

For rich red tones use A, 15 parts; B, 5 parts; C, 1 part.

Toning Baths.

We shall assume next that a black image has been obtained in the ordinary way upon either a bromide or chloride lantern plate, and that it is desired to convert it into a colored picture. This must be done by causing a deposition of some metal upon the reduced silver of the image, or by converting it into a compound substance by means of some metallic salt. There are four chief colors which may be imparted to the black slide, though a large number of tints may be obtained which we class under one or other of these heads:

Red, including orange, red, sepia, etc.
Blue, including bright blue, dark blue, greenish blue.
Green, including bluish-green, dark green.
Greenish-Blacks, to be generally avoided.

Some of the latter tints are very suitable for certain subjects, but they are extremely uncertain as regards their production.

Copper baths we shall leave alone, and describe only the uranium methods, with which we have had many years' experience. Two solutions are all that are necessary, and they are made up as follows:

A.	Uranium nitrate	30 grains
	Potassium ferricyanide	25 grains
	Acetic acid	5 drops
	Water	6 ounces

First dissolve the uranium, then add the other chemicals; shake well from time to time, keep for a week, and filter. The filtered solution keeps indefinitely in the dark, or in a deep orange bottle.

B.	Ferric-chloride	15 grains
	Water	3½ ounces

The one thing essential to success is to use a thoroughly well washed black-tone lantern slide, and in order to make sure that all the hypo is removed, we have found a short soaking in Iodosal solution very effective.

A gives all red tones, according to length of immersion. When of the desired color, the slide must be placed in a 2 per cent. solution of ammonium sulphocyanide until the whites are clear, and then well washed.

If now placed in B for a few moments, rinsed and dried, a green tone will be obtained. Longer immersion produces

green-black tones, and finally blue. If a bright blue color be desired, it is only necessary to rinse a slide when toned with B after A in very diluted nitric acid.

There we have the whole method in a nutshell, so to speak; columns of writing are quite useless, as a few simple experiments will show the reader what a variety of colors can be obtained when the operations are carefully carried out with the baths given.

It must be remembered when making green or blue slides, by using the B solution after treatment with A, that in drying, the color becomes much "bluer," hence for a greenish-blue tone we must wash and dry the plate some time before it has reached the particular shade we desire to have in the finished picture.

Bleaching Methods.

Less direct ways of producing colored slides are also very successful, as was clearly proved recently by M. Molteni, who has obtained some interesting results. An ordinary black lantern slide may be bleached in the following bath:

Water	4 ounces
Mercuric chloride	1 dram
Hydrochloric acid	15 minims

After a good washing, the bleached side is exposed to daylight for a few minutes, and then placed in a ten per cent. hypo bath, when the image will reappear, of a yellowish-brown color. Such tones are quite permanent as far as can be at present gathered.

Another bath for bleaching the slides previous to the daylight exposure is this:

Water	4 ounces
Salt	45 grains
Copper chloride	15 grains

When the image is bleached, the plate is well washed and then exposed to daylight. This produces a bluish-violet picture.

WHAT IS IN THE FUTURE?

F. H. Richardson, Chicago.

What is the future of the motion picture theater? is a question very frequently propounded and many are the answers forthcoming. Recently one of the Chicago city department heads remarked to the writer: "The motion picture theater is a craze just as was the skating rink and will die out in course of time." Only yesterday the manager of one of Chicago's largest theaters asserted to the writer that within three years there would not be fifty nickel theaters left in the city.

Neither of these gentlemen was right! The motion picture theater has come to stay, but its form, so far as our cities are concerned, will be to some extent changed. So far as numbers go the writer believes the motion picture has reached and probably passed its zenith. In every other way, however, the business is still in its infancy. That the "store room theater" will gradually disappear seems certain, but their place will be taken by especially built theaters, seating from five hundred to a thousand, most of them giving a mixed bill of motion pictures and vaudeville at ten cents admission. Many of these are already built and more are projected here in Chicago. Some of them are beautiful and costly houses and all are creditable in appearance. They put up a good show, too, which, as compared to the ordinary nickel house, is usually worth at least three times as much, aside from the superior comfort and beauty of the surroundings. Such houses have almost invariably been found to be a paying investment and in the nature of things the smaller, less comfortable house cannot successfully compete with them, other things being equal.

As to films, the writer believes that ten years from now those of us who still manage to draw our breath will look back and laugh at the crude efforts of to-day. I believe the time will come when all films will be in colors and when the very highest class plays, tragedies, dramas, melodramas, and so on through all the list, will be protrayed in all their detail by motion pictures, making a show two to three hours long. I believe they will be accompanied with perfect wording and sounds and be in all respects the same as we now see plays set forth by actors. I believe there will be absolutely no flicker or vibration on the screen, and I believe that ten years from now motion pictures as above set forth will have largely done away, except possibly in the larger cities, with acted plays.

Now don't say, "the man is crazy!" Remember that just a few short years ago you would have declared the man a lunatic who spoke of lighting buildings with electricity, of standing in Chicago and talking with a man in New York, of listening to the rendition of a singer or a band days or months after it took place and thousands of miles, perhaps, from the place of performance. Yet all this and much more we have to-day. Look back and see what has been accomplished in the motion picture field in the past ten years! It is nothing short of marvelous and makes one hesitate to deny any future possibility.

To talk of the motion picture theater going out of existence is sheer nonsense. The real motion picture theater has but just begun to arrive, and it is a beauty. Likewise real motion pictures have but just appeared on the stage. Manufacturers had to purchase experience, much of it rather bitter. Producers had to learn how to work out a beautiful story within the limits of a thousand feet of film. Actors had to learn how to act without words, or rather act so that the words accompanying their action could be guessed at readily. All this has been, or is being rapidly accomplished. But far better things are in store as fast as the maker learns. To date, in my opinion, there has been one wonderful film made. Others have been photographically better. Others have been better acted. Others have been better staged, but this one stands alone because it actually brought tears to eyes in the audience. You may make an audience laugh, but to make it weep you must have real excellence in the story and its rendition. I mention this film, "Where Is My Wandering Boy To-night?" because it shows the possibilities of motion pictures. If with the comparatively crude apparatus of to-day we can place upon the screen a story that will bring tears to the eyes of strong men, the day will come when all the things I have named and even more will be entirely possible. Of course to depict an ordinary three-act drama, lasting two hours and a half, would require several reels of film, and such a proposition now appears to the manufacturer as an impractical undertaking. But those reels will be made, however, and in ten years more I predict that every meritorious play on the boards will be had in motion pictures. Then and only then will the inhabitants of small towns be able to view a really high class performance. As it is to-day, the play may be a scream in New York, Chicago or other large cities where it is acted by real actors, but while it is the same play in the smaller place it is rendered by barnstormers. With the advent of the motion picture play the barnstormers will retire to the farm whence they came.

I am neither a prophet nor the son of a prophet. I am not the seventh son of a seventh son of a gun, nor was I born with a veil; but mark me, while you may laugh now, my words will come true!

ESSANAY ISSUES HANDSOME POSTER.

We are in receipt of a handsome litho. title poster of the Essanay subject, "Wonders of Nature," their release of August 18. This is the second, we are informed, of the series of posters they are issuing.

We find the poster an exceptionally attractive one, made in six colors, and measuring 28 by 42 inches. Besides a large illustration, depicting a scene from the film, the design includes the Indian head, the Essanay Company's trade-mark, and the title of the film.

The poster, we feel, should prove a real adornment to any theater lobby or billboard.

The Brayton Manufacturing Co., of Chicago, Ill., have just issued one of the largest lists of high-grade announcement slides that have as yet come to our notice. They also have a very attractive circular on their Baby Show and Young Lady Popularity Contest schemes for picture theaters. They will be pleased to mail any exhibitor these circulars upon request. The Brayton Manufacturing Co. should be complimented on their novel ideas in the interest of the moving picture business, for they were the originators of the above schemes for increasing the box office receipts and hundreds of theaters have found it possible to tide over the warm months by employing either one or both of these contests. They have also made it possible for exhibitors to use advertising slides without displeasing their audiences, simply by making advertising slides in such a thoroughly artistic manner that they meet with universal approval. The sun has set on the day in which cheap, so-called advertising slides and the unsightly home-made ones can be used. Advertising slides may be used now if artistically designed, along the lines of advertisements in our better magazines, with a high degree of success both to the advertiser and the exhibitor. It is possible by employing high-grade slides to materially assist in paying the expenses of picture theaters. It might be suggested that the exhibitor use the proceeds from advertising to better his show, thereby increasing the receipts of the box office. "Advertising Pays Expenses," is the title of an interesting pamphlet that the Brayton Manufacturing Co. are mailing to those who are interested in advertising slides.

Comments on the Week's Films.

LIBERTY FOR AN HOUR (Vitagraph).

This is one of the prettiest pictures the Vitagraph Company have produced. The title is self-explanatory. A convict obtains liberty for an hour, and at the end of that time is back in his cell, a sadder and wiser man, perhaps, and also, perhaps, happier. We should think this particular one was. Imagining ourselves to be a convict for the time being and obtaining an hour's liberty, we wondered what we would do with those sixty minutes. Probably everyone in the audience wondered the same; probably every prisoner, if the question were put to him, would also wonder. Everything, of course, would depend on chance. Our particular convict was the victim of chance or circumstance, and, on the whole, in his sixty minutes' liberty he had a good time. Chased by the guards, he manages to elude them, and finds his way into a field of flowers where a pretty little girl is plucking the buds and blossoms. The child enters into a conversation with him and makes him a present of some of her flowers, which he conceals in his uniform, if we may so call it. Later on the child falls into the water and is rescued from certain death by the convict, just as the guards, and very laggard guards they are, too, appear to arrest him. So having done this good deed in his sixty minutes' liberty, he is taken back again into his prison cell, where we see him taking the child's flowers from his coat and fondly hugging them.

This is a very pretty story of the Vitagraph Company, and they have treated it in a charming vein. The scenes in the flower-laden fields with the children and the by-play between the little girl and the convict are beautifully rendered. Of course, the prisoner is ugly, and the guards are very matter-of-fact and stoggy. This makes the contrast between the romantic and the prosaic parts of this film all the stronger. Frankly, when that convict was hauled back to his prison cell, we felt very sorry for him, as he looked a decent sort of chap—for a convict. This Vitagraph subject pleased us immensely and, as we have said, it also pleased the audience. It is an undoubted success.

THE PRICE OF A SOUL (Edison).

An interpretation of the opening incident in Hugo's masterpiece, Les Miserables. It is the well known scene where Jean Valjean is taken in by the bishop and rewards his benefactor by stealing his silver, and the bishop gives him the candlesticks and tells him that now he must do good and not evil since he has bought his soul for God. Here is another striking drama which clearly indicates the improvement in the serious portion of the motion picture field. To successfully interpret such a scene as this without the aid of the spoken word is an achievement of importance and is an earnest of the future of the motion picture as an entertainer and a teacher. And only the highest praise can be accorded this effort. The scene is reproduced with fidelity to the original narrative and the characters successfully interpret their various parts. The two principal characters, Jean Valjean, the released convict, and the bishop, are true to the story and correctly interpret their parts. It would be difficult to conceive of anything that could improve the work of these two. And at the climax, when the bishop hands the thief the two candlesticks and tells him he evidently forgot to take them with him, the expression upon the face of Valjean is fascinating in its depiction of amazement. And the bishop is quite as lovable in the picture as he is in the story. Indeed, he couldn't well be improved and every move he makes indicates plainly his characteristic goodness. The same observation applies to this picture that has been made regarding others which illustrate stories or important novels. Not more than a small fraction understand them because they have not read the story, or, if they have, it has been in such a cursory manner that it made little or no impression upon them. And yet, the portion who have read them and who appreciate them when reading them enjoy all the more fully the pictures which reproduce them. It is worth while for them to see such pictures. They often give a favorite story a new meaning, or impress it more forcibly upon one's mind. The staging of this picture is in accord with the description of the bishop's home as given in the story, consequently requires no criticism. It has been done with fidelity to the original and that is all the director could do. And the action is quite in keeping with the characters and what they are described as having done. It could not be better. It correctly interprets the spirit of the story as told by Hugo. One could not ask more. The photography has been well done, only here and there does a cloud appear on the film. And the printer has made his positive as good as the photographer made his negative. No more could be asked. The Edison Company is to be congratulated upon this contribution to the best among motion pictures.

WITH HER CARD (Biograph).

A picture in which some of the vagaries of a woman's whims are forcibly delineated. An actress has two lovers, one who really loves her and one whom she really loves, a difference which made a great distinction in this instance. She rejects the one who loves her and the one she loves rejects her. Then she induces the one whom she rejected to ruin the one who rejected her by promising him that she would marry him the day he accomplished it. That is a good mix up for a starter, but it represents the complications which make this film an interesting bit of dramatic work. The actress is the sweet faced Biograph lady whom theatergoers have come to know and look for whenever a Biograph film is seen. And her acting in this picture, when she reads the letter telling her that her lover is about to marry a society belle, could scarcely be equalled. She not only makes her face eloquent of her grief, but her hands add emphasis to what her face says. And then comes the sudden change when she conceives the scheme of having this suitor ruined just to vent her spite. But it is done. Then she repents and teases away from the man whom she coaxed to do it the stocks and returns them with her card. They arrive just as the ruined man is about to commit suicide. Of course he rushes away to find her and undertake to make up. But after apparently deciding to go with him she turns and buries her face on the shoulder of the one she formerly rejected, representing the climax of the unexpected in a woman's action. This is no ordinary love drama. It is a representation of the deeper passions which sometimes sway men and women, and they are represented so subtly that one scarcely realizes how profound the action is until it is over. The scenes representing the fight in Wall street are unique in that they do not show the howling mob of speculators, but the interior of two offices, the two most vitally interested, and the imagination must supply the rest. This is a clever and welcome change from the usual thing in a Wall street battle. There are other forces in Wall street aside from those that make the stock exchange a delirium of noise, and in this picture they are graphically presented. The idea is a good one and is quite as forcible as the other way. The staging is good, and the details are worked out with care and fidelity. Photographically the film is not quite up to the Biograph standard, but in no place is it blurred. It is a little dark here and there, but possibly that was done to give emphasis to the figures which were then on the screen or appeared while the unusual heavy toning was seen. At any rate, whether this was intended or not, that was the effect of the dark film. It is a good picture, full of action and strength, and will be popular with audiences everywhere.

THE COBBLER AND THE MILLIONAIRE (Gaumont).

The acting in this film is so good that one could follow the story even without a title. It is a very old story, older, we believe, than La Fontaine, from whose fables it is avowedly taken. A rich man presents a cobbler with a bag of gold on condition that the cobbler never works again. The cobbler gleefully accepts the money, but he and his wife suffer such agony in taking care of the treasure that finally he returns the money to the millionaire and goes back to honest labor. This story is told against a French setting of a former century; the costumes, the accessories are not of the present day, and so it has a pleasant old world aspect. As we have said, the acting in it is remarkably good, while from the viewpoint of the photography it is exceedingly well done. We have only just outlined the plot as it appears to us. There are several by-issues in it not necessary to refer to, as they are not obvious to the audience. It is a picture which we think is likely to be popular because of the proberb-like simplicity of its story.

A SIMPLE HOUSE DINNER (Edison).

This is a short and simple comedy subject which provokes considerable laughter. A young couple are new to the game of life and the girl decides to please her partner by cooking the dinner. All the necessary viands are obtained and we witness in a delightful kitchen scene the ludicrous inability of the girl to go about the cooking of the dinner in a workmanlike fashion. Finally both escape from the culinary confusion and solace themselves with a dinner at a restaurant. It is a pretty little story, cleverly told, and it took the fancy of the audience, which has not of late been treated to so much pure humor as we could have wished. The film was of a very good photographic quality, but, like the one also noticed

on this page, could have been improved had the development of the positive been carried out so as to avoid the appearance of numerous small spots on its surface.

FAR FROM THE MADDING CROWD (Edison).

Here is a genuine comedy subject which provoked the heartiest laughter of the week. A city man, tired of his pampered home life just about vacation time, makes up his mind to go into the country and enjoy the attractions of rusticity. On his journey to the bourne of rest his troubles start. The vehicle containing his grip and other impedimenta breaks down and has to be repaired before the journey can be completed. Arrived at his destination, he is effusively welcomed by the natives, but then his trouble commences. The room in which he sleeps is not palatial. He seeks seclusion in the fields. The cows disturb him, malicious girls break down his hammock, scraggy old maids invade his quietude. He goes fishing and is dipped into the water; the cow pokes her nose into the kitchen, etc., etc. Far from the madding crowd neither repose nor comfort is his, and so, in a prettily tinted scene, he sneaks away from the place with his "duds" and makes his way home to his rooms, where his attentive man servant makes him happy with drinks and things. This littleepisode was quite humorously carried out by the Edison Company, and, as we have said, it secured the hearty applause of the audience. It was well rehearsed and well acted. The only criticism we have to offer is that alluded to above, namely, that the positive might have been freer from those surface markings which unfortunately disfigure so many Edison pictures. We trust that in drawing attention to this defect we may be the means of securing its obviation.

A LITTLE DRUMMER OF 1792 (Gaumont).

The groupings, costumes and acting of this episode of the period when France was torn by internecine warfare constitute a very fine piece of spectacle. The photographic end of matters has been carefully carried out, the lighting, the exposure and the agreeable sepia color of the picture being a positive relief after so many black-and-white pictures. The little drummer boy and his dog are conspicuous in the warfare, and then finally meet a pathetic death at the hands of the enemy, being subsequently buried side by side with military honors. This part of the film is strikingly pathetic, and the movements and the groupings of the soldiers well managed. It is but an episode, and a pretty one, and will be appreciated by those (and there are many) with whom the troubles of the French at the latter end of the eighteenth century always make fruitful subjects for reading and illustration.

THE JUDGE'S WHISKERS (Vitagraph).

A judge has the misfortune to fall asleep just after having his hair cut. He is a very hirsute man with a very full beard. Now, the tonsorial artist, or, rather, his employee, was an intensely humorous man; in fact, he is the funniest man we have seen on the moving picture screen for months and months. He was just a concentrated laugh. The spirit of devilment possessed him. He cuts off the judge's whiskers and moustache and gives him a clean shave, much to the horror of that good man, who, when he wakes up, is angry, and when he returns home is accused of being an impostor. However, all ends happily, for in a single night, by the application of a hair fertilizer, his beard and moustache grow again right in full view of the audience, of course. The reader will therefore see that this film is full of merriment, but to our eyes the most attractive feature was the intensely excruciating humor of that bewildering barber. He was a laugh himself, and it made people laugh to look at him laughing. Whoever he is, he is an actor, and he earned his money in that film.

"Furnished Rooms to Let."—A comedy from the Edison studio which represents two boys taking advantage of the supposed departure of their parents to the country for the Summer to let rooms in the house. They get the rooms filled, but there are complications among the guests, and in the midst of the altercation the owner returns. A change in time table compels a wait of three hours for a train. The struggling mass of humanity is cleared out by the police and peace once more reigns in the domicile. The action is very spirited and the film has a good deal of fun mixed up in it.

"How Brown Got Married."—A Lubin comedy which is funny because of its absurdity and its suggestiveness. Brown's marriage plans went somewhat awry, yet he managed to arrive, notwithstanding his hold up, and was wedded only a few minutes late. It cannot be said that his costume was in strict conformity with the accepted ideas of those who usually attend weddings, but perhaps if neither he nor the bride objected no one else had any cause to complain. The fun is in the absurdity rather than in anything particularly amusing in what was done to detain him. Technically the film is satisfactory and the action is in keeping with the subject and its development.

"The Hungry Actor."—A Lubin comedy in which the audience is treated to a representation of a clever ruse by which an actor obtains a meal. It is short, and has considerable rough house in it, though like all the Lubin comedies it is funny. Technically it is satisfactory.

"A Cold Plunge in Moscow."—A Pathe which reproduces a bath in the river at Moscow in midwinter. It doesn't seem to have much point and one might well wonder why good film was wasted upon such an inconsequental subject. If a man wants to be foolhardy enough to take a bath in midwinter it should not require a motion picture to preserve his foolishness. Film is too expensive for that.

"An Heroic Father."—A beautifully colored Pathe reproducing the act of a father who rescued his boy from brigands who stole him from under the eyes of the nurse. It is of the swashbuckler, melodramatic type of picture, whose principal interest is in the scenic beauties which are beyond what Pathe usually offers. The scenes are all pictorial and the effect is heightened by the marvelously natural coloring. The film is to that extent, at least, interesting, but the stealing of the boy and his recapture offer no opportunity or dramatic ability beyond the pistol shooting type. Perhaps the action, which is spirited, is sufficiently strong to compensate for lack of dramatic interest and those who love pictures, as pictures, not because they present any sort of action, will like this. Technically it is better than the average film from the Pathe studios, which is perhaps praise enough.

"Out of Work."—A Kalem melodramatic film with all the interesting and lively characteristics of a good melodrama, in which the under dog rises to the most prominent place and the villain is led away while the crowd looks on and cheers. It is a dramatic moment when Tom is refused work, while the daughter of the opulent farmer pleads for him to the very evident disgust of the villain, who is exerting his utmost effort to win her affection. And the runaway is very vivid. When the horse goes tearing down the pike it looks like a runaway. Of course the man who was refused work stopped the runaway and took the girl back home. He is rewarded with the place that was refused him before, and the cheers of his comrades, and the villain swears vengeance. Then comes a robbery, of which Tom is accused and he is about to be led away when the small boy appears with the money, tells the story of the robbery, the officers seize the villain, let Tom go, and he gets a permanent situation caring for the girl right there. The setting is particularly good, the farm scenes being natural and the points selected picturesque. Further, the tonal qualities are an improvement over some of the earlier Kalem pictures, showing progress in that direction, too. The acting is spirited and the players seem to do what real persons would be likely to do under similar circumstances. It is a good picture, and will give any audience a thrill.

"Tylda, the Lion Tamer."—A Raleigh & Roberts picture which has caught some of the darkness that enshrouds so many foreign films. It is a tale of love and jealousy, and has a suicide by poison, with a death in a lion's den as a variation. Quite the most interesting feature of it is the lady in the den with the lions, which she trains with the greatest success. The picture is intensely real and is, for that reason, interesting, but it would have been far more attractive had the jealousy and suicide been left out. It doesn't require these things to make interesting pictures, and surely they are anything but instructive or entertaining. The acting, where the jealousy and hatred develop, is not as good as it might be. The film is not technically up to the standard. Halation, or something equally as bad, has caused trouble with the film in places and the half tones are entirely wanting. Some of the night scenes are good, but wherever a bright light occurs halation spoils the picture.

"A Tale of Texas."—If the Centaur people are going to put out films like this the independent exhibitors will not have to complain for lack of quality. They will be encouraged by this vigorous youngster who is offering films that seem to be real flesh and blood, with the story and the acting in harmony and with movement sufficiently interesting and exciting to make the audience wonder what to expect next. In this one sees all the breeziness of the Western plains, with its characteristic life enacted before one's eyes. The pictures speak, though not in words, and the stories they tell are so true and so convincing that they seem like real personages. There is plenty of action, which has as its basis

a genuine article of good, red blood and this always tells in a picture, as it does everywhere else. And when in this particular film the real robber is discovered and the accused man is released to remain with his wife and new born son there is a vigorous round of applause to testify to the strong feeling of the audience. This film is technically good. The scenario has been worked out with care, and, so far as the writer saw, the details were substantially correct, and the writer has been where this scene was supposed to be laid. The photograph is clear, while the printer has done his work in such a way that he has taken full advantage of the opportunities the photographer offered. The Centaur pictures excel in one thing technically. Where the figures are close to the camera they are kept perfectly clear and sharp. Not a figure in this entire long film is blurred. It is well worth seeing and will rank favorably with any Western scene ever turned out.

"Mr. Isaacs and the Sporting Mice."—A Crieks & Martin film which is a silhoutte, varied by having the pictures white instead of black. They are the amusing antics of a number of mice who do all sorts of funny stunts, while Mr. Isaacs, whose face is very mobile, and whose nose changes shape constantly, looks on. It is an amusing picture and quite out of the ordinary run of such films.

"Foolshead, a Sportsman for Love."—An Italia in which Foolshead undertakes some more of his foolhardy trieks for love, and finally gets bounced when his airship comes to grief and he falls at the feet of his inamorata in a huge heap of wreckage.

"An Unexpected Guest."—A Lubin which seems to be somewhat uncalled for. To place upon the screen the story of a young couple who loved not wisely but too well, and then to have the fruit of that love produced at the man's wedding to another woman seems to be too much of an imposition. The photography is good and to a certain extent the picture may interest those who are thoughtless, but there is a certain degree of delicacy which should be observed about such matters that is plainly violated here. The picture serves no useful purpose. It is not instructive and cannot be called entertaining. The reason for its existence is not plain and the silent drama would be improved if the picture was never shown again.

"A Trip to Jupiter."—A magic from the Pathe studio in which one of those interesting trips to the stars is varied by a trip to Jupiter and the experiences of the man who insisted upon going, form a lively film which amuses, and while it does not instruct, it certainly does not leave any disagreeable impression. It is well colored and is perfectly clear in its technical details.

"Cigar Butt Pickers of Paris."—A Pathe which illustrates a peculiar industry, giving a clear idea of the way the pickers work and closes by telling what the tobacco thus secured is used for—as a germ killer on plants.

A WORD FROM MR. EDISON.

[From The Kinetogram.]

When I invented the modern moving picture in the Summer of 1889, I sought to do for the eye what the phonograph had done for the ear. The growth of the business since then, the high character of the pictures made by my own company, and other American and foreign manufacturers under my patents, and the thousands of theaters, many of which were built especially for the purpose, represent a development that has far exceeded my most ambitious hope.

I am proud of the moving picture industry, of the effect it has had and must have in the education and entertainment of the public, and of my own part in the development. Living, as we do, in an age of rapid-fire growth, in my opinion the moving picture will do much towards the intellectual development of the American people. In the twinkling of an eye one may visit cities and places of scenic and historic interest; and in the passage of but a few minutes books, poems and dramas that we may not have the time nor inclination to read may be brought before us, in tabloid form, it is true, but sufficiently in detail to be perfectly comprehensible.

The moving picture has brought within the means of all the opportunity to cultivate and broaden and delight the mind that in the old days was only possible by much travel and extensive reading; and I predict that in the years to come a good part of the education and culture of our citizens will be based on this particular source of amusement.

THOMAS A. EDISON.

Marquette, Mich.—David E. Rice has bought out the interest of John Vogel in the Grand Moving Picture Theater on North Fifth street, Red Jacket.

CORRESPONDENCE.

LOST REELS.

New York, August 13, 1909.

Editor Moving Picture World:

Dear Sir—The following reels were stolen from us on August 11, 1909. This practice has become so frequent that there ought to be something done to bring this to a halt. The trade will greatly oblige us by notifying us immediately in case anybody will try to dispose of same: "Child's Love," "Spanish Army"—one reel; "Woodchopper's Daughter."

Thanking you in advance, we remain,

Yours very truly,

THE GREATER NEW YORK FILM RENTAL CO.

MORE CONCERNING THE OPERATOR.

By One of Them.

Chicago, Ill., August 16, 1909.

Editor Moving Picture World:

Dear Sir—A writer for the World in August 14 issue takes what can be construed only as a "fling" at operators. Now, as regards Mr. Laemmle's offer to treat the operator better than ordinarily is done in New York, let me say that if New York is anything like Chicago there certainly is room for decided improvement. Once, and once only, the writer consented to deliver and get the film at the exchange, and this is how it worked: The exchange insisted on delivery by or before noon. After delivering the film, I frequently had to wait for two long hours before getting my new service, and then I often took it without inspection to avoid further delay, inspecting it at home. That is the only time the writer undertook to do the boss's work and get the film, and he will never do it again. He has often witnessed a crowd of men waiting for film at an exchange, however, and knows that the imposition is practiced right along. That delay is necessary in delivering service I admit, and often the delay is considerable, but he has noted time and again that when a lot of operators are waiting for their film an owner will come in and be served almost at once. Now, if Mr. Laemmle can and will serve the operators better than they have been served, I fail to see where the anomaly comes in. It strikes me that he is entitled to credit. Surely no one will seriously object to even an operator being treated right! The writer in his article puts words into the mouth of a New York operator which make him out a typical wharf rat. I hardly am ready to believe such a one represents the operators of New York. The writer of the article must have taken the conversation down (?) in shorthand and perhaps could not read his writing, and set it forth in his own customary language. I can see no other lucid explanation. One manager, or owner, complains that every operator he has had is more interested in the girls who come to the show than in the show itself. He is fair enough to say, however, that he may have simply had bad luck in his selection of operators, thus not issuing a blanket condemnation. I think his complaint shows on the face of it that he has employed only young men, and very young ones at that. Probably if he tried a man of, say, thirty-five or forty years, who already is supplied with a family, his complaint might vanish. Of course, however, he couldn't get such a one for ten dollars a week. One manager speaks of "confining the operator to his strict sphere of duty," so that he will have nothing to do with film service. Umph! It strikes me that the matter of film service is very much in line of the operator's duty. Who is it handles the film? Who gets the roasting if the film is in poor condition? Who has to take the risk of fire, which may cost him his license, his reputation, and even his life? The writer has told the boss to get different service or another operator before now, and probably will do it again. He does his work, and does it **right**, as several managers in Chicago can and will tell you. He considers he has a reputation as an operator to maintain and refuses to have it ruined by a film exchange which furnishes uninspected junk. I have every respect for my employer as long as he behaves himself, just as I have for any other man; but I have absolutely no reverence for him. He is not one darned bit better than am I in any way, shape, manner or form. I don't take his money. I take the money I have earned **after** I have earned it and it is **mine**, not his. It makes me tired to hear men talking, as one does in the article in question, about the employee "taking his employer's money (his wages)." He doesn't! It is his own and he has earned it. If he hasn't, the employer is a chump if he doesn't fire him. I fully expect my employer (who will read this article, I suppose) to bounce me if I don't do my work

and do it well, and by that same token I'll fire him if he doesn't treat me right—that is to say, I'll fire him as my boss. One manager in the article talks sound sense. He frankly admits that there are two classes of operators (as I have all along contended), the real ones and the would-be's. That is the whole matter in a nutshell. I have taken the writer of the article in question to task before for attempting to throw mud at operators as a whole. The writer is an operator, and he takes such broad slaps as a personal insult which he is not conscious of having merited. I am sure, too, that thousands of other men feel the same about it. Such slurs can serve no good end. If some operators are dishonest and are taking bribes for switching service, they cannot be too strongly condemned, but it would seem that the film exchange they take the bribe from is equally guilty with them and to be condemned in precisely the same degree. But this would not warrant me in saying broadly that film exchanges are dishonest scallawags who are demoralizing operators. I might charge that some of them are, but in decency that is as far as I could go. OPERATOR.

AN AMERICAN EXHIBITOR IN LONDON.

London, England, July 30, 1909.

Editor Moving Picture World:

Dear Sir—We have had trials and tribulations ever since we came here, and I never saw such mechanics as they have here. It takes them forever-and-a-day to do nothing, and after being here six weeks, we have finally got our exhibit in shape, and it is a great relief to me, for up to the present time I have had no time I could call my own.

The weather has been detestable and we have not averaged one pleasant day a week since we arrived. We are all sick and disgusted with the whole place and I only wish I was going to sail for New York to-morrow. I would be the happiest man in all London. Our lectures are proving a big attraction at Earl's Court and have received some fine press notices in the different papers. I enclose copy of a letter from an artist here, and he says our slides are away ahead of any he has ever seen before. The verdict is the same all along the line.

It was our desire to get some colored slides of London, and we went to Walter Tyler Co. They advise us to take the negatives home and have the work done there, as they could not give us any that would compare with ours.

The picture business is in rather an unsettled condition at present, owing to the fact that the L. C. C. are about to bring out some new regulations which will make a big change in the whole business.

I have had several people from the L. C. C. out to look over my outfit, and they were much pleased with the Motiograph and its work and consider it the best machine in London, but owing to the difference in price, compared with the home machines, it will be a hard proposition to sell them here, but I am in hopes to put two out next week.

I envy you your nice hot weather and wish we could swap some of ours with you.

The London season is about over now and things are a trifle dull, but it doesn't make much difference to us.

Yours very truly,

F. W. SWETT.

Earl's Court Exhibition, London, Eng.,
Care Southern Pacific Railway.

(*Copy of Letter referred to.*)

Ongar Road, West Brompton, S. W., June 24, 1909.

The Superintendent,
Californian Railways Exhibit,
Earl's Court.

Dear Sir—As a season ticket holder and visitor to Earl's Court for many years, I must express my appreciation of the magnificent exhibition of pictures representing California and the Golden West which you are conducting this season. It is by far the most interesting exhibit in the building and must leave a lasting impression on those who visit same, in particular the younger section of the public who have thoughts of emigrating.

For my part, I shall certainly tell my several friends to visit you, and I most sincerely trust that your efforts so well put forward in the interest of those you are representing will reap the benefit anticipated in every way.

As an artist myself I must admit a finer sample of colored pictures I have never seen placed upon a screen.

Again wishing you all success, believe me,

Yours very truly,
(Signed) R. W. WALTON.

Mr. Manager

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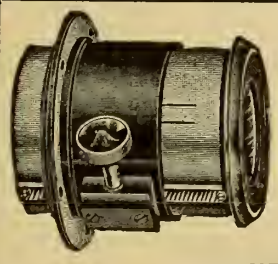

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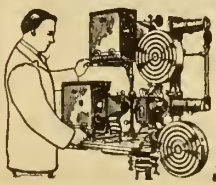

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Stories of the Films.

See Page 298 for Release Dates.

BIOGRAPH COMPANY.

THE INDIAN RUNNER'S ROMANCE.—A thrilling episode in the Black Hills. It was about the year of 1867 when gold was discovered in the Black Hills, and the Sioux Indians were at the time possessors of that territory and most of the land was unknown to the white man. Lo, the poor Indian. Little did they know what wealth laid buried in those mountains, and later when they found they had exchanged fabulous fortune for a mere pittance to conniving whites, they became confirmed misanthropes. That is why it is assumed that the Indian is unemotional—they are simply reticent and wary. At the time of our story an old miner, more venturesome than others, secretly worked a claim, and found it rich with deposits. His age, however, conspired against his being able to withstand the hardships he was necessarily subjected to, and Blue Cloud, the Indian Runner, discovers him dying in the rocks. Grateful for the kindness of the brave, the miner tells him of the location of his hidden mine as he dies. Three cowboys come up and want to know the mine's location, but the Indian refuses to tell. Blue Cloud loves the little squaw, and in consequence of his newly acquired wealth, presses his suit in that quaint Indian fashion, wooing with the blanket, symbolizing protection. He is accepted and approved by her father after leaving his offerings outside the parental tepee. Married, they proceed to Blue Cloud's wigwam, and while he is away hunting three cowboys come up and try to get from her the mine's location. She is obdurate, however, so they abduct her to force her to divulge its whereabouts. Finding her still adamant in determination, the renegades gamble as to who shall take care of her, the holder of the high card to have her. Meanwhile the Indian has returned, and finding his squaw gone, realizes the true nature of the situation at finding the sombrero of one of the cowboys in the tepee. Starting in pursuit, he tries to borrow a horse, but is refused, so resorts to running capability to overtake the hounds. The one whose lot it is to take charge of the girl has brutally bound and thrown her across his horse and mounting in the saddle starts for his shack at breakneck speed. Blue Cloud, however, with his knowledge of the trails, by a short cut, and a thrilling dash through the dangerous rapids of the mountain stream, manages to overtake him. Leaping up on the fast galloping horse behind the cowboy, a most exciting combat ensues—a bowie-knife conflict on the back of the horse, with the prostrate form of the squaw flung across its neck. On they gallop, the Indian fighting furiously until at length the cowboy drops lifeless from the saddle. Drawing the horse up, the Indian dismounts and releases the terror-stricken squaw, whom he takes tenderly back to his wigwam. Length, 994 feet.

THE SEVENTH DAY.—The story of this subject was inspired by a decision some time ago in the Cook County (Ill.) County Court, where a Daniel had come to judgment! Yea, a Daniel! Solomon, with all his wisdom, never more agreeably settled a most perplexing question. The impending woe was induced all on account of society, as Mrs. Herne's social obligations were so impelling as to cause her to neglect her home and her children. So seldom were the two little tots—a boy and a girl—in the company of their mother that they felt an unnatural reserve in her presence. Entreaties and prayers from her husband to give up her mode of living induce her to start an action for divorce, charging incompatibility of temper. This step amazes Herne, but the worst blow is her desire to keep the children, a mother's right. The reasons for her wanting to keep the children are simply pecuniary. Of course, the little ones prefer their papa, having always enjoyed his care, but there's the cold, unsympathetic law to consider. This is the question brought before our modern Solomon when Mr. and Mrs. Herne enter the office of the juror. The law is plain to him, but his judicatory experience has not blunted the humane phase of his nature, so he decides that the children's wishes shall be considered. Therefore he orders that Mrs. Herne shall have the children for seven days, and if at the end of that period she has won their love she may retain them. What a long lonesome week it was for Herne, deprived of his darlings. On the other hand, the poor children are grieving for papa, being left alone with the maid, Mrs. Herne still keeping in the social whirl. However, on the seventh day, the maid meets with an accident, which forces the mother to remain at home and take care of the children. At first the task is most odious, but their cute antics and caressing advances win her heart, and she enters into the sport of their play, so that when the hour appointed for her to meet her husband at the court office arrives, we find her still at play with the babies while her husband waits impatiently with the judge. The court clerk is dispatched to find the reason for her tardiness. He sees, and rushes back to inform the judge. Together they go to Mrs. Herne and the sight that greets them obliterates all thoughts of a separation. Husband's and wife's hearts are drawn together by the tiny hands of the babies. Length, 693 feet.

"OH, UNCLE!"—Zeke Wright, a wealthy old batch, has intimated his intention of making his two nephews his heirs, and having nothing but time on his hands, takes it into his head to visit his nephew Tom, who is married and settled. Tom and his wife are goodies, no doubt, and the gay old chap is soon disgusted ,so he decides to pull up stakes and visit Harry Wright, whom he thinks unmarried, not having been apprised of his romantic elopement and marriage. So he sends Harry a note, to wit: "Am disgusted with your cousin's wife. If you ever marry I'll cut you off. Am coming to visit you to-morrow." Holy smoke! Up against it for fair. Well, wits work, and Bessie plays the maid for the time being, but Foxy Nunky is wise and starts a persistent flirtation, much to the perturbation of Harry, who is at length forced to divulge. However, Uncle exclaimed: "Harry, you're all right and I'll double your allowance." So Nunky prolonged his stay with the Wrights. Length, 292 feet.

EDISON MANUFACTURING CO.

A SIMPLE HOME DINNER.—"The Simple Home Dinner" humorously depicts the vicissitudes that attend love's young dream in that respect. We see the two "Newly-Weds" so bewitched by the sight of the pretty little kitchen in their newly furnished apartments that they decide to forget Sherry's and similar places of gastronomic interest and cook their own dinner. What a temptation of fate on the one hand! What sublime confidence on the other! We who know better, who perhaps have lived through a similar experience, smile broadly when we gaze upon the formidable proportions of the hill of fare they contemplate and realize the difficulties that confront them. In their blissful ignorance they begin preparations for the repast. Hubby is despatched to the nearest market and returns laden with bundles. Meanwhile wifey mixes a mess of dough, incidentally consigning sundry dishes of rice and a few other nondescript concoctions to the oven and emptying a pound or two of coffee into a pot of gigantic proportions. And here the real comedy begins, and our smiles give way to laughter long and loud when we see them wrestling with the problem of how to dispose of the lobster, which to their dismay is ALIVE; of the shell oysters, which are so unkind as not to open voluntarily; and of what to do with or where to put the seemingly endless expansion of rice that wifey removes from the oven. During the progress of their panic a gradual transformation of the little kitchen takes place, and at the end we see it littered with bundles, everything on the stove burning or boiling over, and the "Newlyweds" disheveled and sticky with flour and dough —in short, a scene of the wildest confusion where order reigned a short time before. Length, 220 feet.

FAR FROM THE MAD'DING CROWD.—The day is the hottest on record. Our bachelor hero, with all possible means of securing relief and comfort at his command, is sweltering in the seclusion of his luxurious apartments. Fuming and fretting, he keeps his distracted valet on the jump to devise new means of relief. Relief comes with the morning mail. The enticing "Hillcrest" prospectus catches his eye and rivets his attention. Visions of purling brooks and quiet nooks in sheltered glades are conjured up by his imagination. It takes but a moment to decide. Orders are given, trunks are packed, and our fat hero is whirled away towards the Promised Land. Arriving at the station he is met by the landlord, a typical "rube," who piles him and his numerous trunks into a ramshackle rig and they start for "Hillcrest." His sad disillusionment dates from the moment that fearful trip begins. Over dusty roads filled with countless "thank-you-marms" that are responsible for a number of extremely comical breakdowns, they at last reach their destination, which furnishes the second chapter of his disillusionment. His adventures in the Summer boarding country are portrayed by laughable scenes of a 6 x 8 bedroom under the skylight, of an encounter at the stile with two old maids, of the fall on the hill, of the ludicrous swing accident, not to speak of the depressing hammock incident or the fall into the brook while fishing. One by one the visions created by reading the attractively worded prospectus are shattered and our dispirited hero longs for a return to the city, and "the mad'ding crowd." Length, 780 feet.

THE WEB OF FATE.—An episode of the French Revolution, 1792. In the troublous days of the French Revolution the members of the patriotic party called Girondists were subjects of special persecution. This picture shows the pursuit and escape of a young adherent of that party, who takes refuge with the remnant of his sweetheart's family and is hidden by the young lady in the granary loft in the Chateau Le Tour, which has been partially ruined during the progress of the revolution. The chateau is in possession of soldiers of the Convention when our young hero, who has been slightly wounded, arrives. He makes his presence known by a note thrown through a window into the girl's room and, despite the danger of discovery, she admits him by way of the main court, which is crowded with drunken and sleeping soldiers, and conceals him in the granary loft. When the searching party in pursuit of him arrives the chateau is ransacked and, to the young lady's terror and dismay, his hiding place is finally reached. In the meantime, however, while the search has been going on, a busy spider has spun a web across the door to the granary loft. When the captain of the searching party reaches the door and starts to open it he discovers this web and, taking it for conclusive evidence that the door has long been closed and that the refugee consequently could not be hidden behind it, abandons the search and dismisses the entire party. Length, 395 feet.

THE WRIGHT BROTHERS' AEROPLANE. Government tests at Fort Myer, Va., July, 1909. Rare indeed are scientific achievements that compare with the results of the official tests with the Wright Brothers' aeroplane, just concluded at Washington. It was by special arrangement that the Edison Company obtained the exclusive privilege of photographing these tests for motion pictures, and this privilege was granted only after considerable negotiation. The rise of the huge "bird of the air," and its successive swoops as it circles its course over the broad parade ground, the evident interest and excitement of the assembled spectators, are all reproduced with the fidelity of the camera, the films portraying both flights being remarkably clear and distinct. Length, 600 feet.

A CHILD OF THE FOREST.—The opening scene shows an Indian squaw carrying her sick papoose down the trail to the bank of a stream where she bathes its feverish brow with the cooling water. Despairing of its life, she determines to seek the white man's medicine in the nearby village. Pushing her way into the little mission chapel as the mass is being recited, she lays her papoose at the feet of the priest who, mistaking her gestures, baptizes it. Satisfied that the child has received the white man's medicine, she departs and her gratitude knows no bounds when the child recovers. An emigrant train, crossing the plains a dozen or more years later, camps not far from the shores of the stream from which the daughter of one of the party is seen filling a pail with water, unconscious of the stealthy approach of a canoe containing Indian braves. She is overpowered, tied hand and foot and brought to the Indian village, where a council of war decides that her fate shall be death at the stake on the morrow. And here is repaid the debt of gratitude that an Indian is said never to forget. The squaw, whose papoose was spared to her through the good offices of the white man, as she thought, and who has grown to be a fine lad, takes a handkerchief from the captive, and placing it in the lad's moccasin, bids him carry it to the captive's friends. Stealing from the village, Uray, the "Child of the Forest," sets off at top speed in the direction indicated to him. By the aid of the camera we see him climbing precipitous cliffs and picking his wearying footsteps through treacherous swamps. His leg injured by a fall, he presses on, imbued with but one thought—his duty. Coming to the edge of a lake, Uray hesitates only long enough to get his bearings, then plunges in and swims across with long, graceful strokes. Reaching the opposite shore, he falls exhausted, rises and falls again—and again drags himself to his feet and continues his weary journey, finally reaching the emigrants' camp, where, after delivering his message, he swoons. The campers and cowboys mount in haste, and by hard riding reach the Indian village before the captive is put to the stake. After a sharp fight the Indians are routed and the captive, together with the friendly squaw, brought back to camp. Length, 970 feet.

THE PATIENCE OF MISS JOB.—"The Patience of Miss Job" is a short history of the conquest of the traditional bad boy by a little teacher in a Sunday-school who, seeing beneath the surface, realized that within the bad boy beat a good heart and that his transgressions were not due to vicious motives. Her patience was severely taxed, however, when the new scholar was taken to the annual Sunday-school picnic where he lost no time in stirring up trouble. In fact the trouble began before they got to the picnic grounds. The picture shows how he monopolized the swings, stole the big cake, started a fight or two, upset a boat with two of the other children in it, and did a few other things that added to his disgrace. It also shows how narrowly he escaped a merited spanking for each one of these pieces of mischief, how little Miss Job's patience overruled the Superintendent's righteous anger, and how, in the end, that patience reached the boy's heart and made him her friend. Length, 185 feet.

A DASH TO DEATH.—The story deals with the unhappy marriage of a young and beautiful heiress who is forced by her parents to become the bride of an Italian nobleman, a man much older than herself, whose only claim to respectability lies in his lofty title and crumbling castle. Her heart had long since been claimed by a young American of sterling qualities whose advances had been frowned upon by inconsiderate parents. She discovers soon after the marriage that her woman's instinct has not proven false, for the honeymoon is scarcely over before the Duke shows marked indifference, then brutality, and finally, infidelity. The news of his outrageous conduct is communicated by the daughter in a cablegram to her father, who in his distraction turns for aid to the man whose suit had been rejected in favor of the titled scamp. The American immediately volunteers to investigate and sails for Naples, arriving at the villa at a very opportune moment when the Duke,

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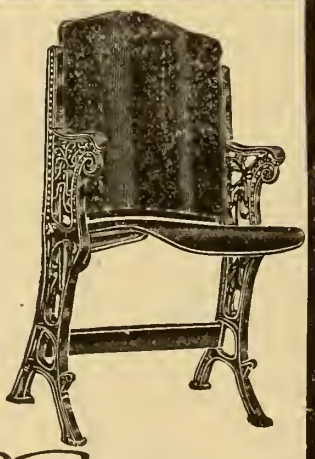

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confronted by his wife with glaring evidence of infidelity, is in the act of striking her a brutal blow in the face. Needless to say a quarrel immediately ensues between the Italian and the American, ending in a terrific fight in which the Italian is badly worsted. In pain and rage at his failure to overcome his antagonist, the Duke tries foully to stab the American, and, fearing the results of his cowardly act, flees in terror from the villa with the Americau in pursuit. Gaining the outer gate, the Duke jumps into his auto and dashes down the road, secure in the belief that he has escaped the heavy hand of the Americau. His pursuer manages to secure the services of a passing auto and is soon hot in pursuit. Aud here ensues a sensational and thrilling automobile chase. Up and down hill and around sharp curves with unslackened speed the heavy machines are driven, the American gaining on the Duke with every turn of the wheels. The distance between the two is rapidly closing up, the tense expression on the Duke's terror-stricken features in marked contrast to the triumphant mien of his pursuer. The speed limit of both machines has been reached and hut a few yards separate them when, in turning a sharp curve on the very edge of a steep cliff, the Italian loses control of his machine which crashes through the guard fence before he can jump to safety. A moment it pauses on the brink of that dizzy height, aud then, turning completely over, plunges down, smashing, crashing toward the rocky bottom 300 feet below! Half way dowu the great car strikes a projecting rock—the boiler bursts with a terrific explosion—the gasoline tank ignites and bursts into flame—aud thus it goes plunging down, with its human freight obscured hy the volume of smoke and flame, until it reaches the bottom, where it lies an unrecognizahle mass of smoking wood, iron and rubber. Length, 815 feet.

ESSANAY MFG. CO.

ON ANOTHER MAN'S PASS.—Rupert Montgomery Featherstone, a retired actor, so the story goes, while picking his way tediously along the sunhaked cedar ties of the Great Eastern Railroad, observed at the side of the track a silk hat, a Prince Albert coat and a leather purse, the property, no doubt, of some careless passenger on the flying limited which had just passed him. Opening the purse he found a railroad pass, issued to that honorable dignitary, the president of the Great Easteru, on whose property he was then trespassing. Rupert Montgomery Featherstone thought for a moment. He recalled that at one time he had found a purse containiug $7,000.00, the property of one Hiram Rich, a Wall street millionaire. Rupert had returned the purse to its owner, expecting to be nobly rewarded for his honesty, but on the contrary had received merely a glazed smile and an icy "thank you" from the magnate, who indicated the door of the outer reception room and returned to his stock reports. Since that time Rupert had heen averse to returning such properties as he found in public places, aud as he now slipped iuto the snugly fitting "Prince Albert" and donned the silk hat, he resolved also to avail himself of the railroad magnate's pass. He hastened to the nearest station and waited for a train. The train arrived and he boarded it. A suspicious conductor called for his ticket, examined the pass, stiffened perceptibly, forced a smile on his couutenance and rang for two porters. There followed a brief whispered consultation between the conductor and the porters and the conductor again approached Rupert. "I beg your pardon, sir," he said, "but your stateroom is in the rear. I shall have it made ready for you, and in the meantime, if you desire, you may have dinner." Rupert rose hastily. "This way," said the conductor. During the repast that followed, Rupert occasionally pinched himself to make sure he was not dreaming. Two stalwart blacks fanned him and served him champagne. After he had lighted a perfect Havana perfecto, he asked to be couducted to his stateroom. Arrived there he expressed a desire to have a shave, manicure and shoe shine, apologizing for his appearance, explaining that he had been spending a few days in his Summer camp. After his toilet was made and he had settled himself for another comfortable half hour in Havana, a messenger begged admittance and handed to Rupert a large parcel, containing some bulky packages of greenbacks. Let us leave Rupert for a moment and step aboard the "Flying Limited," where our friend the hona fide president of the Great Eastern, seated in an uncomfortable day coach, on a little private inspection of his road, reads his paper, unmindful of having lost his coat and hat out the window. The conductor approached him and asked for his ticket, not recognizing him as the "alimghty boss." Discovering the loss of his coat, the president tries to explain. The conductor smiled blandly and rang for a porter. The train was stopped and the president of the Great Eastern was unceremoniously ejected from the train, 14 miles form the nearest station. By this time Rupert, the adventurous, had arrived at a large city, the terminal of the Great Eastern, where were located its main offices. Rupert longed for more gay life and stepped into a swell cafe, next door to the station. He ordered champagne for the house and as he raised the glass to his lips a Salvation Army lass approached him and extended her tambourine. Rupert nonchalantly placed a few hundred dollars on the goat skin and became engaged in conversation with the winsome little lass. She finally won him over and he confessed the finding of the money. She urged him to return it to the president and Rupert resolved to do so. The next morning Rupert called on the president of the road. The president fumed for a moment, then laughed as he noted beneath the rough exterior of the man before him honest, hungering ambition, so he called up his superintendent and told him to find a place in his office for R. M. Featherstone, which the superintendent did. It is needless to say that our hero in due time wedded the little Salvation lass who had saved him and who helped him to the position of superintendent of the Great Eastern Railroad and that they are living and will live happily ever afterward. Length, 950 feet.

KALEM MFG. CO.

THE CONSPIRATORS.—An incident of a South American revolution, tells a story of the tragic ending of a love intrigue between the beautiful young wife and the private secretary of Gen. Maeto, the president of the little South Americau republic of Domencio. A member of the lowest class and possessing little education, Gen. Maeto has by sheer force of character made himself dictator of his turbulent little country. A year before the time of our story he married the young orphan daughter of an old comrade. His private secretary is a young Domencion of noble family. These two young people, thrown together in a dangerously close intimacy, have grown to care for each other. Of this the President, absorbed in affairs of state, has not a suspicion.

Scene I. **President Maeto, His Wife and Secretary.**—The picture opens with au early morning view of the front entrance to official residence of the President. The carriage is driving up to carry him to his official capitol, for like all inhabitants of warm climates the President rises early in order to transact most of his business before the heat of the day becomes excessive. Down the steps comes President Maeto, accompanied by his wife and private secretary. The President kisses his wife and bids her good-bye. The secretary starts to follow him, when he stops him with a gesture. He knows no reason why the secretary should go to the capitol. Better stay and keep his wife company while he is away. He takes the portfolio from the secretary and entering the carriage is driven away. The two young people left alone, watch the carriage out of sight. They glance about to see that no prying eyes are watching them. Then their guilty lips meet in a kiss.

Scene II. **The Revolutionist Petition Refused.**

Scene III. **President Maeto Condemned to Death.**

Scene IV. **The Warning.**

Scene V. **The Secretary Escapes.**

Scene VI. **Retribution—Secretary Mistaken for the President.**—At the large public gate leading to the President's home the conspirator, Miguel, disguised as an old man, is waiting. Here comes the carriage. As it passes him he steps forward, draws his revolver, pulls the trigger and stopping only to remove his disguise dashes away. Out through the carriage door falls the secretary. Hearing the shot two servants come rushing up. They lift him out, hut he falls back lifeless into their arms. They start toward the house, one rushing ahead to tell the President. Down the path comes the President. He kneels over the body of the secretary he has loved then stands back in silent grief. Now the wife arrives and falling over the lifeless body pours out her love in broken sobs. The President stands amazed as the truth slowly comes to him, then with a cry of anguish he drops his head between his arms, while his body trembles with his suffering.

THE DYSPEPTIC AND HIS DOUBLE.—Scene I. **Dobson, the Millionaire Dyspeptic.**—In the opening scene we find Dobson cross as a bear pacing up and down his garden suffering from an attack of dyspepsia. His valet enters and offers aid hut Dohson refuses and finally dismisses him with a kick. Now Dr. Bunyon arrives. He forces the unwilling patient to show his tongue, then listens to his heart and finally writes a preseription saying all he needs is exercise. The doctor opens his valise and taking out a pair of dumb bells proceeds to give a practical illustration of what he wants Dobson to do. Now off comes his patient's coat and the dumb bells are in Dohson's hands and he is forced to clumsily follow the doctor's movements. Next the doctor forces his unwilling patient to indulge in a short Marathon. But Dohson, unused to such violent exercise, soon sinks down exhausted and the spry little doctor as he helps him up explains the wonder of his method of exercise.

Scene II. **Dobson Meets Hungry Hank, His Double.**—The next morning we see Hungry Hank just awakening from a night's rest in his luxuriant quarters in an old corn bin. He slowly stretches himself, puts on his coat and lighting his pipe starts out in search of the breakfast that he knows awaits him somewhere. At the millionaire's home we find Dohson out in the garden, his coat off, his book of instructions before him, trying awkwardly to follow the doctor's directions. His valet arrives with a delicious young chicken for his master's breakfast. He helps Dobson on with his coat and as soon as Dohson is seated starts to serve the breakfast. But Dobson orders him away crossly. Dobson takes a bite of chicken, then angry because he cannot enjoy it seizes the entire chicken and throws it on the ground. Just then Hungry Hank, who has come up the walk, appears and seeing his breakfast sailing through the air to his feet, seizes it and begins to devour it. He and Dobson see each other and are amazed at the resemblance. Seeing Hank's enjoyment of the chicken puts a brilliant idea into Dobson's head. Why can't he change places with Hank for a short time and get an appetite like that? He proposes it to Hank. Hank agrees and into the house they go to make the change.

Scene III. **Dobson and Hank Change Places—Arrested.**—The valet returning and finding Dohson gone is busy clearing the table when Dohson's niece enters and asks where her uncle is. At that moment out of the house comes Dohson dressed in Hank'a rags and closely following is Hank arrayed in Dobson's clothes. Dobson starts toward his niece when she screams in terror and the valet interferes. Dobson tries to tell of his plan and again goes to greet his niece, when much to his amazement and in spite of his protests, he is seized by Hank and thrown down the path. Hank orders the valet to follow the supposed tramp while he consoles his niece (?) in her fright. At the gate Dohson and the valet are fighting when a policeman arrives. He hears the valet's story aud leads Dohson away to the police station.

Scene IV. **On the Stone Pile—Discharged.**—This is a view of the stone pile where the city's vagrants are sent to work out their short prison sentences when arrested. Through the yard come a gang of prisoners, Dobson at the head of the line. Ten days have elapsed since Dohson was arrested. With blistering hand and aching limbs he struggles to do the manual labor he is so unaccustomed to. Several times he stops only to be roughly ordered to work again by the guard. Another guard arrives with an order for the release of Prisoner No. 13. Dobson eagerly tells them that is his number and is led away. After changing his prison garb for his old tramp suit, he is led outside the walls and released. Stopping only to vow vengeance against Hungry Hank, he starts for his home.

Scene V. **Home Again, Cured.**—Meanwhile back at the millionaire's home Hungry Hank has been having the time of his life. The valet and the niece are both wondering how Dobson ever recovered such an appetite and also such a good disposition at the same time. And now they leave him to enjoy his meal. Scarcely has he taken one mouthful when vengeance arrives in the form of the outraged Dohson. Throwing Hank to the ground he is soon on top of him. The niece and valet come running at the noise. Dohson is pulled off the trembling Hank. Now Dobson tells his niece the truth and compels Hank to again change coats with him. Then he orders the valet to put Hank off the place. Just then his eyes fall on the delicious lunch set for Hank. In a second he is seated enjoying his first real meal for ten days. Now Dr. Bunyon arrives with more rules for exercise, hut Dobson waves him away, and exclaims, "Never again."

GAUMONT.

(George Kleine.)

TOO GENTLEMANLY.—A man of wealth, having met with great financial reverses after being crowded very closely hy his creditors, finally has all of his furniture seized for the debts, hut he still retains his polished manner. In spite of his adversity even the draymen who move his belongings from his room are nicely treated. Very shortly it becomes necessary for him to seek a means of income. Upon his first application for employment the manager to whom he first applies does not consider that so fine an appearing man needs a field for work so will not consider him for a place. Through all his searching for work his progress is marked by his wonderful courtesy, amounting to a very ludicrous element, as he is clothed in tatters and has the manners of a lord. Finally he secures a menial position at the postoffice. Here his extreme niceness to ladies takes too much of the time he should be at work. This at last leads to the loss of his means of livelihood. He next is seen at work unloading a car of plaster In a quarry. Here, after each sack which he handles, he carefully brushes all his clothes. In a very short time this opportunity for work is lost. The many abuses to which he suhmits because of his gentlemanly nature form material for an immense amount of wholesome comedy that is actually rich in laughs. After trying positions of various kinds and failing to meet with any success in any of them because he is too gentlemanly, he at last has the good fortune to meet an old associate who offers him a situation as a servant. This he accepts with great happiness, at the same time resolving to be more assertive of his own rights in the future. The final and most laughter provoking scene shows us his strenuous manner of dealing with the other servants of the household when they attempt to use him as an object of their jokes. Length, 510 feet.

THE FROCK COAT.—The play opens in the home of a poor family In England. The head of the house, the father, is without work, and searching in vain for a means to provide a decent living for his little family. The wife is ill, leaving the care of the house to a little daughter, the older of their two children. As the little girl takes

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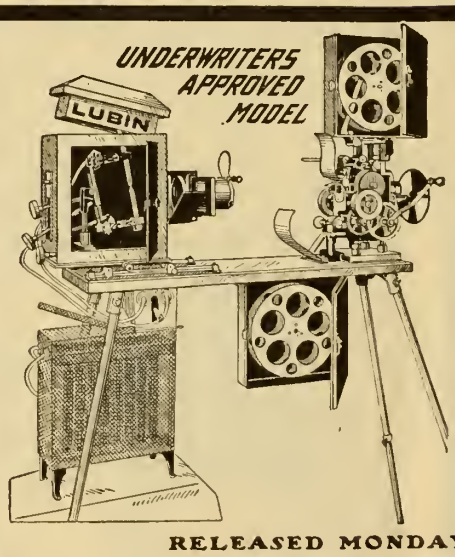

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The husband sends his wife for his recreation to the country. He has a rattling good time until wifey unexpectedly returns. LENGTH, 320 FEET.

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Mary's trouble begins as soon as she puts her foot into the house and does not end until she is thrown out and even then she rushes right into trouble. LENGTH, 495 FEET.

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her brother to his school she sees, posted in a conspicuous place, a placard advertising for a man to fill a place as secretary. This announcement she carries to her father. He fears it will be too aristocratic a position for him because of his ragged appearance. However, the need of his little family is so great that no chance can be missed so he answers the advertisement. He is informed that his recommendations are satisfactory, while his qualifications are excellent, but his dress is not correct—a frock coat and a silk hat being necessary. In order to obtain these pieces of clothing he is forced to sell a large part of his furniture, even to one of the beds. We next see him, clothed in his new attire, at work in the office of his employer. Then we watch him at lunch during the noon hour, bothered by the workmen because of his fancy clothes. After his lunch, as he rests in a public park awaiting his return to the factory, the same workmen are seen near him visiting gayly with some girls. Noting the object of their jests at the restaurant, they, entirely in a spirit of mischief, creep to the bench upon which the poor gentleman sits in the garb which has cost him so dearly and has been the means of securing his work. They cut one of the skirts from his long coat. Through the illness of the poor wife, who appears while he is bewailing the loss of his only uniform, the workmen find the condition of poverty in which he has been living, and forthwith repair the damage they have done by securing new apparel, which they present with profuse apology. Length, 500 feet.

BROKEN TIES.—The story without words unfolds, with every inch of film, a strikingly lifelike set of episodes in the life of a divorced couple, until they are finally brought together again through the instrumentality of their little son. After witnessing the sad parting in the court room following the trial at which the husband, because the wife has been at fault, is granted the care of the child, we are shown a series of touching views of the child in his home. His lonesomeness for his mother and the failure of his father to interest him by gifts, or care or love, and the father's great pain because of his son's unhappiness, make a telling appeal for the uplifting of home ideals and treasuring of domestic contentment. The child seems utterly unable to grow accustomed to the new situation, even after a considerable length of time, so the father arranges to have the mother and child visit one another occasionally at the home of the boy's maternal grandmother. A few meetings but serve to make the separation more painful to both. The grandmother attempts to bring about a reconciliation between the man and wife but fails. The wife grows frantic in her loneliness and decides to steal the child. Upon their next meeting she spirits the child away from the father, who immediately lodges complaint with the police. Soon, accompanied by officers, he arrives at her home to regain possession of his son. The boy is produced forthwith, but shows such reluctance to leave his mother and such genuine love for her that when she adds her plea for forgiveness to the child's entreaty for the company he has so longed for, the father is touched, the mother pardoned, and the family reunited. Length, 777 feet.

SEVRES PORCELAIN.—Several unique specimens of highly ornamented porcelain are shown in series. In each case the various pieces of ware are in reality formed of living people. After a short time has been allowed for admiration of each article, it disintegrates into the individual models, who pose in various figures and dances. In the following pictures are seen a powder box, a clock, candle sticks, a loving cup and a vase, all of wonderfully ornate design, beautifully colored. Length, 194 feet.

A GENEROUS EMPEROR.—Depicting an incident in the life of Napoleon Bonaparte and illustrating his trait of generosity. The play opens in the drawing room of the mansion in which the "Man of Destiny" is making his headquarters. A young officer, who is on guard, is trying to keep awake as he watches over the great commander. To pass the time he writes. The words of his letter are shown to us upon the screen. It reads: "My Dear Mother—I sent you yesterday, all my pay, keeping nothing for myself except a Napoleon. I am very sorry to know that my sister and you are in need. To-night I have the very great honor of being on guard near my Emperor. Great love to you. From George." As he is perusing his work, overcome by fatigue, he falls asleep in his chair. Very soon the Emperor enters the room and finds his guard asleep at his post. He approaches him quietly, sees the letter and reads it. Moved by the kindness of the youth, the great soldier secures from his coffers a quantity of gold which he places upon the letter. He then betakes himself from the room. Now the young officer awakes. Scarcely able to believe his eyes, he finds the money and is mystified to know from where it came. The Emperor again enters, and after thoroughly frightening the young man for his having fallen asleep while on guard, he tells him to keep the money and to add to his letter the following postscript: "The Emperor Napoleon salutes you, madam, and compliments you upon your son. From this time the Lieutenant George will be Captain of the Guard." He signs his name and refuses the young man the privilege of thanking him. Length, 304 feet.

THE HORSE AND THE HAYSTACK.—Mr. Brown and his family, who are spending the holidays at a seaside resort, decide for one day's entertainment, to drive along the shores. Forthwith a pony cart is secured and they merrily go on their way, passing numerous interesting scenes before they arrive at a bathing beach which attracts them so greatly that they leave their pony cart outfit near a stack of hay while they disport themselves in the ocean. While they are giving a very humorous exhibition in the water, the pony is busily engaged in eating his way through the stack. As the stack diminishes the animal grows until when the party are ready to return their pony has grown to be a large horse. As they proceed upon their journey they find the large animal has no trouble to manage his route without regard to their directions in any way. They are led through many exciting experiences, including a most laugh-provoking ride at full speed through a deep forest, whirling about among the trees in a perfectly amazing manner. The horse finally manages to break the harness and liberates himself, leaving the unfortunate Brown family to pull their carriage back to their home. Length, 297

GREAT EVENT AT PODUNK.—There is great merry-making in the village on account of the unveiling of a statue which has been presented by a man in a distant city as a mark of his regard for the town of his childhood. The style of the statue is not known to most of the townsmen. Thereby originates the humor of the play. The crowd, gathered about the veiled group, are awaiting the arrival of a state officer who is to make the dedicatory oration. Two sightseers who are late, as they approach, have the ill fortune to step upon electric wires which are exposed near the scene of festivities. They are temporarily petrified as is also a policeman who chances to touch one of them with his club. Promptly the crowd is transferred from the ground of the actual dedication to the group of living people, bound by electricity to remain perfectly motionless for a time at least. While officers are 'phoning to the power house to have the current closed off in that neighborhood, the orator arrives and proceeds to deliver an eloquent speech. His burst of oratory is interruped when the current is cut off and the group regains its power to move. The comedy ends in a general turmoil in which the actual statue is overturned and ruined. Length, 357 feet.

PATHE FRERES.

ROVER TURNS SANTA CLAUS.—Christmas time comes around, but in this poverty-stricken home it brings no hope of good cheer, for the poor people have barely enough to buy scant food without entertaining the idea of purchasing toys to make the hearts of their little children happy. The good parents feel the disappointment keenly, and their grief is accelerated when the little ones hang up their stockings near the fireplace, with the hope that Santa Claus will pay them a visit during the night. The little family are tucked away in their beds, and Rover falls asleep before the fireplace. The old dog realizes that there is a grave disappointment in store for the little ones in the morning, and with the intelligence of a man, he steals from the house and runs down the street to a toy store, where he is successful in stealing a lot of pretty little articles. He makes several trips, carrying his merchandise each time into the house and laying it in front of the mantle, after which he tucks himself up and falls asleep to wait for morning to come and bring good cheer to his little friends. The youngsters are up bright and early, and there, to their astonishment, find that Santa Clause had not forgotten them, and when the good parents discover the lot of presents, they realize who the Santa Claus really was, and the best is none too good for him. Length, 417 feet.

GETTING EVEN WITH EVERYBODY.—A young tradesman, who is in love with a pretty servant girl in one of the places where he delivers provisions, finds that he has a rival in his little game of love, and the latter is none other than the man of the house. The old fellow, whose wife is insanely jealous of him, never misses an opportunity to force his attentions upon the girl, although she will have none of him and manages to keep the old pest at a safe distance. One day, however, the young fellow becomes suspicious that there is more than an ordinary amount of affection existing between his lady love and her employer, for while visiting her he is shocked when the old fellow steals away from his wife and comes to pay a little visit to the maid. The youth steals out of the room and hastens to inform the lady of the house of her husband's unbecoming conduct. The lady is loath to believe that her husband is unfaithful to her, but upon coming up to the room he finds him on his knees pouring forth words of love to the much-amused maiden. The wife, feeling that the girl is to blame, attacks her, while the two men make a hasty exit, leaving the women to settle their little affair undisturbed. Length, 541 feet.

DANCES OF VARIOUS COUNTRIES. Every country in the world, whether civilized or savage, has the distinction of being identified by their own particular form of dancing. A great amount of trouble and skill has been put forth in securing the different portions of this unique picture and bringing together in one film the scenes and dances of various people from all points of the globe. It is a picture well worth seeing, not alone for its merits as an entertaining subject, but for the educational advantages which can be gained. The picture is made up of scenes and dances from the following races: Brittany, China, Caucasian, Soudan, Japan, Cairo, Austria, Bulgaria, French Soudan, Spain and Mozambique. Length, 482 feet.

THE HAT JUGGLER.—This picture is a reproduction of a clever vaudeville act, and the numerous astonishing tricks are perfectly legitimate inasmuch as the ingenuity of trick photography is in no way an aid to the clever juggler who performs some wonderful tricks in full view of the audience. We see the performer, who is a genius in his art, enter upon the stage and proceed to remove his gloves and coat while he balances his silk hat on the tip of his nose. He next does some extremely difficult tricks with a number of coins, which he throws in the air, catching them on his forehead, after which he lets them slide into the socket of his eye, holding them like so many monocles. He then releases them one by one, letting them fall into his hand. Finally he concludes his performance by juggling three hats, catching them upon his head without a miss. Length, 377 feet.

THE ETERNAL ROMANCE.—A pretty maiden is seen picking wild flowers in the woods, when she is approached by a dashing young Hussar, who stops to talk with her and impress upon the young girl's mind the fact that he is desperately in love with her. The youth then accepts a little wild flower from the happy maiden's hand as a token of her love, and as he rides away he promises his lady love that he will call soon to ask her father's consent to their marriage. True to his word, the young man calls at his sweetheart's home where he is graciously received by the happy maiden. The young lovers are in earnest conversation and the youth is making love to his fair one, when, to their surprise, the old father walks into the room. Horrified at the state of affairs, and shocked at the effrontery of the young man in daring to make love to his daughter without her father's consent, the indignant old man, after severely upbraiding the young lovers, takes his daughter to another room where he locks her up. Not to be outwitted by the exacting old fellow, the tactful young soldier steals over to the door of the chamber where his ladylove is a prisoner, and receives instructions from her. The youth then climbs out through a window and walks along the coping to the prisoner's room, where he enters unseen. After securing a sheet, which he ties around the girl's waist, the gallant lover lowers her to the ground. Everything bids fair for a real romantic elopement, but just as the young couple are about to flee they are caught in the act by the young lady's father. After denouncing the young soldier, and ordering him never to again come near his house, the old fellow again makes a prisoner of his beautiful daughter. The next scene takes place thirty years later, and as all things shape themselves in the course of time, it is not a surprising coincident that the children of those disappointed lovers should fall in love with each other. After that eventful night the unhappy lovers never met again. The young woman in time forgets her first love and becomes the wife of another man, while the young Hussar marries another girl. Forgetting how her life was made miserable by the obdurance of her father, this same woman whose daughter is in love with the son of her old sweetheart, strongly objects to the match and grossly refuses to give her consent to their marriage. The young man, who is greatly disappointed over the sad state of affairs, comes to his father, whom he asks to intercede for him. The latter goes to the home of his old fiance, and after bringing before her mind the circumstances of their sad disappointment, he softens her heart and she gives her consent to the marriage. Length, 771 feet.

TENNESSEE GUARDS.—This interesting picture shows a small guard of colored soldiers being put through a drill, and the fine showing that they make is indeed commendable. One feature of their manoeuvres is the clever way in which they scale a high wall. It shows how easy and with what agility the men in time of trouble could conquer a fort or scale a high wall in escaping the enemy. Length, 207 feet.

MANUFACTURING BAMBOO HATS.—This great industry which is carried on in India, making it one of the leading enterprises of that country, is extremely interesting to note through the medium of the motion picture. We see the bamboo growing in prodigious quantities, and when it reaches a certain height, is cut down by the natives, who sort and carry it to the plant where it is dried. Next we see the stripping, and preparing for the manufacturing of the hats, which resemble our Panamas in many respects. When the hats are finished they are spread out in the sun to dry, and it is an interesting sight to see a large field entirely covered with them. They are gathered up in large bundles and prepared to ship to foreign ports. Length, 443 feet.

A BILLPOSTER'S TRIALS.—A man engaged in the task of defacing the artistic beauty of the town by displaying unsightly posters, comes to a fence where he pastes up an advertisement of a boxing bout. As soon as it is in place the figures on the poster suddenly come to life and, stepping from their places, they proceed to give the old fellow a beating. When he turns around they

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MONDAY, AUGUST 23.

LUBIN—Before the Dawn (Dramatic).
LUBIN—Wifey Away, Hubby at Play (Comic).
PATHE—Dances of Various Countries (Scenic).
PATHE—The Hat Juggler (Comic).
BIOGRAPH—The Indian Runner's Romance (Dr.).

TUESDAY, AUGUST 24.

GAUMONT—Too Gentlemanly (Comedy).
GAUMONT—The Frock Coat (Dramatic).
EDISON—A Child of the Forest (Dramatic.)
VITAGRAPH—"Judge Not That Ye Be Not Judged."
VITAGRAPH—Borrowed Clothes.

WEDNESDAY, AUGUST 25.

ESSANAY—On Another Man's Pass (Comedy).
GAUMONT—Broken Ties (Dramatic).
GAUMONT—Sevres Porcelain (Mystic).
PATHE—The Eternal Romance (Dramatic).
PATHE—Tennessee Guards (Comedy).

THURSDAY, AUGUST 26.

LUBIN—Nearsighted Mary (Comedy).
LUBIN—Midnight Sons (Comedy).
BIOGRAPH—The Seventh Day (Dramatic).
BIOGRAPH—Oh, Uncle! (Comedy).
SELIG—The Royal Outcast (Dramatic).

FRIDAY, AUGUST 27.

EDISON—The Patience of Miss Job (Comedy).
EDISON—The Dash to Death (Dramatic).
PATHE—Manufacturing Bamboo Hats (Edu.).
PATHE—A Billposter's Trials (Comedy).
KALEM—The Conspirators (Dramatic).
KALEM—The Dyspeptic and His Double (Com.).

SATURDAY, AUGUST 28.

GAUMONT—A Generous Emperor (Dramatic).
GAUMONT—The Horse and the Haystack (Com.)
GAUMONT—Great Event at Podunk.
PATHE—The Professor's Dilemma (Comedy).
PATHE—The Hypnotic Wife (Comedy).
VITAGRAPH—The Evil That Men Do.

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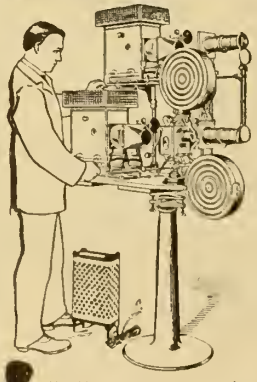

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have disappeared and he sees nothing but the figures on the fence. Next he puts up a picture of a woman in the act of beating a carpet, and this subject also becomes animated, and after giving the billposter a thrashing, she resumes her place in the picture. He then puts up a man playing a hose on a lawn, and when this one comes to life the unfortunate fellow gets a thorough drenching. Disheartened, the unlucky billposter leaves the spot and starts down the street, only to be set upon by a lot of unruly boys, who try to make his life unbearable for a while. The enraged fellow grabs the paste brush and starts in pursuit of the boys, but they manage to evade him and turn a corner quickly. As the old fellow turns the same corner, he runs into two policemen, and in his excitement he slaps them each square in the face with the brush. Covered with paste, the cops rush the offender to the station while the mischievous boys enjoy the funny situation. Length, 426 feet.

SELIG POLYSCOPE CO.

A ROYAL OUTCAST.—Our picture story is told in the pretty environment of mythical Arcady, in the time of the timorous King Francis the First, of hated memory. Like all kings of a timid and vacillating turn of mind, Francis was surrounded by bad courtiers, who, taking advantage of his failings, caused no end of trouble to the king's subjects by furthering schemes for their own advancement. Francis had no children of his own and the heir apparent, the infant Clarence, being only a nephew, other relatives were intriguing against his interest to get control of the throne. Amongst them was a rascally duke. As our story opens, we see the duke receive a letter from one of his satellites, telling him to hasten to the Cardinal with an order of arrest against the infant Clarence. The King convinced by the Duke's adherents that the relatives of the heir apparent intended to dethrone him has played into the Duke's hands by issuing the order. A servant of Clarence's father overhears the plot, and rushing to his master's castle with the news, causes great excitement. The parents realize that if their child once falls into the hands of the Duke his life is lost, so they plan to save him by strategy. Like all castles in Arcady, this one has a secret passage leading to a subterranean chamber, which in turn opens upon the bank of a river through a huge stone door, which door opens only to the touch of a secret spring. The Cardinal, the Duke and their retainers arrive to take possession of the child, but the infant Clarence is not to be found—we have seen him placed in a chest in a large dark closet; the bottom of the chest opens and lowers the child gently into the waiting arms of the old servant who first gave the alarm, the stone door swings open disclosing the river; the mother before parting with the child has pinned a small purse of gold and a note to its clothing, for the servant does not know to what expedient he may have to resort in order to save the child's life. It proves to be a wise precaution, for after gaining the river bank, the servant discovers he is pursued, and knowing that discovery means death to the child, places his charge in an open boat and sends it adrift, then returns to confront his captors. Their tortures fail to compel him to betray his young master and the poor man returns to the castle to relate to the grief-stricken parents the story of what he was forced to do in order to save his charge. "The Next Day" two peasants are walking on the river bank; the man is lame, the woman is young, rugged and strong. She calls the man's attention to a richly decorated gondola that is floating unguided down the stream. "Look, Hans. Don't you see a child's face nestling against the cushions? Listen to its cry." "An infant? Mary of Mercy, so it is. I'll go for help." "No ,you watch our baskets. I can swim and I'll soon bring it to shore." In spite of her lame husband's feeble protests, she plunges into the stream, and we witness the rescue of Clarence. He is taken to the peasants' hut; the gold and the mother's appeal are found; the peasant mother has a babe of her own. "We'll keep him as a playmate to little Lesa," and so the royal outcast receives a peasant's welcome, share and share alike. Only the very poor understand charity. "Seven Years Later" the peasants are at Leydey, the capital of Arcady, selling vegetables. The mother reads a placard on the castle wall. "5,000 golden florins for the recovery of the infant Clarence, cast adrift in an open boat seven years ago, in the hope of saving him from political enemies." "See, Hans, they mean our adopted boy; I don't want their money—the child belongs to me. Come." The children are quickly placed in a two-wheeled donkey cart and the family make for their peasant home, but the faithful servant of the house of Clarence has seen their agitation upon reading the placard, and he quickly imparts his discovery to the boy's parents. They, accompanied by a mounted retinue of retainers, start in pursuit. "At the Peasants' Home" we see mother and child reunited, then the triumphal return of Clarence to his princely castle. The King Francis dies, the Duke who plotted Clarence's death is banished, and the royal outcast comes into his own, is crowned King of Arcardy, and the peasant family who succored him are given good positions at his court, and all ends happily, as all tales which teach the inevitable triumph of virtue and honesty over vice and villainy should end. Length, 1,000 feet.

URBAN-ECLIPSE.

(George Kleine.)

THE KING'S PROTEGE (Art Film).—A story of France in the days of that artful and superstitious monarch, Louis the Eleventh, showing in powerful manner his last hours, haunted by ghosts of the victims of his cruel and tyrannical reign and harassed by the coalition of the nobles of Burgundy and Brittany.

The play opens in the oratory of the king where, sleeping upon his luxurious couch, he is haunted by frightful nightmares. In his dreams he sees the nobles, whom he has sent to the hangman, returned to life, and entering his bedchamber, attacking him as he sleeps.

The terrified ruler summons his attendants, whom he orders to bring to him his godchild, the only person in his empire able to dispel his fears and bring him happiness.

In the next scene, the royal party, garbed in rich raiment, proceed through the streets of the quaint old city of Paris. They are surrounded by onlookers and interrupted often by mendicants who receive coins from their lord.

Now a herald brings to the king a scroll which announces the arrest of a conspirator. Immediately Louis, following his usual manner of dealing with his enemies, orders the execution of the offender. Almost as he signs the writ of death a vision like unto his dreams appears. Filled with gloomy forebodings, troubled in heart, he returns to the palace, where, accompanied by his hermit, he visits the dungeon of the prisoner, who is recognized as a dignitary of court. To his pleading for life and mercy no heed is given by the nerve-wracked master of France. Even as he gloats over the agony of his captive, another vision comes before his eyes, driving him into such turmoil of soul that he seeks refuge in his chamber, where he soon falls into a restless slumber while his godchild's sweetheart is on duty as guard of the castle.

The guard's lover comes to him, then as they are wrapped in conversation, an armed assassin, seizing the opportunity, enters the castle, proceeds to the apartment of the king, whom he is about to strike, when discovered and secured by menials of the palace.

Greatly enraged, Louis dispatches soldiers in search of the neglectful guard. He is found tete-a-tete with the maiden. Both are brought into His Majesty's presence. He orders their arrest and is so overcome by his conflicting emotions of love for his godchild and rage at their thoughtlessness that he is seized with an apoplectic stroke. Once more the terrible visions appear before the dying monarch. With a last supreme effort he stretches his arms towards the godchild, imploring her help. She goes to him, winning his mind from the vision. As it disappears, he commands the release of the prisoners, gives them his blessing and passes away. Length, 647 feet.

UP THE MOUNTAIN FROM HONG KONG.—A magnificent stereoscopic panorama taken from a descending train in this picturesque mountain line, affording views of the most exquisite beauty.

Incidentally illustrating present day eastern life and customs in that little island possession of England, which lies within a mile's distance of the Chinese coast.

Very interesting, depicting wonderful scenic display from the summit of Victoria Peak, as well as the scenes along the tramway railroad, which runs directly up this mountain, which is 2,000 feet in height.

VITAGRAPH COMPANY.

LIBERTY FOR AN HOUR.—This pathetic drama opens in a prison cell where a convict sits meditating over his lot. His thoughts are interrupted by the entrance of the guard who orders him out to work. In the corner of the jail yard, masons are repairing the wall. As the guard on top of the wall turns his back, the prisoner cautiously climbs a ladder, leaps over and runs away. His break for liberty is observed, the guards fire upon him, and failing to stop his flight, call their comrades and start in pursuit. The convict eludes his pursuers for some time, comes to a field of daisies, where he staggers and falls exhausted. Hearing a noise he jumps up, ready to continue the journey or defend himself, when to his surprise he sees a little girl coming towards him picking daisies. She comes forward unhesitatingly, gives him some of the flowers, then sits down and talks to him. A few moments later he hears a noise, this time unmistakably that of his pursuers. He jumps up and is off. A moment later the guards appear, beat about the field and brush, then proceed on their way. Meanwhile the little child wanders on, comes to a stream, jumps into a boat to cross to the other side, when of a sudden the boat topples over and she falls into the stream. Her cries for help are heard by the convict, who emerges from the bushes, sees the girl struggling, plunges in and brings her safely to shore. The guards also have heard the child's cries and appear at the bank just as the convict with his little burden reaches the shore. The prisoner is taken back to his cell, where we find him sitting on his cot fondling the daisies given him by the innocent child whom he rescued in his short hour of liberty. Length, 355 feet.

THE JUDGE'S WHISKERS.—In their dining room a judge and his wife finish breakfast, put on their hats and coats and leave the house, the judge going to court, and his wife shopping. The gentleman comes to a barber shop, enters, sits in a chair and gives instructions about trimming his whiskers. He falls asleep while the barber is preparing his tools, and unfortunately at this time a messenger enters with a note for the barber. He must hurry away at once, so calls his assistant to finish the job. Instead of trimming the whiskers the assistant removes them entirely and gives the judge a clean shave. He wakes up at the finish, is furious at his altered appearance, rushes angrily from the shop and starts for home. The wife during her shopping tour has been annoyed by the attentions of a masher. She hurries home and when hubby appears she mistakes him for her tormenter, and with the help of the maid gives him a good beating. She then leaves a note for her husband, telling of her experience; that she is afraid to remain alone and has consequently gone to her mother's. The judge immediately goes there and meets with the same reception as he did at his own home. He endeavors to establish his identity, is again unsuccessful and leaves the house. On the street a sign reading: "Magic Hair Restorer—grows hair in a night" meets his eye. He buys a bottle, goes home and applies it freely to his face. In his sleep we are given a view of the judge with his whiskers growing out in profusion. When he wakes up he is overjoyed, trims his whiskers in the same style as he wore before the accident, then rushes to his wife. In her mother's parlor the family is assembled as the judge enters, tells his story and is freely forgiven. Length, 591 feet.

THE WAY OF THE CROSS.—A story of ancient Rome. The scene of this story is laid in Rome in the days of Nero. Rome has recently suffered conflagrations and other disasters, and Nero, hoping to divert the public wrath from his own misconduct, has encouraged the persecution of the growing sect of Christians. Valerius, the hero of the story, is a young Roman officer of a better nature than the people with whom he is thrown in contact. Leah, the heroine, is a beautiful young woman, and one of the leading spirits of a band of Christians. In the opening scene of the picture we see Leah, the heroine, and the Christian band being roughly treated by the mob in the streets of Rome. The scene then changes to the interior of a Roman house where the hero, Valerius, and a number of loose Roman men and women are drinking and gambling. Valerius is thoughtful and becomes disgusted with the life he is leading. He leaves the scene of dissipation in spite of the protests of Gallia, a courtesan, who is in love with him, and goes into the street where for the first time he sees Leah, the Christian girl, and hears the story of Christ. As he listens in wonder to the new religion, and is looking with admiration on Leah, the mob suddenly becomes uncontrolled, beats down the Christians and would have injured the girl, Leah, except for the timely intervention of Valerius, who saves her from violence and leads her in safety to her own door. In the meantime Gallia, who has come into the street, with jealousy has observed Valerius' admiration for the Christian girl, sends a spy to learn where she lives. Returning from the home of Leah, Valerius goes to the palace of Nero, whither the jealous Gallia and others have preceded him. Arrived at the feast he is taunted by the revelers concerning the new found object of his affection. Gallia induces Nero to have Leah brought to the feast, where she is unexpectedly confronted by Valerius. The revelers torment and taunt the girl until the hero takes matters in his own hand and steps forward to protect her. He throws aside the chief of her tormenters and leads her into another room. Here he makes love to her, but, resenting this, she gains his respect, begs him to leave his life of dissipation and the worship of idols, and to follow her in the "Way of the Cross." Valerius is impressed by her words, and for the second time gives her safe conduct to her home. The following day the jealous Gallia persuades Nero to sign a decree of death upon all Christians and she induces a certain Captain to start upon immediate execution of the decree. The hero, however, suspects that her purpose is to secure the death of the Christian girl and carries a personal warning to her home. With her father and younger brother she escapes to one of the subterranean chambers in the vicinity of Rome. Here with other Christians she remains in hiding for some time. Finally, however, it becomes necessary to send the younger brother, Paulus, from the hiding place for food. As he goes through the streets of Rome he is discovered by Gallia and is captured, tortured and compelled to reveal the hiding place of the Christians. The soldiers set out at once to capture Leah and her band. The hero, however, has gone to the cliffs where the Christians are in hiding to seek an interview with the Chirstian girl. As he leaves her he spies the soldiers coming to take the Christians. He follows them into the cavern and for the second time saves the life of the heroine, compelling them to give her a fair trial. She is brought before Nero, and, in spite of the hero's protestations that she leave her religion, acknowledge the idolatrous religion of the Romans and join him in safety, she clings to her faith and as a reward is condemned to die the death of a martyr. The hero is in despair. The scene of the story now changes to the arena on the day

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LENGTH, 994 FEET.

RELEASED AUGUST 26, 1909.

THE SEVENTH DAY

A film story founded upon a decision in the Cook County (Ill.) Circuit Court. The mother of two young children yields to the fascination of the social whirl to such an extent as to entirely neglect the home and young ones. Her husband at length rebels and a separation is imminent, she wishing to retain the children merely for pecuniary reasons. The judge reserves decision in this manner: "Take the children; win their love in seven days, then you may keep them; otherwise——" Well, the children not only win the mother over, but induce a reconciliation between the parents.

LENGTH, 693 FEET.

OH, UNCLE!

Our young friends, Harry and Bessie Wright, are apprised of a visit from Harry's Uncle Zeke, in the following epistle: "Am disgusted with your cousin's wife. If you ever marry, I'll cut you off. Am coming to visit you to-morrow." Here is trouble. Nuaky doesn't know Harry is married, and so Bessie is induced to play the part of the maid. Foxy Uncle is wise, and causes Harry many pangs of jealousy by blatantly flirting with the supposed housemaid. However, Uncle Zeke is very favorably impressed with Bessie, and Harry has nothing to fear from a revision of Uncle's instrument of bequest.

LENGTH, 292 FEET.

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects — MONDAY and THURSDAY

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following. The Roman populace is on the way to attend the gladiatorial combats and the execution of the condemned Christians. This sort of spectacle evidently does not appeal to Valerius, but urged on by Gallia he consents to join the audience at the arena. After a combat in which the cruelty of the Roman populace is shown, the Christians about to die are led before Nero's private box, where the hero is seated. Among the Christians as they pass the box Valerius again beholds Leah, the Christian girl. She looks up to him and as her last message holds up the cross. At this Valerius rushes from the crowd and goes down into the prison and struggles with his own mind as to where his duty and happiness lie. In a series of visions he sees the Christian girl pointing him to the Way of the Cross, and sees Gallia, the courtesant, holding out her arms to him. This vision fades and again he sees before him the cross. Leah is led past him to her cell to await the moment of execution. He follows her and pleads with her at the last moment to renounce her belief. She, however, is true to her faith, and Valerius, his conscience now thoroughly aroused, sees before him only one path, the "Way of the Cross." As he sees this inevitable course, the guards throw open the doors once more. The lions which are to devour the Christians are seen moving about beyond. The guard gives an order and Valerius and the Christian girl holding aloft the cross, pass out into the arena to meet death together. Length, 990 feet.

INDEPENDENT FILMS

CENTAUR FILM COMPANY.

PEACEFUL JONES (A Western Drama).—William Jones, a poor young Eastern lawyer, goes to Arizona to grow up with the country. He arrives at Red Dog and puts up at the Palace Hotel. The proprietor of the Palace has a pretty daughter, Belle, well named, as very man in the country is in love with her. Belle likes Jones largely because of his quiet, amiable manner, which wins for him the nickname of "Peaceful" Jones. But when "Ugly Bill," a rival, strikes Jones with a whip and Jones fails to resent the insult, the girl calls Jones a coward and refuses to speak to him. Later a delegation of cowboys wait on "Peaceful" at his cabin and offer him a pistol with which to fight it out with "Ugly Bill." Jones refuses to fight, saying, "I am a peaceful man." The cowboys shove a rail under Jones and "ride" him out of town. A band of Indians out for trouble encounter the cowboys, fire on them, and a battle follows. The cowboys "drop" a number of the redskins, but three of their own number are wounded, and they draw lots to see who shall go for assistance. "Ugly Bill" is selected, and he has hardly started before he is shot. Now is "Peaceful Jones'" chance to show his real mettle. He rescues Bill, takes Bill's revolver and goes out through the deadly passage for help. After two terrific hand-to-hand fights with the Indians, Jones comes up with a company of Uncle Sam's soldiers, who are engaged in signal practice. A word to the lieutenant, and the soldiers dash to the rescue, and they come up just in time. Their ammunition gone, every man wounded, the cowboys are making their last stand. Just as the Indians dash toward them, the soldiers come up, led by "Peaceful" Jones. Two volleys from our gallant soldier boys drive the Indians up the cliff, leaving behind them their chief and ten warriors with passes for the "Happy Hunting Grounds." And now that he has time to think of himself, "Peaceful" Jones remarks quietly: "Boys, I guess I was hit." and the goodhearted fellow falls upon the ground. The soldiers pick up Jones and the wounded cowboys and carry them to the fort. A month passes, and Jones is the central figure at a celebration over his recovery. "Ugly Bill" is chairman, and he voices the sentiment of Red Dog when he says, "Peaceful, you're the best man in town." Then Bill leads the girl down to Jones and leaves them in each other's arms.

NEW YORK MOTION PICTURE CO.

SECRET SERVICE WOMAN.—This picture starts by showing several officers examining a counterfeit bill, and also Miss Keene (the Secret Service woman), who is detailed to find the counterfeiters. She shadows Stubbs to a store and later to a large house on the outskirts of the town, to which Stubbs gains admittance. Miss Keene then disguises herself as a country girl and returns to the house, where she is admitted by a woman and instructed as to her duties. Upon her leaving the room, the chief counterfeiter and Stubbs enter and go over matters with the chief's wife. The Secret Service woman behind a screen watches, and sees the man place a quantity of bills in the valise, and hears the directions given to Stubbs. When Stubbs is left alone, Miss Keene is seen dusting and is made love to by Stubbs. He then takes up satchel and leaves, Miss Keene following after. We next see the female detective enter an old building through a cellar chute, where she finds Stubbs drinking. While under this influence he goes to a trunk and in it places the valise and also plates used in making money, and then falls across the table. She then secures the valise and plates and disappears. The chief enters, and finding Stubbs asleep shows anger. He looks for bills and plates and not finding them pulls Stubbs to his feet. He does not believe that Stubbs knows nothing of their disappearance, and ties him to a post, leaving him for five minutes to decide to tell where they are. Miss Keene then enters and releases the much Surprised Stubbs, donning his hat and coat, which completely hides her dress, and telling him to go. Miss Keene pulls the ropes about her as though she were tied. The chief then returns and as she is about to make him prisoner, Stubbs sneaks in and fells her to the ground. They tie her and compel her to disclose where the plates are hidden. The chief secures them and leaves with Stubbs. After struggling to free herself, she makes her escape through the chute. She overhears all their plans and follows them to the dock, where she enters as a newsboy and hides beneath a barrel. While the chief is helping his wife into the launch, he places the valise on the ground. Miss Keene succeeds in hiding it under the barrel with her. He discovers its loss when Stubbs gives warning of police, and they hasten to the launch. They are caught, however, handcuffed and taken prisoners. The next and final scene shows Miss Keene, the Secret Service woman, receiving congratulations for successfully tracking the notorious band of counterfeiters. Length, 1,000 feet.

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July 3—Crystal Ball .....935 ft.
June 26—Cowboy's Romance .....867 ft.
June 12—Private Brown .....904 ft.
May 29—Scrappy Bill .....802 ft.
June 19—Love Wins .....931 ft.
May 8—Cowboy's Sweetheart .....854 ft.
May 1—Nevada Girl .....936 ft.
May 22—Johnny and the Indians.....877 ft.
May 14—The Temptations of John Gray....930 ft.
Aug. 18—The Lost Letter.....965 ft.
Aug. 25—The Blacksmith's Daughter .....985 ft.

NEW YORK MOTION PICTURE CO. RELEASES.

June 11—The Squaw's Revenge (Dr.).....990 ft.
June 18—A Terrible Attempt (Dr.).....575 ft.
June 18—Jones Gets Arrested (Com).....450 ft.
June 25—A Cowboy's Narrow Escape (Dr.)...965 ft.
July 2—A True Indian's Heart (Dr.).....935 ft.
July 9—The Blacksmith's Wife (Dr.).....850 ft.
July 16—I Love My Wife, But Oh, You Kid (Com.) .....775 ft.
July 23—The Gypsy Artist (Dr.) .....1000 ft.
July 30—My Wife's Gone to the Country (C).800 ft.
Aug. 6—Sailor's Child (Dr.).....1000 ft.
Aug. 13—Sheltered Under Stars and Stripes..450 ft.
Aug. 13—The Yiddisher Cowboy.....550 ft.
Aug. 20—Half Breed's Treachery .....1000 ft.
Aug. 27—Secret Service Woman.....1000 ft.

INDEPENDENT FILM.

The following films are released this week by the Empire Film Company, of 150 East Fourteenth street, corner Third avenue, New York:

Little Seller of Cyclamens (Itala).....558 ft.
Henpeck's Revolt (C. & M.).....390 ft.
The Two Friends (Eclair).....597 ft.
Squaring the Account (Williamson).....375 ft.
A Cheap Removal (Hepworth).....550 ft.
Grandmother's Birthday (Stella).....289 ft.
The Devil's Bargain (C. & M.).....530 ft.
The Farmer's Joke (Wrench).....370 ft.
Peasant and Princess (Aquila).....654 ft.
Rival Mesmerists (Hepworth).....350 ft.
Ancestral Treasures (Lux).....540 ft.
Foolshead Matrimony (Itala).....459 ft.
The Spy (Great Northern).....625 ft.
Water Sports (Great Northern).....230 ft.
The Young Bachelor's Dream (Centaur)....1000 ft.
The Spy's Revenge (Gaum).....650 ft.
The Half-Breed's Treachery (Bison).....1000 ft.
The Lost Letter (Centaur).....965 ft.

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LICENSED FILMS.

BIOGRAPH COMPANY.

June 28—The Way of Man (Dramatic).....986 ft.
July 1—The Necklace (Dramatic).....969 ft.
July 5—The Message (Dramatic).....944 ft.
July 8—The Country Doctor (Dramatic).....942 ft.
July 12—The Cardinal's Conspiracy (Dramatic).....999 ft.
July 15—The Friend of the Family (Dramatic).....749 ft.
July 15—Tender Hearts (Dramatic).....233 ft.
July 19—The Renunciation (Comedy Drama).....982 ft.
July 22—Sweet and Twenty (Comedy).....572 ft.
July 22—Jealousy and the Man (Comedy).....418 ft.
July 26—A Convict's Sacrifice (Dramatic).....973 ft.
July 29—The Slave (Dramatic).....998 ft.
Aug. 2—A Strange Meeting (Dramatic).....967 ft.
Aug. 5—The Mended Lute (Dramatic).....996 ft.
Aug. 9—They Would Elope Comedy).....572 ft.
Aug. 9—Joues' Burglar (Comedy).....388 ft.
Aug. 12—The Better Way (Drama).....990 ft.
Aug. 16—With Her Card (Dramatic).....1000 ft.
Aug. 19—His Wife's Visitor (Dramatic).....526 ft.
Aug. 19—Mrs. Jones' Lover; or, I Want My Hat (C.)467 ft.
Aug. 23—The Indian Runner's Romance (Drama)..994 ft.
Aug. 26—The Seventh Day (Drama).....693 ft.
Aug. 26—Oh, Uncle! (Comedy).....292 ft.

EDISON MANUFACTURING COMPANY.

July 23—The Bridegroom's Dilemma.....730 ft.
July 23—Casey's Jumping Toothache.....205 ft.
July 27—Mother Goose (Comedy).....300 ft.
July 27—Taking His Photograph (Comedy).....700 ft.
July 30—Love's Sacrifice (Dramatic).....520 ft.
July 30—Mulligan's Waterloo (Comedy).....435 ft.
Aug. 3—The Prince and the Pauper (Dramatic)....1070 ft.
Aug. 6—Lochinvar (Dramatic) .....790 ft.
Aug. 6—The Tobacco Edict (Historical Comedy)....199 ft.
Aug. 10—Apprentice Boys at Newport Naval Training Station (Scenic).....216 ft.
Aug. 10—A Coward (Dramatic).....784 ft.
Aug. 13—The Price of a Soul (Dramatic).....560 ft.
Aug. 13—Furnished Rooms to Let (Comedy).....425 ft.
Aug. 17—A Simple House Dinner.....220 ft.
Aug. 17—Far from the Maddening Crowd.....780 ft.
Aug. 20—The Web of Fate.....385 ft.
Aug. 20—Wright Bros.' Aeroplane.....600 ft.
Aug. 24—A Child of the Forest.....970 ft.
Aug. 27—The Patience of Miss Job.....185 ft.
Aug. 27—A Dash to Death.....815 ft.
Aug. 31—Suffer Little Children . . . For of Such is the Kingdom of Labor.....1000 ft.

ESSANAY FILM MANUFACTURING COMPANY.

July 14—Which is Which? (Comedy).....450 ft.
July 14—The New Cop (Comedy).....550 ft.
July 21—Romance of a Stranded Actress (Dram.)..1000 ft.
July 28—The Tramp's Story (Comedy).....715 ft.
July 28—A Case of Seltzer (Comedy).....210 ft.
Aug. 4—Much Ado About Nothing (Comedy).....510 ft.
Aug. 4—The Mustard Plaster (Comedy).....445 ft.
Aug. 11—A Maid of the Mountains.....1000 ft.
Aug. 18—The Wonders of Nature (Scenic).....1000 ft.
Aug. 25—On Another Man's Pass (Comedy).....950 ft.

GAUMONT.

(George Kleine.)

July 20—The Man in the Moon (Comedy).....317 ft.
July 24—The Monk's Mother (Dramatic).....664 ft.
July 24—Brown's Moving Day (Comedy).....290 ft.
July 27—The Last Confession (Dramatic).....837 ft.
July 27—Papa's Hat (Comedy) .....140 ft.
July 31—In Hot Water (Comedy).....447 ft.
July 31—An Easy Job (Comedy).....467 ft.
Aug. 3—The Sentinel on Duty (Dr.).....453 ft.
Aug. 3—The Morning After (Com.).....430 ft.
Aug. 10—Dust in His Eye (Com.).....400 ft.
Aug. 10—Retaliation (Drama) .....214 ft.
Aug. 10—Cyclist's Horn (Com.).....347 ft.
Aug. 11—Laurels (Historical) .....447 ft.
Aug. 11—A Long Reach (Trick Com.).....500 ft.
Aug. 14—The Foxy Farmer (Com.).....397 ft.
Aug. 14—Peddling Shoes (Comedy) .....287 ft.
Aug. 14—Why She Didn't Marry (Com.)).....234 ft.
Aug. 17—The Little Drummer of 1792 (Dramatic)...497 ft.
Aug. 17—The Cobbler and the Millionaire (Drama).427 ft.
Aug. 24—Too Gentlemanly (Comedy).....510 ft.
Aug. 24—The Frock Coat (Drama).....500 ft.
Aug. 25—Broken Ties (Drama).....777 ft.
Aug. 25—Sevres Porcelain (Mystic).....194 ft.
Aug. 28—A Generous Emperor (Drama).....304 ft.
Aug. 28—The Horse and the Haystack.....297 ft.
Aug. 28—Great Event at Poduuk.....357 ft.

URBAN-ECLIPSE.

(George Kleine.)

July 7—The Pretty Fishermaiden (Dramatic).....589 ft.
July 7—Exciting Steeplechase (Sporting).....364 ft.
July 14—Conchita, the Spanish Belle (Dramatic).....550 ft.
July 14—The Wizard's Walking Stick (Magic).....424 ft.
July 21—The King's Conspiracy (Dramatic).....987 ft.
July 28—His Rival'a Hand (Dramatic).....617 ft.
July 28—Parks in Berlin (Scenic).....357 ft.
Aug. 4—The Turning Point (Drama).....614 ft.
Aug. 4—Stripping a Forest in Winter.....387 ft.
Aug. 7—Baby is King (Comedy).....334 ft.
Aug 7—The Hidden Treasure (Drama).....624 ft.
Aug. 18—The Strikers (Melodrama).....567 ft.
Aug. 18—Building Barrels (Industrial).....400 ft.
Aug. 21—The King's Protege (Drama).....647 ft.
Aug. 21—Up the Mountain from Hong Kong (Scenic)287 ft.

KALEM COMPANY.

July 16—The Escape from Andersonville.....850 ft.
July 23—The Tomboy.....690 ft.
July 23—Tickle Mary.....130 ft.
July 30—The Factory Girl (Dramatic).....850 ft.
Aug. 6—Traced by a Kodak (Dramatic).....980 ft.
Aug. 13—Out of Work (Dr.).....810 ft.
Aug. 20—The Queen of the Quarry.....690 ft.
Aug. 20—The Dog Circus Rehearsal.....170 ft.
Aug. 27—The Conspirators (Drama).....410 ft.
Aug. 27—The Dyspeptic and His Double (Comedy)..575 ft.

LUBIN MANUFACTURING COMPANY.

July 15—Two Cousins (Dramatic).....965 ft.
July 19—A Nugget of Gold (Com.).....995 ft.
July 22—Hiring a Girl (Com.).....330 ft.
July 22—Mexican Bill (Drama).....650 ft.
July 26—A Hot Time in Atlantic City (Dramatic)...945 ft.
July 29—Sporting Blood (Comedy).....590 ft.
July 29—Mr. Buttinsky (Comedy).....290 ft.
Aug. 2—When the Flag Falls (Dramatic).....915 ft.
Aug. 5—She Would Be an Actress (Comedy).....420 ft.
Aug. 5—His Little Girl (Dramatic).....530 ft.
Aug. 9—The Drunkard's Child (Drama).....605 ft.
Aug. 9—The Newest Woman (Com.).....215 ft.
Aug. 12—An Unexpected Guest (Dram.).....880 ft.
Aug. 16—How Brown Got Married.....680 ft.
Aug. 16—The Huugry Actor .....235 ft.
Aug. 19—Measure for Measure.....965 ft.
Aug. 23—Before the Dawn (Drama).....615 ft.
Aug. 23—Wifey Away, Hubby at Play.....320 ft.
Aug. 26—Nearsighted Mary (Comedy).....495 ft.
Aug. 26—Midnight Sons (Comedy).....385 ft.

PATHE FRERES.

July 19—Catching Turtles (Industrial).....210 ft.
July 21—Bewitched Manor House (Comedy).....360 ft.
July 21—Little Busybody (Comedy).....489 ft.
July 23—A Case of Lumbago (Comedy).....328 ft.
July 23—Sweet Toothed Dogs (Comedy).....315 ft.
July 23—Holding Up the Wedding (Comedy).....335 ft.
July 24—Poor Kid (Dramatic).....1062 ft.
July 26—Living Dolls (Comedy).....360 ft.
July 26—Sweet Dreams Intermingled With Nightmare (Comedy) .....311 ft.
July 26—Champion Heavyweight Lifter (Comedy)....266 ft.
July 28—The Barber's Revenge (Dramatic).....581 ft.
July 28—Amaozns of Different Periods (Scenic)....344 ft.
July 30—A Mother's Sorrow (Dramatic).....679 ft.
July 30—Charity Beglus at Home (Dramatic).....298 ft.
July 31—Wonderful Rose Designs (Scenic).....262 ft.
July 31—The Gamekeeper's Son (Dramatic).....702 ft.
Aug. 2—Fantastic Heads (Scenic).....311 ft.
Aug. 2—The Butler's Trick (Comedy).....574 ft.
Aug. 4—Thellys' Heart (Dramatic).....968 ft.
Aug. 6—The Tragedy of Meudin (Dramatic).....951 ft.
Aug. 7—The Two Pigeons (Dramatic).....590 ft.
Aug. 7—Arablan Pilgrimage (Sceuic).....295 ft.
Aug. 9—Satan's Smithy .....472 ft.
Aug. 9—Charity Rewarded .....476 ft.
Aug. 11—Pompey's Dream .....525 ft.
Aug. 11—The Sacrifice .....397 ft.
Aug. 13—A Trip to Jupiter .....623 ft.
Aug. 13—Cigar-Butt Pickers in Paris.....361 ft.
Aug. 14—The Wild Ass's Skin.....981 ft.
Aug. 16—A Heroic Father .....672 ft.
Aug. 16—Cold Plunge in Moscow.....246 ft.
Aug. 18—Elastic Transformation .....295 ft.
Aug. 18—Two Lovers and a Coquette.....567 ft.
Aug. 20—Doomed (Dramatic) .....836 ft.
Aug. 21—Rover Turns Santa Claus.....417 ft.
Aug. 21—Getting Even with Everybody.....544 ft.
Aug. 23—Dances of Various Countries.....482 ft.
Aug. 23—The Hat Juggler.....377 ft.
Aug. 25—The Eternal Romauce.....771 ft.
Aug. 25—Tennessee Guards .....207 ft.
Aug. 27—Manufacturing Bamboo Hats.....443 ft.
Aug. 27—A Billposter's Trials.....426 ft.
Aug. 28—The Professor's Dilemma.....423 ft.
Aug. 28—The Hypnotic Wife.....482 ft.

SELIG POLYSCOPE COMPANY.

June 17—In the Sultan's Power.....1,000 ft.
June 24—A Country Girl's Peril (Dramatic).....1000 ft.
July 1—Ben's Kid (Dramatic).....1000 ft.
July 8—The Lion Tamer (Dramatic).....975 ft.
July 15—The Peasant Prince (Dramatic).....1000 ft.
July 22—Won in the Desert (Dramatic).....1000 ft.
July 29—The Heart of a Race Tout (Dramatic)....1000 ft.
Aug. 5—Before the Mast (Dramatic).....1000 ft.
Aug. 12—The Leopard Queen .....1000 ft.
Aug. 19—The Yellow Jacket Mine.....1000 ft.
Aug. 26—The Royal Outcast (Drama).....1000 ft.

VITAGRAPH COMPANY.

July 17—The Magic Fountain Pen.....475 ft.
July 20—Instructions by Correspondence.....510 ft.
July 20—The Adventures of Fifiue.....490 ft.
July 24—The Sword and the King.....991 ft.
July 27—The Little Orphan, Etc. (Dramatic).....753 ft.
July 27—Mid-Winter Sports (Scenic).....236 ft.
July 31—A Georgia Wedding (Dramatic).....420 ft.
July 31—The Artist's Revenge (Dramatic).....570 ft.
Aug. 3—The Bugle Call (Dramatic).....565 ft.
Aug. 3—The Truant (Comedy).....461 ft.
Aug. 7—A Woman's Way (Dramatic).....865 ft.
Aug. 10—Princess Nicotine .....392 ft.
Aug. 10—For Her Sweetheart's Sake.....570 ft.
Aug. 14—The Obdurate Father.....409 ft.
Aug. 14—The Gift of Youth.....535 ft.
Aug. 17—Liberty for an Hour (Drama).....355 ft.
Aug. 17—The Judge's Whiskers (Comedy).....591 ft.
Aug. 21—The Way of the Cross (Drama).....900 ft.
Aug. 24—Judge Not That Ye Be Not Judged.....447 ft.
Aug. 24—Borrowed Clothes (Com.).....538 ft.
Aug. 28—The Evil That Men Do (Dram.).....925 ft.

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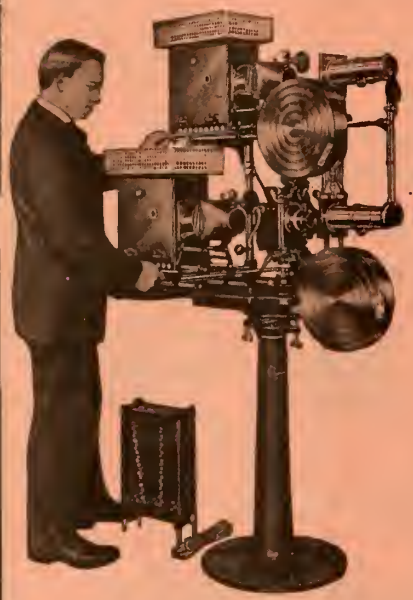

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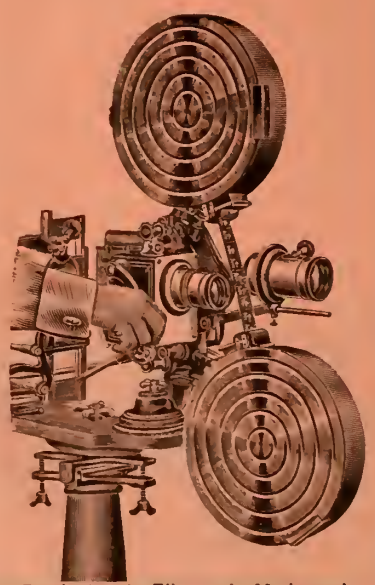

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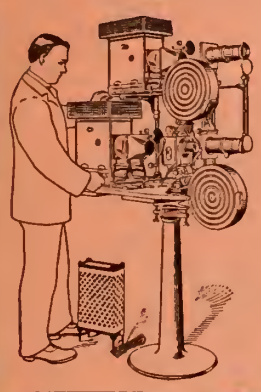

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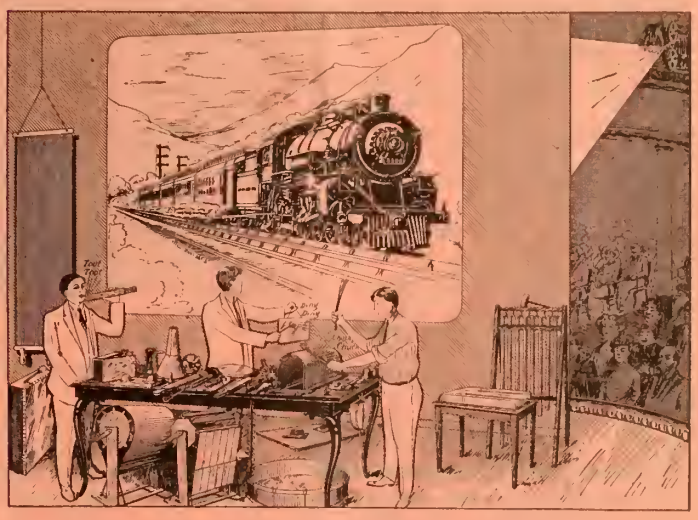

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A splendid scenic subject, taken last Winter, and showing the commencement of the ice pack that was one of the most disastrous in the history of the river. No detail has been overlooked by the skilled operator, who has produced a noteworthy series of panoramic views that are almost as realistic as a personal visit to the scene. The falls, the gorge and the rapids are shown in interesting series. **LENGTH 350 FEET.**

Saturday, September 4th

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The first of the "Films de luxe" of incidents from Victor Hugo's "Les Miserables." A most pretentious and artistic reproduction of the visit of the convict, Jean Valjean, to the Bishop, whose courteous hospitality he repays with the theft of his silverware. Valjean is apprehended by the police on suspicion and taken before the Bishop, who denies the theft, declaring that he gave the convict the silver and reminding him of two massive silver candlesticks which he overlooked. The magnanimity of the Bishop so impresses the convict that his heart is softened and he kneels in unfamiliar prayer. This is a production practically perfect from every point of view. Producer, actors, scenic artists, operators and finishers have united to produce a film notable in every respect. The narrative is graphic and clearly told in a series of charming landscapes and convincing interiors. The interest is caught from the moment that the starving man steals a loaf of bread for his suffering family and held until the final tableau. One of a series of five incidents, the story is complete in itself. **LENGTH, 885 FEET.**

THE VITAGRAPH COMPANY OF AMERICA NEW YORK, 116 Nassau St. CHICAGO, 109 Randolph St. LONDON, 25 Cecil Court PARIS, 15, Rue Sainte-Cecile

Moving Picture World

Founded by J. P. CHALMERS.

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Vol. 5 SEPTEMBER 4, 1909 No. 10

Editorial.

Injunction Granted in Favor of the Pennsylvania Exhibitors.

The information received that the Pittsburg Calcium Light and Film Company has been granted an injunction in their suit against the Commonwealth of Pennsylvania, restraining the factory inspector from enforcing the "three feet aisle law," fully endorses our editorial of last week. We congratulate the Pittsburg Calcium Light and Film Company and the exhibitors in whose behalf they have led the fight with but little encouragement.

* * *

Some theatrical papers and moving picture trade circulars printed last week a malicious letter from the secretary of the Motion Picture Exhibitors' Association of Pennsylvania, reviling the representative of The Moving Picture World for telling the truth in regard to the meetings of that Association. As these papers had no representative at these meetings and were in ignorance of the facts, their printing of Mr. Miller's letter was an abuse of journalism which has been generally condemned. We also received the secretary's letter for publication but withheld it as its sentiments were so at variance with Mr. Miller's attitude when he called at our office that we "smelt a rat," if we may so express it. Mr. Miller, who called as an exhibitor and not as an official of the Association, corroborated the report of our representative, Mr. Bradlet, and they both left this office together, seemingly in perfect accord. Just as we go to press we are in receipt of a letter from the president of the Association in which he states his regrets that the letter should have been given out for publication and assuring us that it was not the official order of the Association. The Moving Picture World endorses Mr. Bradlet's report of the meeting, all the more so as we know that his personal sympathies were with the exhibitors who were trying to get together to protect themselves. The Motion Picture Exhibitors' Association of Pennsylvania also has the sympathy and support of this paper, but only if it has the general unanimity of all exhibitors and exchanges, because otherwise its object is futile.

The Modern Moving Picture Theatre.

Practical Hints for Progressive Exhibitors.

INTRODUCTION.

Which is the best way to successfully conduct a moving picture theater? The answer to our question is clear. It is: To give the public what it wants. And what does the public want? An equally obvious answer presents itself: The best. The best pictures, shown amidst the best possible surroundings and under the best circumstances and conditions. The formula we are giving is a simple one. Whenever and wherever it is applied the public responds with remunerative recognition, and success results. But if the formula is not applied, then failure, if not certain, is courted.

These are ordinary business platitudes. In an ordinary business, a business of established lineage and one the nature of which the public has been for years familiar with, such platitudes would be almost impertinent, and certainly inadmissible. To tell an ordinary tradesman or manufacturer in the columns of his trade journal how best to conduct his business: to read him, as it were, the alphabet of that business, would be absurd. He has long since passed beyond the elementary stage of his profession, which, being a settled thing, is governed by settled rules and regulations quite as well understood by the public as well as by himself. He and the public see "eye to eye." They progress in parallel lines.

Not so the moving picture business. It is new; and those engaged in it are also new. Ten years ago, five years ago, there was no moving picture business to speak of. There were few manufacturers, few renters, few theaters, and no public worth speaking of. All four sections that go to make up a huge homogeneous industry have grown into large and visible being within a few hundred days. There are numerous manufacturers, hundreds of renters, thousands of theaters, millions of the paying—and each of these four sections is growing. At the time of writing, the relations between the manufacturers and the renters and between the renters and the exhibitors are assuming—if even they have not finally assumed—a definite and final shape; the relations between the exhibitors and the public are less definite; are, in fact, inchoate and evolutionary; and that is why we have projected this series of articles.

In plain words, the exhibitor, except in isolated cases, is not giving the public of his best. The public at large has got wise to the possibilities, to the performances, to the merits, the charm, the unending novelty and absorbing interest of the moving picture as a means of entertainment and instruction; and it is dimly conscious, we are convinced from, that the moving picture is not presented with such eclat, such distinction, such decision as it might be. The public has made the moving picture: now it is asking that it shall have the fullest justice done to it: that it shall be placed on a plane of sumptuary treatment not lower than that of the talking stage and other forms of public entertainment. The public demands that the moving picture shall be presented to it in a beautiful, refined, esthetic form, accompanied by all the accessories of culture, good taste, and sensuous adornment. And the moving picture exhibitor is called upon to respond to this demand.

He must beautify and adorn his house externally and internally; he must call to his aid all the arts of the decorator, the painter, the musician, the builder, the printer, the administrator, the advertising expert, the courteous usher, the best of personal help—in short, he must learn how to cater for a class of people growingly intelligent, growingly interested in moving pictures as a

staple form of intellectual amusement; he must get down to the elementary needs of a vast and growing business.

It is the object of this series of articles to help him on to success in his work.

Travel Talk and Moving Pictures.

The Fall season, which is shortly about to open, will witness great activity in many branches of the moving picture field. We have repeatedly urged in these columns the value of the moving picture as an aid to the lecturer. Moving picture lectures of travel subjects are by no means unknown to the public, and indeed many of them have received commendation in our pages. Good as some of these entertainments are, we have felt that, excellent as the lectures and the lecturers themselves were, the moving picture end of the business was scarcely done the fullest justice to; in brief, our ideal moving picture lecture had not been reached. What we had in mind was a series of well-chosen, well-photographed moving picture views of the most interesting or most romantic parts of the world—something that would appeal to the imagination of an audience and do duty for foreign travel or extended trips in one's own country.

It is about time that the moving picture lecture finally superseded the old stereopticon lecture. The public has called for it, and we have almost daily evidence here in New York City that such a kind of entertainment, namely, the union of a high class lecture with high class moving pictures, interspersed with good lantern slides, would greatly interest the public at large. Realizing this fact, Mr. R. G. Craerin, the well-known theatrical impresario of Washington, D. C., has entered the moving picture field and will shortly start his Inaugural Season, 1909-1910, with the R. G. Craerin Travel Talks.

These travel talks treat of the show cities of America, namely, Washington, D. C., New York City, Montreal, and Quebec. Mr. Craerin has pointed his moving picture camera to the most salient and interesting characteristics of those great cities. He shows their daily life, their architecture, their scenic and other beauties, points of historic interest, the homes of the wealthy, the ocean liners, business life, modernity, antiquity, history, progress; in short, he has prepared for the mental delectation of the great American public a perfect microcosm of the national life as it is lived in the great cities that he has photographed.

To the series of moving picture films here briefly described Mr. Craerin has added a large number of lantern slides, plain and colored. The series of lectures will be delivered by a high class lecturer who has the gift of placing himself immediately in touch with his audience. Thus this unique moving picture enterprise starts out well equipped for success. We have seen a collection of the R. G. Craerin travel talk moving picture films, and are impressed by their excellence of quality and their sure capability of interesting, entertaining and instructing the many audiences that will see them during the coming Fall and Winter. We welcome the R. G. Craerin travel talks as a moving picture enterprise that deserves the warmest encouragement, and we are confident that wherever the pictures are shown they will be well acclaimed and received. A booklet of the tours can be obtained of R. G. Craerin, incorporated; main office, Washington, D. C.

Let us again point out to managers that an auditorium may be well lighted without detracting from the brilliancy of the picture if the lights are shaded from the screen and the eyes of the spectators. Tinned shades can be used which will also reflect the light downwards where it is necessary and harmless.

Popular Entertainers and Entertainments.

By Rev. H. E. Latham, Eastport, Me.

One of the most popular forms of entertainment of this twentieth century is the moving picture theater. Just how popular and appreciated this institution has become with the majority of people is shown by the fact that during the past twelve months these theaters attracted a daily attendance of over four million persons, or more than a billion persons during the past year.

Nearly fifty-eight millions of dollars are invested in these show houses; and nearly two hundred miles of films are exhibited every day.

As to the character of this form of entertainment and entertainers much can be written in its favor, and a great deal in its praise.

Aside from the low price asked for admission to these theaters, which is a great advantage to the masses that must be entertained, and the length of amusement, which is at the least more than an hour, there are the items of the sense of the beautiful, the dramatic, knowledge and travel.

Any person who is at all familiar with the beauty of the pictures shown, especially those produced by the best American and French manufacturers of films, realizes that their esthetic or artistic appeal to the average person must be for his good. There can be no doubt, either, that one's sense of the harmonious in color forms and relations is educated and developed.

So far as the dramatic is concerned, it is a well-known fact that only the best actors and pantomimists can be or are employed to act the parts and characters on account of the limitations imposed by having to eliminate the voices and personalities of the actors. A person needs only to recall a few of the plays presented within a month at the most of the moving picture theaters, and the names of the authors and actors, to understand how much good is being done along these lines to instruct and amuse the patrons.

We all know that to increase a person's knowledge, and to widen his view of life, is to make him, as a rule, a better neighbor and citizen. When, then, we consider the number of educational films that are shown every day to persons who before never had the opportunity or inclination to learn and know about certain books, stories, historical events, industries and the life of the various nationalities and classes of persons, and in an entertaining and interesting way, we begin to understand why these theaters are so well appreciated and patronized, and how much, too, they are doing along educational lines.

The writer has enjoyed several conversations with different librarians of our public libraries in relation to these theaters, and all have said the demand for certain books, stories and histories had increased whenever any of these educational films had been shown at the various moving picture theaters.

Along with knowledge and education, of course, travel forms a factor. How often we hear the remark, "Travel is a good educator." For those who cannot afford the time or the means to visit all parts of our country, and foreign lands, what better way is there to see and know our country than by the payment of a few dimes, and the expenditure of what otherwise might be wasted hours, in one of these comfortable moving picture theaters, and go, with no tourists' or travel troubles, to the various enchanted scenes of our world beautiful?

We are well within the bounds of truth when we make the statement, that no institution has done so much to popularize and make familiar the scenes and history, not only of our own country, but of all the foreign lands.

The writer knows well that there are some high stepping critics who criticise the morals and suggestions of some of the story and dramatic films. For their benefit we quote from the letters of our best film makers who are sending instructions to their artists and writers: "Murders, suicides and all subjects calculated to excite the morbid instincts we do not want and shall under no consideration accept." Furthermore, the fact is, the worst violaters in relation to morality and suggestiveness, and the morbid and sensual, are not our modern stories and plays, but many of our much vaunted and highly respected classics. Many of the highly honored ancient plays and classics have to be much expurgated and revised before the film makers consent to place them before the public. Up to the present time no theater, so far as the writer knows, has dared to picture Shakespeare's "Merry Wives."

It would be well for some of these captious critics to call to mind these facts, and to remember that even some of the Bible stories, of the Old Testament, have to be expurgated and revised before the maker of films offers them for the moral and religious instruction of their patrons.

The moving picture theater is here as an institution; as a progressive and improving form of entertainment; for it furnishes amusement cheaply; it instructs; it helps people to enlarge the view of life and things, and gives a higher and better form of pleasure to most of its patrons who would naturally be content with a lower. Any institution that does that ought to be popular and appreciated. Meanwhile it is vastly improving its pictures both in form and matter, and like everything else in this good world only the best will be allowed to survive.

DWIGHT MACDONALD RESUMES HIS LAW PRACTICE.

The resignation of Mr. Dwight Macdonald from the position of general manager of the Motion Picture Patents Company, to which reference is made in another part of this week's World, occurs at a time that is convenient to himself and favorable to the future of the company. We are aware that Mr. Macdonald has for a considerable period past entertained the plan of returning to his legal practice, from which he temporarily withdrew in order to devote himself to the organising work of the Patents Company. This work has been so well accomplished that the affairs of that company are in thoroughly good administrative order and the Motion Picture Patents Company therefore enters upon the second stage of its career with every prospect of continued success, a condition of affairs which all Mr. Macdonald's friends will wish him on his return to his William street office.

UNIFORMED ATTENDANTS.

Most well-conducted moving pictures houses have uniformed attendants, who are easily identified by the public; are therefore more readily available as sources of information and guidance, and as a result contribute directly to the success of an exhibition. It is a direct compliment to the public to place these courteous officials in uniform; and we always notice that where this is done the public appreciates the compliment by increasing and maintaining their patronage. We draw the attention of our exhibiting readers to the fact that D. Klein & Bro., of 927 Market street, Philadelphia, specialize in making and supplying special uniforms for moving picture theater attendants, and we advise all interested to get into touch with them and learn how they can be of use to them.

Plain Talks to Theatre Managers and Operators.

F. H. Richardson, Chicago.

CHAPTER XVI.

SLIDE CARRIERS.

There are several forms of slide carriers on the market, the one most in use being the old-style wooden carrier with two sides, or slide compartments. This form of carrier is now made in metal, but it is objectionable from the fact that it gets very hot and is then difficult to handle. Little need be said concerning this carrier except that a small handle should be screwed on the end next the operator so that it can be pulled towards one, instead of having to reach over and shove it from the further end. No matter what kind of carrier you are using, there should be a permanent metal mat attached to the stationary part, the mat being made of size to just fit the stage. You can then throw a flood light without plastering the whole front wall with light, and when, as sometimes happens with certain skirt-dance slides, there is no mat on a slide, it fits the stage or curtain, anyhow. For running song slides with a single lamp the "Ingento" dissolving carrier (Fig. 34), made by Messrs. Burke & James, Chicago, is the best article the writer has seen to date. It

Fig. 34.

does not dissolve, for that is an impossibility with a single lamp, but the effect, when the carrier is properly handled, is the best the writer has seen. It is not the purpose of these articles to advertise anyone's goods, but in some cases the purpose of the series cannot be served without naming specific articles. A very good effect is had, also, by taking a piece of light green Venetian glass, cut in convenient form, and passing it slowly in front of the projection lens, meanwhile moving the carrier. Properly done, the effect is really very nice.

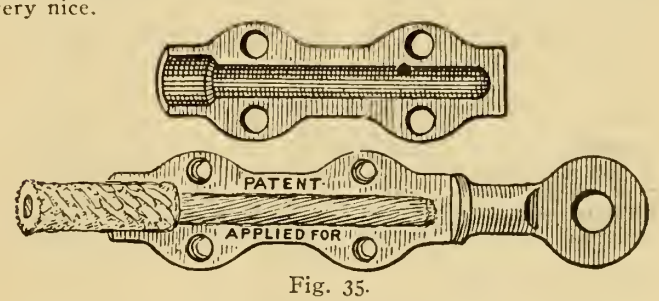

Fig. 35.

Some weeks since I named the Bell wire terminal as excellent for cable ends. Since then samples have been sent me of a terminal (Fig. 35) made by the Robert Webb Electric Co., Pittsburg, Pa., which is perhaps the most substantial of anything on the market. They are made for different sized wires and appear to be an excellent article. Where the machine is not equipped with an automatic shutter there should be a foot shutter. In fact, there should be one anyhow, since the automatic may go back on you, and if there is a foot shutter ready to connect up instantly, you will experience slight inconvenience and delay.

Fig. 36 shows plainly how to make a quick-acting, serviceable foot shutter. The plan, so often followed, of attaching a dinky little foot pedal to the floor, is very bad, since it compels the operator to sit in a cramped position. The writer uses a long bar made from one-inch wood, set on edge about eight inches from the floor. This allows of placing the foot in several positions, which is a decided relief, especially on an all-day's grind. This pedal should be placed about directly under the edge of the machine table and its height from the floor should be according to the height the machine sets. With the machine 3 feet 6 inches from table to floor, the top of the pedal should be 8 inches from the floor when the shutter is down. If a film tank is used in place of a take-up, it will be necessary to attach a flat strip to top of pedal or else set the pedal itself flatwise. The back end is attached by a screw or bolt to something substantial and the front end should slide up and down in a block like A (Fig. 36), attached to the front wall. The

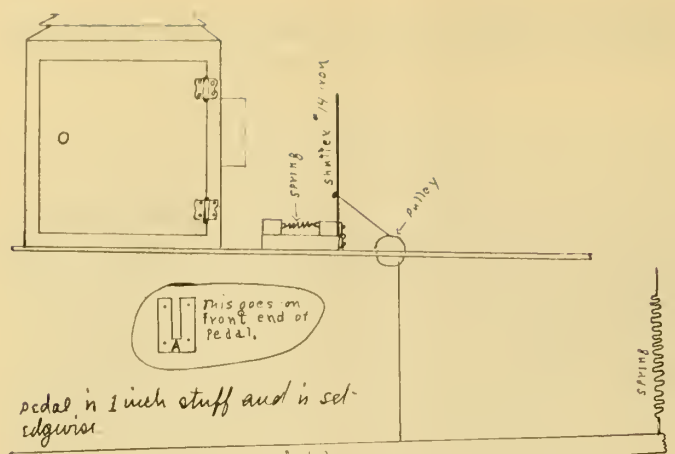

FIG 36

bottom of the slot in the block should be so that the pedal will just strike it when the shutter is wide open, thus relieving the strain on the shutter and chain. The shutter should be attached to the pedal by a brass chain such as is used on the flush tanks of water closets. A shutter made as directed will work, and work **right**, but it will have to be modified when there is a film tank in place of a take-up. It will snap shut the instant the foot is removed. Right here is an excellent illustration of the "sloppy" methods employed in very many operating rooms. The average foot shutter you will find attached to the shutter by a scrap of wire—often two or three pieces of wire patched together. The pedal will be a little piece of board about 4 by 8 inches, attached to the floor by a strap hinge, which, in nine cases out of ten, is partly or wholly loose. Sloppy! sloppy!! sloppy!!! Do things **right**, or get out and give someone the job who will! One of the first things my father taught me was "if a thing is worth doing at all, it is worth doing well." The longer I live (I am 43 now), the more firmly I am convinced that the old gentleman was absolutely right. The "Oh, that's good enough!" workman is a miserable failure at anything he undertakes, except that he concludes to blow his alleged brains out, and even then he would probably end by mispointing the pistol and merely shooting one ear off instead of making a job of it. The "Oh-that's-good-enough-I'll-do-just-as-little-as-I-can-and-keep-on-the-payroll" man is **not** an operator, or much of anything else, for that matter, no matter how much he may know. In fact, it is not what you know that counts, but what application you make of your knowledge. To be a **real operator** you must not only **know**, but you must also **do**. Wages are too low, I am well aware, but when the writer gets to the point where he doesn't feel ambitious enough to do his work right, owing to low wages or anything else, he will quit, and he will do it darned sudden, too. There is absolutely no excuse under the heavens for sloppy workmanship.

SOUND EFFECTS.

The Western Gaumont Chronophone Company (recently incorporated) have made a contract with Yerkes & Co. to supply sound effects to their numerous customers in the West. These effects have become so well known that they are to be found in almost every successful moving picture theater. Their absolute realism have made them indispensable. The Yerkes' factory, at 53 West Twenty-eighth street, is working to its capacity turning out these effects. A visit to their rooms will be extremely interesting. Mr. Tommy Gaffy, the original sound effect man of the Manhattan Theater, New York City, now has charge of the demonstrating department of Yerkes & Co. He will make a tour of the country in the near future with a line of Yerkes' sound effects. The foreign moving picture managers are more than anxious to install a line of these sound effects, and it is possible that Mr. Gaffy will take a trip to the other side to demonstrate them before long.

Merrill, Wis.—Chas. Stachle will open a new moving picture theater in the Montgomery Building.

Kankakee, Ill.—Mrs. Julia Seybert has disposed of her interest in the Park Theater to George Huse.

Walnut Hills, Ohio.—Chas. Marqua has secured a permit for the erection of a moving picture theater on Gilbert avenue.

THE ELEMENTS OF ACCURACY IN MOVING PICTURE MANUFACTURE.

By Arthur S. Newman.

Continued from page 250.

CHAPTER IV.

The camera for taking bioscope pictures has gone through less changes than any of the other pieces of apparatus used in the production of moving pictures. Cameras of almost exactly the same construction as those made ten years ago are now in use, and although small details have been in some cases altered and improved, the same general system obtains to the present day. This may be because the camera was originally constructed in a more perfect manner than was the case with the other apparatus. I feel quite safe in stating that the accuracy of the camera, as first produced, was of a higher standard, and the errors introduced by it, into the complete system, less than those at first inseparable from the other machines.

Neglecting the purely experimental cameras of the first investigators, we may consider that in general manufacture, the camera gained in excellence by the experience and partial failures which the making of projectors brought to the notice of manufacturers; a very large number of projectors having been placed on the market long before the camera became a commercial article. Another item is the fact that the camera is called upon to do very much less work than either the perforator, the printer, or the projector. The single-hole perforator is perhaps the hardest worked of all the machines, as it must prepare all the film required for use, and make a complete cycle in producing each pair of holes. The printer may have to pass the same negative hundreds of times through, making a complete cycle to every four pairs of holes passed; while the projector is called upon to work for some hours each day, making a complete cycle at each picture (or four pairs of holes). The camera—except in the case of stage work—seldom works for half an hour per day, and, luckily for the excellence of the whole process, generally breaks down entirely in the case of derangement.

One of the first points to be considered in a camera is its lightness and portability, and therefore its working parts are usually more delicate than are those of the other machines; as a consequence it must of necessity contain the best of workmanship, and be carefully fitted; it also follows that it is less liable to vibration, its working parts being of no great weight. For convenience of transport it must be portable, and this fact has in no small degree contributed to its careful manufacture and good qualities.

The camera comprises mechanism similar to that of the projector and printer, with the additional fact that it must be light-tight in itself, as it must deal with quantities of sensitive material in any situation. Another advantage making the constructor's task easy, accrues from the fact that the mechanism that is called on to move the film forward intermittently, need not have so rapid a motion as the projector mechanism. It is very seldom that the obliteration period in the camera is less than 50 per cent. of the whole time; in fact, with nearly all cameras now made, it is impossible to devote more than 50 per cent. of the time to the exposure, and in some, so large a proportion can not be reached. Operators, in order to produce sharply defined pictures of rapidly moving objects, usually close the wings of the shutter till the amount of exposure is reduced to about 20 per cent. of the whole time, and it is seldom that cameras with a permissible 50 per cent. of exposure are called upon to exercise it. Such a possibility is sometimes of very great utility, especially in our climate, and in choosing a camera the operators should insist on this quality; or if the moving parts admit of a still larger amount of exposure and it can still be worked at full speed without vibration, the camera having these qualities is to be preferred to one having less wide possibilities. By full speed I mean from 18 to 20 changes per second. The normal rate of 16 changes per second gives good rendering in nearly all cases; still at times, when objects moving rapidly at right angles to the optical axis of the camera require to be photographed, it may be advantageous to increase the speed somewhat beyond the normal rate. There are many other important conditions to be filled in describing a perfect camera, but as these articles only concern the question of accuracy, I shall only deal with the points having definite bearing on the subject. In the first place, the tripod or other support must be above suspicion, many bad results being due to imperfect support. A very slight amount of twist, right and left, is the most common fault introduced by the support. Too short a driving handle on the camera will much accentuate this defect. The result of this can often be detected when the pictures

are thrown on the screen, and it can be easily differentiated from other faults when they also exist.

The bottom, or base, of the camera should be thick enough to resist flexure, so that it may be firmly attached to the tripod top. Neglect of this point may allow the bottom board to become slightly rounded permanently, when, unless the tripod top is correspondingly hollow, no stability can be attained. Many cameras have the bottom board so thin that although quite flat, it will bend slightly when the handle is turned to take a picture, and, again, a short handle will increase the defect and the picture on the screen will travel up and down rythmically and in synchronism with the turning of the handle of the camera. This also is a defect in the finished picture often met with, and easily detected. The remedy is simple. It is only necessary to provide three small projections placed symmetrically round the tripod screw, either on the bottom of the camera, or the top of the tripod, and be sure that in screwing the one into the other, too much force (such as might permanently strain the bottom of the camera) is not made use of. The projections in question should form as large a triangle as the tripod top will admit, and the triangle should be as nearly as possible equal sided.

The camera mechanism should run quite easily, and at the first sign of a bind in any of the parts, or stiffness on turning the handle, provided such troubles are not due merely to want of oil, the camera should be sent to the maker for rectification. On the other hand, careful notice should be taken of the particular mechanism which moves the film intermittently, and when wear can be detected by feeling the smallest amount of shake in the bearing or joints of the parts, the maker's attention and refitting are required if good results are to be attained. The sprockets and other gear may wear considerably without affecting accuracy, and the camera become quite noisy in use; but the intermittent mechanism **must** be kept in first class condition.

I shall not say anything about accurate focussing or accurate placing of the picture on the film in these articles, because I am leaving the optical and chemical side of the subject for treatment in another series, this series being intended to deal only with the mechanical problems. Having stated last week that the average camera was usually well constructed and that it had the right to be considered the most perfect of the four principal instruments, I am now going to condemn one of its appurtenances, the revolving tripod head, as being usually the most unsatisfactory of all the appliances for the production of moving pictures. Having examined many revolving heads, I think I may say that not one passing through my hands could lay claim to thorough smoothness in working, and at the same time freedom from what mechanics call "loss of time." To make a revolving head to combine these two attributes requires the exercise of considerable mechanical skill; not that the problem is a difficult one in itself, but it certainly calls for extreme care, and if made on the present lines, it requires that the last 1-1,000th of an inch should have attention. "Near enough" will not produce good results—nothing can be "near enough," it must be right. How seldom do we see a "panorama" film move steadily across the screen? And, again, how often do we see a succession of jerks, during the most rapid of which all detail is momentarily lost? Now, with a perfectly working revolving head this should not occur. Tripods have to stand a considerable amount of rough usage, and as the head is often permanently fixed to the tripod, it comes in for its share of trouble. The rough usage must not be blamed for all the faults. When these instruments leave the workshop they are often far from satisfactory in action, and as a rule their condition does not improve with use; still, the rough usage they often meet with is frequently to blame for the poorness of the results for which they are responsible. In choosing a revolving head the photographer should note in the first place that the handle turns evenly, not only when at one part of the revolution of the top, but at all parts; and, secondly, that the screw is so well fitted that on reversing the direction of rotation of the handle the top immediately responds to the reverse. Many of the "market" heads will not stand this test, even when quite new. Sometimes it will be found that in one position all is as it should be, while at another, perhaps a half revolution of the handle must be made before the top responds. This loss of time is not in itself detrimental to the immediate results, but it shows lax manufacture, and such a head will sooner develop serious defects than one which will stand the above stated test. For panorama work the head should receive a careful overhauling from time to time, and at all times should be kept free from grit and dirt, and be well oiled. In cases where the head is also fitted with an elevating attachment still more care should be exercised, because should anything become loose, either by wear or injury, much film may be inadvertently spoiled. The tripod should always be examined for side-twist whenever the camera is placed in position, and should any be detected, the legs should be spread wider apart if possible. Many otherwise perfect tripods show a considerable amount of side-twist if the legs are spread over too small a ground space.

We now come to the printer. This is a critical instrument, and has been in the past, and is at the present time, responsible for much of the unsteadiness on the screen. Given perfect perforation, and a good camera, producing a steady negative, a bad printer, or for the matter of that a good one unsuitably treated, may turn out fearfully unsteady pictures. Rotary printers, in which the negative and the film to be printed pass together over a sprocket wheel and are drawn together through a "gate" with a mask or slit exposed to the printing light, are not much in use at the present time. A machine with a "pin" or a "claw" movement seems generally preferred. This is as it should be, and no doubt experience, and a process of trial and errors have done much to discountenance the rotary printer.

The same reason which prevents the sprocket-spacing perforator from being a perfect instrument, causes the rotary perforator to be unreliable, namely, the difficulty and improbability of getting a perfect sprocket and one perfectly mounted. There is another fact with militates against good results in a rotary printer. The film on which the negative is taken generally shrinks somewhat during development and drying, usually about 1-16th of an inch in a foot, and if the positive film has been perforated to the same gauge as the negative film, the gauge of the latter after development will not agree with the former. Both films pass together partly round the sprocket wheel, and the outer one ought to be the longer in gauge. This point has escaped the attention of all the makers of the machines which have passed through my hands.

(To be continued.)

MOTION PICTURES FOR PUBLICITY.

Chico, August 5.—The Chico Land Investment Company, which has recently acquired the Shippee ranch and other territory, bringing its holdings up to a total of 6,000 acres, has adopted a novel plan of advertising the tract by means of moving pictures. The services of R. S. Edmonson and C. W. Tait have been secured. These men will travel all over the county taking pictures of the varied industries of the county. The films will be placed in the hands of a San Francisco agency and will be shown throughout the East.

ANTIQUES AND BRIC-A-BRACS FOR MOVING PICTURE SETTINGS.

The value of the Moving Picture World as a trade medium is shown in the following letter from a concern that tried a single advertisement a little over a month ago:

"Dear Sirs—Please repeat the advertisement we had in your paper; you still have the cuts, as they have not been received by us. We value highly the assistance your paper has given us in making a new departure in our business. We have had quite a number of inquiries and calls from film manufacturers or their agents which should result in future business. Yours truly, The Genuine Antique Store, S. M. Jacobi, Manager, 34 East Thirtieth street, New York."

We called upon Mr. Jacobi to see what he had to offer, and found him to be a very entertaining gentleman, an artist and photographer of international repute, and considerably interested in the art of motion pictures, which he had made a study of in France. He said that American manufacturers could not compete in photographic quality with the French, chiefly due to the faulty construction of their studios, which seemed to have been erected without any knowledge of the principles of lighting. He is open for consultation in regard to studio erection. Mr. Jacobi was dodging here and there between rare and curious specimens of art and furniture of unique design. Old paintings, tapestries, armor and weapons, crowded each other almost out of the door. The Genuine Antique Store should be a Mecca for property men who desire realism in the pictures, and we understand that any of the articles in the store can be rented very reasonably indeed for stage purposes.

Eau Claire, Wis.—The Orpheum Theater Company has been incorporated with a capital stock of $10,000. The incorporators are Albert Nelson, L. P. Dowling and Walter Bonell.

Erie, Ill.—Mr. Drake has opened a new moving picture theater in the Putnam Auditorium.

Observations by Our Man About Town.

Upon my table this week is a letter from a young man with whom I am well acquainted. He states he is ambitious, has plenty money behind him and is determined to make his mark in the moving picture business. From the general tone of his letter we are led to believe that he is going to make a hit as a manager. The letter is dated at a seaside resort and the writer makes many references to a tent—a black tent—and he says he has already versed himself in the black art business and feels confident that he can make good. All he wants to know from us is the best road to take.

* * *

Knowing the origin of the letter, the best advice we can give is "cross-lots." The shortest road home in this case is the best. The black art business is a thing of the past. The black tent is an entirely different thing and is good only for Summer business. Even at that it cannot be rated as good unless the investor is ready to "rough it." How many have seen the black tent in operation in a "Summer town?" It is really a novelty. Approaching the alluring spot we see a two-story structure about 16 feet high. The apartment on the ground floor—about 6 x 6—is the ticket office. The apartment above—the same size as the one below—is the operator's room. Adjoining this, to the north, we will say, is the black tent. At the northern extremity is spread the screen upon which the pictures are shown. At the northern extremity of this black tent is a one-story extension made of light wood. This is a kitchen and dining room. Sleeping apartments? Oh! yes. Plenty of that sort of thing after the last audience of the night has left. Do you like the picture? We are sure it has not been painted to the liking of the young man who is ready for the plunge. When the gentleman who appears in the full dress suit at the show is followed early the next morning with a market basket on his arm on his way to the grocer and butcher, and the young man who was heard the night before singing "Beautiful Eyes" is seen dodging the piece of wood he is chopping so that he may not get a pair of those much sung of eyes, then the full realization of the glories of tent work come upon us.

* * *

It is strange, but nevertheless true, that the people who see the most money in such undertakings are those who are out for pleasure. They come upon a tent of the kind we refer to pitched in the wildnerness and find it "packed to capacity." The tent really has a capacity—at the utmost—of three hundred. At ten cents a head—everybody paying—the house would mean thirty dollars. The fellow from the city looks it over and sees a mint. He can always see something the other fellow has forgotten. For instance, the other fellow gives too much for the money, or he doesn't give enough shows.

* * *

To the uninitiated, the inquiring correspondent included, let it be known that there is not a phase of the moving picture business that has not been worked out. Take it from any point you will and the answer comes back—it has been tried. The moving picture business is no longer an experiment, nor a bonanza. Only the active and enterprising spirits can hope to survive. It is now a legitimate business and investments in it must be made with the same painstaking care that is required of men who embark in any other legitimate enterprise. Tent shows are not criterions. They are frequently operated by natives. When run under any other managements it can be learned easily that the parties back of the shows are simply running them for Summer outing expenses.

* * *

We heard an argument the other day which was worth recording. At the beginning of the Summer a party closed down his house and sought revenue from another quarter. In his absence another party opened an open-air place near the closed house and made good. Now that the regular season is approaching the party who went away has returned and is preparing to reopen his place. He finds that the man who ran the open-air place is so well satisfied that he, too, is going to open up for the Winter. The question is: Should the man who closed for the Summer have his old field without competition?

* * *

The moving picture business presents more complex questions than any other. The stock business is certainly a puzzler—to the uninitiated—but the picture business is a hummer. Take, for instance, the exhibitor and the exchange. The former goes to the exchange and makes a contract for good pictures and he pays a good price. At about the middle of the show the exhibitor rushes to the telephone and this follows:

"Didn't I bargain for good pictures?" "Yes."

"Then why don't you give them to me? Don't I pay you enough?"

"Why, what's wrong? You've got good pictures. What are you kicking about?"

"I'm kicking about the pictures. The guy across the street had everything you sent me for to-day three weeks ago."

"What do you want—first run?"

"I want a run for my money."

"You've got that."

And then the exhibitor retires to the box office and wonders what the other fellow means.

* * *

I met a film exchange manager the other day and the sweat was pouring from his brow. I asked the cause and he told me he had spent two hours in trying to explain the difference between "runs." "I'm happy now," said the manager "Why?" I asked. "Because," said he, "I've got his measure. This is his first season in the business. Before he got into it he studied all the ins and outs and he had me guessing. He knew all the runs from start to finish. The man nearest him was running films two weeks old. None under that. I took that as my guide and supplied him accordingly, as near as I could, keeping away from pictures the other fellow had shown. Of course we made a mistake once in a while, especially as he was taking four reels a day. But yesterday I met my Waterloo. I gave him two 'beauts' for headliners, but in the 'fill up' I happened to give him two reels that the other fellow showed about four weeks ago. Oh, you should have heard what I got over the telephone. It would not look well in print. Well, I went over to see him to-day and tried to draw a diagram of the predicament attending the intricate possibilities attending the adequate supply of appropriate subjects. He looked at me in a wise sort of way for a moment and then asked if I was trying to 'guy' him. I finally assured him I was in earnest and asked him to get down to business. Upon his expression of willingness I asked him to leave it to me to fight his competitor and assured him that I would put on to-day something the competitor never thought of—something that would be a winner. He consented. I put on the reel at the matinee to-day, and it made a hit. What do you think it was? 'The Great Train Robbery.'"

* * *

Gen. Bingham's allegation that Mayor McClellan said to him, in response to a question as to the running of the wave of reform as to its bearing upon moving pictures, "I am playing a little game to win the ministers," is no revelation. Everybody saw through the game. The people most vitally interested in the moving picture business spoke plainly at the time. The stand Mayor McClellan took then was the best stroke the moving picture could hope for. It drew attention to a political move that might otherwise have gone on to this day, and longer. It resulted in the organization of the Board of Censorship. It practically took out of political power a weapon that is now used with an exercise of intelligence and conservation that no political administration can provide, as municipal politics are swayed to-day.

* * *

Mayor McClellan may have been perfectly sincere in his motives; Gen. Bingham may be perfectly truthful in what he says about the Mayor; there is nothing at hand to decide the question, except that the exhibitors of moving pictures were, and are to-day, bled by political emissaries. The only one relief they had was when the police were called off from shutting up a man's show house because some small child had practically slipped in unaccompanied by parents. And when the exhibitors exercised commendable vigilance in this respect, then they found themselves hounded by the building, fire and electrical departments. Gen. Bingham must be given credit for instructing the police department that it must use judgment and action should not be taken where the courts had granted injunctions. At the same time it is but fair to assume that the graft drawn from the picture men never went into the Mayor's pockets. Of course, whatever political move he had in view last Spring when he made what appeared to be a rather uncalled for aggressive step against the moving pictures will stand agianst him so far as politics go, but the fact remains that common sense has survived the onslaught. The representative citizens of Greater New York have endorsed the pictures and some of the most able and respected among them form the Board of Censors. The only regret is that there is not the same kind of people to supervise the other departments that assume supervision over the various branches bearing upon the pictures. If such were the case there would be far less graft—and the Mayor is away spending his vacation.

OLIVER.

New Film Manufacturers.

Among the latest additions to manufacturers of moving pictures is The Western Multiscope Company, of Salt Lake City, Utah. The company numbers practical men in its operating departments, with several wealthy and influential people as stockholders. The capital stock is $20,000, in dollar shares. The executive and operating is under the direction of the following officers and directors: Sig Simon, president; Walter Parkes, vice-president; treasurer, Louis Marcus; secretary, Briant S. Young. The active operations of the plant and business are directed by Walter Parkes, who is superintendent and managing director; Briant S. Young, general contract agent, and Louis Marcus, sales agent. The company has a fully equipped plant, including cameras, printing machines, punching machines, tanks, vats, and, in fact, every essential. Present capacity of the plant is about 20,000 to 25,000 feet per week.

During the recent G. A. R. Encampment in Salt Lake City the Western Multiscope Company secured several hundred feet of the most interesting phases of the affair. Being the only operators on the ground they have therefore secured exclusive pictures. Orders are now being filled for the film from Wisconsin, Illinois, Vermont, Idaho, Nevada, points in Utah, Montana, Ohio, New York and other places.

Other valuable subjects now under exclusive control of this company are pictures of the gulls, pelicans and other fowl of the Great Salt Lake in their natural habitation; "Frontier Days," a reproduction of the feats and doings of cowboys and cowgirls in annual championship meets; panoramic view of Salt Lake City; Indian scenes, and many others.

Preparations are now under way for the erection of a factory and studio. The company proposes making pictures of Western scenes, dramas and views a specialty. The company offices are 321 Atlas Block and the factory, 217 Hooper Block, Salt Lake City.

A NEW MANUFACTURER IN THE FILM BUSINESS WITH HEADQUARTERS AT CINCINNATI.

The United States Film Manufacturing Company have organized and incorporated under the State laws of Ohio in the sum of $25,000 and are going to manufacture moving picture films. Realizing the scarcity of American independent films on the market, they have adopted the above mentioned name to emphasize the fact that they are going to produce American subjects.

This new concern adds another independent American manufacturer to the business, and helps to strengthen the independent cause. They have secured one of the finest outfits in the country, and they are building their new studio in a suburb of Cincinnati, which will be ready in about three weeks, when they will be in shape to produce one reel per week.

The promoters are theatrical men of years of experience, and have been engaged in the moving picture business since its infancy, and know the wants of the American public. The first subject they are going to produce is the film entitled "The Life of the Red Man." Although they have quite a variety of picture stories they are very anxious to secure short sketches, to contain not over 300 words, and for all those they accept they are willing to pay from $5 to $100 each. Stories should be sent to the manager, Mr. R. C. Smallwood, and he will take them under advisement, and will announce through this paper the winners.

A complete synopsis of each film that they release can be had by sending a postal card to the above mentioned concern, stating that you want to be put on their mailing list.

THE CINEPHONE.

In order that the intention of the Film Import and Trading Company regarding the Cinephone, the exclusive rights of which it has acquired for the United States of America, may be thoroughly and correctly understood by the exchange as well as the exhibitor, the following explanation is given:

The Film Import and Trading Company have bound themselves to pay a very large sum of money for the exclusive rights for the Cinephone, films and records for the United States of America.

It is a fact that no single exchange in the business in the independent field could have afforded to have paid this price of itself. It would have been prohibitive because of the fact that in the territory where they would be able to rent the subjects conveniently, it would not have brought them the sufficient return to warrant the investment necessary; but on the basis that has been adopted it is not only possible for the exchange which has the right in certain territory to make a very decent profit, but it assures such exchange an absolute exclusive service, free of competition, as well as assures the exhibitor using the Cinephone a show which will not be given by his next door neighbor to kill his business. It also uphold the proper rental price and a proper maximum rental of reels.

We all know, and the majority of exchanges to their sorrow, what the unscrupulous competition in the regular moving picture business has meant. It is becoming so bad that unless some exhibitor can have from 18 to 25 different shows a week he is not satisfied. This condition is ruinous to any exchange, but with the Cinephone the conditions upon which an exchange can secure an agency make the possibility of such a state impossible. The Film Import Company has figured out the number of territories in the United States and applied against each a price which an exchange can afford to pay. The aggregate of the sums for all the territories will only equal about three-fourths of the price which we have bound ourselves to pay for the entire rights.

It is a matter of record that the Film Import and Trading Company is solely and absolutely a selling agency, and that it does no renting whatsoever. In connection with the Cinephone it will confine itself strictly to the sale of machines and films, and any benefit whatsoever it may derive from the arrangement under which it secured the Cinephone, it has got to see that the productions are of the very best, and that there is a demand created which will assure it of business from the exchanges in the purchase of machines and films. A number of territories have been sold at this time, and in every instance the purchaser has been mighty glad of the opportunity. As a matter of fact, the company is able, because of the attractiveness of this proposition for the exchange, to select only the most responsible and reliable exchanges in the business.

The Film Import and Trading Company ask the trade in general to please put a grain of salt on the tail of any information that may be published, unless it is announced as authorized by themselves.

Since the management of this concern was changed on the 21st day of May of this year, the main purpose, irrespective of cost of pursuing that purpose, has been to eliminate insofar as it is in the power of one concern to do, the very irresponsible and objectionable element that seems to pervade the moving picture business at the present time, and they will continue this policy, believing it to be the only proper one, by not recognizing any person or exchange who cannot give evidence of absolute good faith and intention to do business along the proper lines and in the proper business manner, and their action with regard to the Cinephone is another step to the end of which their purpose is aimed.

We learn from Mr. W. S. Cleveland, manager of the Prudential Vaudeville Exchange, that the drafting of vaudeville acts into moving picture theatres between subjects shown on the screen is becoming more popular as the Fall season approaches, and his predictions are that every moving picture theater will conduct vaudeville acts in the near future. The Prudential is now booking 159 theaters by their up-to-date methods, some of which have been open all Summer, in addition to approximately 150 fairs and parks also supplied by this company. Mr. Cleveland also states that all these houses are well patronized and are making money.

THE SONGS.

More life has been noted in the songs of the week, and new ones have been more numerous. Most of the new ones which are coming out now are better than they were earlier in the season, and the illustrations form additional attractions. It would be difficult to surpass the illustrations. De Witt C. Wheeler, A. L. Simpson, Scott & Van Altena, Levi, the Elite Company, Harstn & Co., and others have been represented in the illustrations and these have all been artistic work. The pictures follow the text closely, interpreting it more fully each time, and the technical work on the slides, including the coloring, adds to the beauty and attractive qualities of the pictures.

More and more it is realized that the illustrated songs can be made a drawing feature of the programmes and managers are exercising a wider choice in selecting. Good songs, sung with some power of appreciation of the sentiment of the author, and illustrated in a way to interpret that sentiment, will never lack for interested and appreciative hearers.

Girard, Kan.—Joe La Fayette, of Raymond Park, is preparing to open a new moving picture theater here.

Calumet, Mich.—C. S. Sullivan has leased the Ryan Building, on Sixth street, and will open a new moving picture theater there.

ON THE SCREEN.

By "Lux Graphicus."

I think I could write a moving picture song. And it would be a great success. Firstly, because I wrote it; secondly, because of its intensely human interest. The very title of it is worth a fortune. What do you think it is? Dunno? Listen: "The Drummer and the Girl." The—drummer—and—the—girl! with the emphasis on **The Girl.** Always emphasize the girl, boys; she is the be-all and end-all of things mundane and without her life would be impossible. Mere boy, or man, counts for very little without the girl.

* * *

I got my title for the words of my song in the front row of my favorite moving picture theater. Where (and which) is that? No more, no less, than the Bijou Dream, on Fourteenth street, New York City. Many a time and oft have I found my way to that seat for a double purpose: to look at the pictures, and to study the drummer and the girl. For many weeks I was unconscious of the reason why I always appreciated the moving picture best of all at Fourteenth street. When the consciousness arrived I fell to analyzing the cause—or causes—of it. And those causes were many. The Fourteenth street Bijou Dream is a compact and cosy house. The ushers are prompt and courteous They know me and they know my favorite seat. They automatically show me to it whenever I appear; and so they predispose me to a favorable state of mind when the silent drama starts on the screen.

* * *

So far; so good. And it is a good start. The Bijou operator knows his work. He gives us a well defined, evenly illuminated picture, without dark shadows or chromatic aberrations—or patches of color—he keeps good time; I have never known him to break down; and he works with remarkable precision in unison with his lecturer or song-slide singer. From the projection end of matters the moving picture and the lantern slide are shown, I think, to perfection at the Fourteenth street Bijou Dream, and the operator in charge deserves every commendation therefor. I hope he will be glad to read this; I hope, moreover, moving picture theater exhibitors from every part of America will, when they read this, visit the Fourteenth street Bijou Dream and see how well this branch of the work is done. It will be a good lesson to them; and they will thank me for the hint.

* * *

Then the picture starts. Curious to relate I get a better idea of the dramatic **intention** of a picture at Fourteenth street than anywhere else. The pictures that **think,** here seem to me to **think** the most and the best. Often have I been impelled to look round at my fellow visitors. What have I seen? A tense, well knit, immobile mass of human faces, with eyes alertly fixed on the screen. The minds of all these people receptively responding to the emotions portrayed by the performers in the photograph shown before them. Talk about sympathy between audience and actors! Your moving picture audience is all sympathy when a well photographed, well acted subject is shown to it.

* * *

But at the Fourteenth street Bijou Dream there is something more than all this to account for the extraordinary success which Keith & Proctor make there. House, ushers, pictures, operator, songs, all these, I think, would be powerless to produce the totality of effect without some mordant, coheric influence of which probably not one in ten of the audience is conscious. As I have said, I wasn't for a long time, but I am now. And so much so that I think it a duty to tell the readers of the World what it is that so greatly conduces to my enjoyment of the moving pictures at Fourteenth street. It's that drummer, **and that girl.**

* * *

Never, at a moving picture theater have I heard, or seen, a girl enter so completely into the spirit of the pictures shown. She absolutely adapts her music to them. Every emotion, every sentiment, every movement, every mood illustrated on the screen, is duplicated by the tones of the piano. It is a perfect concordance of sound, movement and thought. The ten fingers of that girl produce sounds that synchronize with what is done, said and thought on the screen. Time after time I have been simply fascinated by the wonderful spirit of sympathy which animates her work. So with the drummer. He is absolutely master of the necessary effects. No animal is shown which does not find his peculiarities of articulation illustrated by some one of the drummer's battery of weird and startling instruments. He almost makes men and women talk, **almost;** they groan, laugh, kiss, whisper, under his magic touch. It is mechanically simulacrated speech. The effects are startlingly ludicrous and sudden; so much so that they seldom fail to excite a smile and a laugh.

* * *

And my drummer and my girl work so well together. They are artists. They subordinate themselves. They play up to, they work **with** the picture; they aim to produce a totality of effect which shall please their audiences. And they succeed because they are artists; know their business; and confine themselves to their business. So I am not exaggerating when I say that I would like to immortalize them in a song. When I write that song I will distribute copies of it amongst the moving picture theaters. And its burden will be that the success of a picture in public esteem depends so much upon the symphonic efforts of the drummer and the girl, that the latter deserve every thanks, praise and encouragement. And the moral of the song will be that the musical and effects ends of moving picture shows are of supreme importance in the proper presentation to the public of the moving picture play. So now you know why the Fourteenth street drummer and the girl hold so deep a place in the affections of your Dear old "Lux-y," bless 'em!

NOTES OF THE TRADE.

The Vitagraph Company will have a power yacht in the flotilla that is to escort the "Half Moon" and "Cleremont" up the Hudson during the Hudson-Fulton celebration, and the varied pageants of the week of the celebration will be photographically recorded by the cameras of the field staff.

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Amongst recent visitors to New York was Mr. R. Prieur, the London agent for the Lux films. We believe that it is the intention of the Lux Company to establish an agency in this country. Mr. Prieur proceeds to Chicago, Pittsburg, Toronto and other cities.

* * *

Mr. F. Marriott, who has been in this country for many weeks, has greatly interested himself in the moving picture, and has returned to London. We have no doubt that on his arrival there, he will have much to tell the London public about the way in which the moving picture is exploited in the United States.

* * *

Harstn & Co. have just received from Jerome H. Remick & Co. the exclusive right to illustrate their songs. A first order is for three hundred sets of song slides to subjects in Remick's catalogue. Harstn & Co. are increasing their force of colorists and photographers, and they are prepared to fill orders promptly as well as to accept standing orders.

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There is, we understand, a probability of one of the processes for making moving pictures in natural colors now being exploited in England, coming to America. We have authoritative information to this effect. In an early number we shall give our readers fuller particulars.

* * *

Some of the daily papers last week carried an item to the effect that Annette Kellerman would be prevented from posing for the Vitagraph Company of America by legal action or managerial pressure. The best answer to this is found in the fact that workmen at the Vitagraph studio are at present engaged in the construction of a new tank twelve feet deep, into which Miss Kellerman will be able to make her most difficult dives. The regular tank is but five feet in depth, and does not permit her to make some of her best dives. The new tank will enable her to exhaust her repertoire of fancy diving.

* *

"Fantine," the second of the films de luxe of incidents from Victor Hugo's "Les Miserables" made by the Vitagraph Company of America, will be released Saturday, August 25. This is said to be even more noteworthy than the first of these subjects, "The Galley Slave," which comes out next Saturday.

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Owing to a large increase in out-of-town orders, the Novelty Slide Company, New York City, has found it necessary to appoint a Chicago representative, Mr. F. G. Schindler, with office at 3933 Dearborn street. They are desirous of making satisfactory arrangements for representation in other large cities, and will consider applications for agency from energetic, up-to-date moving picture men. The Novelty Slide Company's line consists of lantern slides, moving picture specialties and money-making ideas and schemes for moving picture theaters.

Comments on the Week's Films.

A CHILD OF THE FOREST (Edison).

A comparison of the work of this beautiful picture with that produced by the same staff of, say, three months ago will reveal a really remarkable advance, especially in the technique of the subject. "A Child of the Forest" is no easy theme to handle. The canvas is crowded all the time and the work of production must, therefore, have entailed an enormous amount of effort. The actors seemed to have been amazingly well rehearsed and drilled in their work, and the result upon the minds of the audience is that of satisfaction and fullness of feeling at a splendid piece of spectacular drama. For drama it is. The papoose of an Indian squaw is baptised by mistake. Years later a white woman is abducted by Indian braves. The squaw, grateful to the white man for having spared her child, sends that child, now a boy, with a message that shall release the campers and cowboys who are threatened by Indians. The Indians, of course, are beaten and the captive girl released. And the picture ends with the restoration of happiness.

This outline of the story gives little idea of the picture. We were especially attracted by a river scene where the canoe containing the Indian braves advances to the capture of the white girl. This is one of the most beautiful pieces of pictorial moving picture work that we have seen. Then the scene in which the child of the forest, a boy, plunges into the water and swims across its placid surface. Here the tinter had done his work so well that the natural color of the water was most effectively suggested. The fighting between the immigrant campers and the Indians was also a realistic piece of stagecraft. Indeed, "A Child of the Forest" is nothing but a succession of very beautiful scenes knitted together by a powerful dramatic story.

What appealed to us in this picture, which we studied very closely, was the exceedingly fine photographic quality of the work. The negative seems to have been very accurately exposed and the printing end of matters done so carefully that few, if any, superficial flaws are perceptible. And then, again, the coloring and tinting were carried out with unusual feeling and artistic restraint. "A Child of the Forest" is so good and beautiful that we look upon it as a marked step in advance on the part of the Edison staff. It is rarely, after we have once seen a moving picture film, that our mind recurs to any particular part of it. Indeed, we make this a kind of test as to arriving at what constitutes a notable film of the week. We place "A Child of the Forest" in this category, because days after we have seen it we find ourselves dwelling on the very beautiful series of pictures of which it is composed.

THE PAY CAR (Kalem).

Locomotive life on the stage always attracts and holds the attention of an audience. Plays without number have been written around the steam engine. In childhood we are fascinated by these monsters, and as we progress through life, there is still a feeling of wonderment with most of us as to the power which your engineer controls. There is always a certain touch of romance about railroad life; so that the Kalem Company show considerable acumen in selecting these themes for one of their feature films. The picture is noteworthy from the fact that it shows the actual life on a railroad. The adventures that cling around the track are natural and by no means extraordinary. Very early in the picture we see the engineer about to take his position on the locomotive, and unfortunately his man appears intoxicated, and, of course, is prevented from taking his position on the engine. He vows vengeance, and in later scenes we find that the pay car on its way through the country is in danger of being derailed by an obstacle placed across the tracks. But a good genius in the shape of a girl waves her red petticoat as a signal of danger, which is seen in time by the engineer. The girl is forcibly carried off by a gang of ruffians, who, however, the engineer and his associates soon run to earth and kill. The film ends with the deliverance of the girl and a happy reception in the embraces of the brave engineer. This is eminently a picture which will please the young folks, for the locomotive is as large as life, and the pay car, on its progress through the country, meets with many adventures. It is a picture that will cause thrills and excitement, because, as we have said, the action is natural and spontaneous. Indeed, when we, ourselves, were looking at it the other day, we heaved a sigh of relief when it was all over. But then that is a habit in which we have lately got, because the more we look at some modern moving pictures, the more convincing they seem to us in their realism. And in the latter class we place the Kalem "Pay Car," which is bound to be a great success.

THE BULL FIGHT (Film Import).

Properly to appreciate this deeply interesting picture one should have the symphonic accompaniment of Bizet's immortal "Carmen" music. Visions of Minnie Hauk, Emma Calve and other immortal impersonators of the willful heroine of this opera rose before us as this film started on the screen. We wanted to hear the castanet song, "He Loves Me; He Loves Me Not," and, of course, the Toreador song. We hope that wherever this picture is seen, the pianist and other musicians will take the hint here given. For the picture is racy of the soil. It is redolent of national life and character. The matter-of-fact Anglo-Saxon seldom understands how persons of Iberian origin are so attracted by the lust of blood as to set so much store by bull-fighting. The present Queen of Spain, an English woman, is braving unpopularity, because she is trying to denationalize a national sport. She probably will not succeed. All this by way of introduction to this very remarkable piece of moving picture work. Remarkable in that it seems to us to portray all phases of this national sport. We believe the picture in question was taken in Mexico City. We see all the preliminaries of the fight. The bulls, the arena, the audience, the attendants and the horses, individual studies of groups in the boxes and the like, and then the fiery, untamed bull himself. He is released and enters the arena of death; for death is a certain fate. He is goaded, tortured, deceived, tricked and maddened by these clever, nimble sportsmen. He rips up horses; he throws men upon the ground. He fights for life like a brave beast. The odds are against him. He is pricked, punctured and speared, and finally stabbed to death, and falls a gallant beast. Then, when he is quite dead, horses come and drag his remains out of the ring and the crowds applaud the successful butchers. Fine "sport," if sport it can be called. We do not think it can, for the poor wretch of a bull has not the ghost of a chance for his life.

Quite recently a man and bull fight attracted great attention in the moving picture theater, and we have no doubt that this very interesting, if sanguinary, picture of a bull fight will be equally popular. We ourselves must confess having been somewhat fascinated by the theme, and given to a feeling that we would like to see the real thing. It is a very fine piece of photographic and descriptive work. Sport, after all, is merely a matter of national temperament, and most of us gratify the passion to kill something some time—if it is only a fish which we drag out of the water. Possibly, therefore, the less phlegmatic Anglo-Saxon does not allow for national temperament when he denounces bull-fighting. Anyhow, this is a very interesting picture, and we think everybody ought to see it to realize how bull-fighting is done.

"Wonders of Nature."—A picture, or rather, a series of pictures, which will go far to enhance the reputation of the Essanay people. The pictures represent a number of water falls in the Twin Falls region of Idaho and not only has the producing company done good work technically, but it has made it possible to increase the sum of knowledge regarding the wonders of the country. Not many among the thousands who will see this film will ever be likely to see the Shoshone Falls or the Twin Falls, but they are so faithfully reproduced in these pictures that one may obtain a good general idea of them and can appreciate to some extent what marvels they are. The photographer did his work well. As the water pours over the precipice it looks like water, not like milk or carded wool, and this in itself is an achievement worth noting. So many pictures supposed to represent water do nothing of the sort that this is refreshing and proves what the writer has long contended, that it can be done provided sufficient care is exercised in the photography. There is where the difficulty lies and the Essanay operator understood the requirements and accomplished a noteworthy feat. Some of the scenes were made under great disadvantages, too, but even so they are well done. Wherever the picture shows water, it looks like water, and no higher praise could be given than that. To accomplish what one undertakes under difficulties, marks one as fitted for the work and in this instance the operator did what he tried to do and the result is a picture which wins liberal applause from the audience wherever it is shown, and will be certain to mark a new record in photographing water falls. The toning is delicately done and adds materially to the general effect, while the view points selected were such as to give picturesque results. In another particular the operator did better than many have done. He succeeded in reproducing the impression of size and height which would be natural around a fall of this magnitude, something which not all operators have done when they have been making pictures of falls. This film is to be commended from

every standpoint and the firm is to be congratulated upon being able to give the public such an excellent reproduction of a water fall.

"Two Lovers and a Coquette."—A Pathe which offers a variation of the oft repeated story of one woman undertaking to allow two men to make love to her, with the attendant complications and difficulties. Of course the second one escapes and the first one is convinced that his suspicions were unfounded, but the young woman gets a scare that undoubtedly cures her of coquetting forever afterward. Some of the situations are funny and the action is lively in all instances and furious in spots. The technical quality is good, even though it is wholly inside.

"A Smart Trick."—An Eclair which reproduces what purports to be a smart smuggling trick on the French or Italian frontier, which allows a famous smuggler, Meskal, to deceive the revenue officers and get cigars across the border without paying duty. The chief interest centers in the costuming and scenery which are both good. The action is of the swashbuckler type, and is quite in harmony with the subject, being largely drinking bouts, quarrels and various other forms of bravado. The smugglers escape, which is the point of the picture, and the officers return to their watch discomfited. A species of dime novel, such pictures as this are more welcome than those which are made up of funerals or the suggestions of funerals, but they are not to be commended for the lessons they teach.

"The Nightmare of a Single Man."—A Lux which has some claims to being funny, yet descends in places to mere silliness, still it is not unpleasant and no fault can be found with the technical quality. In a programme of heavy films this would be a pleasing diversion.

"A Jealous Husband."—A Hepwix in which a husband is cured of his jealousy by some pretty rough handling. The subject is not entirely satisfactory, since in this instance the picture shows that the husband had sufficient cause for his jealousy. Consequently the rough treatment is not deserved and seems out of place. But perhaps the consequences had the further effect of curing the wife of flirting. If so the picture doesn't seem so flat. The technical quality is good, with the exception of one or two interiors, which are rather dim, and in places the figures move so rapidly near the camera that they blur slightly, but these are minor defects which might be due partially to poor operation.

"The Babies' Strike."—An Itala which is pleasing since it shows a large number of interesting tots in various stunts directed against their nurses who leave them while they go out with their sweethearts. The strike is duly organized with banners making specific demands and the marching of the little folks is amusing. Finally the difficulty is amicably settled and the babies return to their former nurses. The technical quality is fair, but the pictures are blurred in many places due, apparently, to allowing the children to march too close to the camera and straight toward it.

"The New General."—A Lux which purports to represent the result when a general's uniform is lost and found by a tramp who put it on and then played the mischief with the army. The absurdity of some of the action makes it funny, but of course what is done is so impossible that it becomes mere nonsense. It isn't really a good burlesque. A drunken general, or one who offered subordinates something to drink from a bottle, is so utterly impossible as to be silly. Perhaps such pictures are permissible in hot weather, but there ought to be amusing subjects which will not create a wrong impression of military, or other duty, and which will make laughs because they are funny.

"His Wife's Visitor."—If a young wife feels as though her husband left her alone too much she should look at this Biograph film and go and do likewise. From the beginning of the film until the end it is full of lively acting and develops some extremely interesting situations before it closes. And the wife's successful attempt to fool her husband is funny because it is so serious and so well acted. It is a safe conclusion that he eschewed poker and stuck to his wife after that lesson. The picture has all the Biograph qualities, which are many, and is funny enough to please the most exacting.

"Mrs. Jones' Lover; or, I Want My Hat."—A Biograph rendition of some more of the delightful difficulties of the Jones family. It would be an interesting programme to see this series of Jones' mixups one after another. They are among the most amusing pictures that have ever been produced and the series would make a good entertainment. In this instance the tables are turned and Mr. Jones discovers evidences that his wife has had a caller and when she refuses to make everything plain he goes tearing through the house, bent upon destroying everything that comes in his way. The innocent cause of the disturbance in searching for his hat is almost stabbed with a sword, but after extricating Mrs. Jones from under a chair and receiving the explanation of the maid regarding the presence of the man in the house Mr. Jones is quite ready to ask forgiveness. The picture is funny and the laughter as it closes would be cheering to the actors if they could hear it. Technically it is satisfactory and the action is lively and in harmony with the subject.

"Measure for Measure."—A Lubin picture filled with dramatic situations which are developed to the full and make it interesting. The climax is reached when the young inventor answers the demand for the secret of his submarine mine by throwing the one he has in his hand on the floor and causing an explosion which wrecks the place and sends him to the hospital. The development of the story permits the working out of a treacherous plot which is interesting, though perhaps in some ways a bit impossible. Nevertheless, one can find little fault with the actors. They perform their parts as well as might be expected and the difficult points are carefully worked out. The picture tells a story that can be understood from the opening of the film to the close, which is important. The photographer did his work well, even the interiors in the machine shop showing clearly as much as is required to illustrate the story. The love story which is interwoven with the development of the submarine mine adds to the interest. At last all is set right in the hospital where the inventor was taken after the explosion, while those who sought his ruin disappear from sight forever.

"Yellow Jacket Mine."—A Selig Western drama, based upon an attempt of some sharpers to secure possession of a mine which they believe to be especially rich. They secure one-half, by deluding the young partners through the machinations of a treacherous woman. There is a pretty little love story in the picture and plenty of vigorous action, including some gun play which is not especially fatal. The details are worked out with considerable care. One scene is particularly good, where the young girl prevents the sneaking half breed from murdering her lover by dousing him from behind with a pail of water. The denouement is striking and one is almost ready to pity the young woman who has betrayed others when she is finally left alone and disappears from the picture, after doing all she could to set matters straight. The photography is good and the details of the mine opening, the cabins and the scenery seem to be in keeping with the subject. The acting is good in nearly all instances, no weaknesses of importance being apparent. The picture is so lively and there is so much action in it that minor discrepancies, if there are any, are overlooked.

"The Crusader's Return."—A Lux, the scene of which is laid in the Far East in the time of the Crusades. It has strong dramatic possibilities, more of which are developed fairly well, though the acting seems strained in places. The piece has two climaxes, the first when the wounded Crusader, left by his companions, is seized by the Musselmans and blinded. The next when he returns to his home and finds his fiancee married to another. Yet possibly he finds solace in the love and companionship of the Musselman girl, who has aided him during his captivity. The staging of the picture is quite in harmony with the subject.

"The Web of Fate."—An Edison purporting to represent an episode in the French Revolution, though it could quite as well represent an episode anywhere. Perhaps the costuming and setting of the French disturbance supplied a picturesque setting which was utilized to enhance the beauty of the film. The title is sufficiently elaborate to lead one into a train of thought which will almost invariably be wrong. As a matter of fact the web of fate is a spider web, one of those plain geometrical webs which can be seen anywhere almost any day, but it prevented the capture of a refugee because it was spun across the door through which he had just been taken by his sweetheart in his flight to escape the Jacobbins. That is the whole story, yet the dramatic situations are numerous and they are fully developed. The discovery of the web by the officer who is conducting the search is dramatic and is made the climax of the play. The girl's features are a study in facial expression as she is forced to lead this officer toward the room in which she has just hidden her sweetheart, and her collapse when the soldiers leave is well done. The faces back of the web in the last scene are interesting and indicate what is possible under some circumstances. The staging of the picture is good and seems to be in keeping with the period it illustrates. The film was fully exposed and there is a gradation of tone which adds immensely to the artistic qualities.

"Wright Brothers' Aeroplane."—An Edison picture reproducing the tests of the Wright Brothers' aeroplane at Fort

Myer, Va., in July, in which they won the Government prize of $30,000. While this is only a record picture it will serve several purposes. First, let it be said that it is a record. It is well that such an important occurrence should be permanently recorded. Generations yet to come can see how the aeroplane looked and behaved during the time it was undergoing an official test of its capabilities. Next, it will afford means by which thousands can see that test who did not see it and never would have had any adequate idea of what it was or how the machine looked. These two purposes are perhaps sufficient to compensate for the effort required to obtain the pictures. Moreover, the firm is to be congratulated upon obtaining such excellent pictures. They were all made from just the right point of view to reproduce clearly the movement of the aeroplanes and they demonstrate anew the wonderful adaptability of the motion picture to record work. The pictures are clear. There is absence of the mud and blur which has made many other attempts of this character only partially successful and the one who sees these pictures will have a reasonably accurate knowledge of the test of the aeroplane and they will see the important men who witnessed it.

"The Queen of the Quarry."—A Kalem drama in which love in a quarry is used as a basis for misunderstanding between two men which narrowly escapes ending in murder. But fortunately the cruel looking knife is wrenched from the hand of the infuriated rejected lover, though not until the arm of the other man is seriously injured. But like plays of a melodramatic character this one ends happily and on Palm Sunday the former rival and would-be murderer goes up to the house where the happy couple live and presents them each with a palm as a token of his good will. These peace offerings are accepted and everybody is friendly afterward. Like all the Kalem pictures this one is full of go and energetic action. There is good, clear photography and accurate reproduction of the film and the staging seems to be quite in harmony with the subject. The picture is interesting because it tells a good story in a lively way and does it under excellent technical conditions.

"The Dog Circus Rehearsal."—A Kalem record film illustrating the interesting actions of a number of dogs who are undergoing regular drill for their circus. Apart from the curious appearance of the dogs the film has no particular interest. It is good technically, which those who appreciate the difficulties of the subject will understand is no small merit.

"The Strikers."—An Eclipse melodrama which has the attraction of beautiful scenic setting, rapid action and the triumph of right over wrong. The working out of these features takes a considerable length of film in which the strikers march one way and another, making violent demands which are opposed with equal violence. Finally the boss of the men before the strike forces the agitator to prove his own cowardice by offering to fight a duel with picks, a unique instrument, to say the least. The agitator slinks away, while the strikers cheer the young man and go back to work, attracted by his bravery. The love story which is woven through the picture culminates here when the young man's bride forsakes the agitator and goes back to her first love, she, too, attracted by his bravery. It is very melodramatic and the climax is well worked out. Technically the film is better than the average, though perhaps no better than most Eclipse films.

"Building Barrels."—An interesting and instructive Urban film which portrays the construction of a barrel. The picture is so clear that every motion can be seen and understood. Photographically it would be hard to surpass it.

"Elastic Transformations."—A Pathe, beautifully colored and devoted to an exhibition of the magic appearances and disappearances which the Pathe studio has made a feature. This has a number of unusual surprises, representing a new phase of the possibilities of disposing of people and things. The coloring is smooth and even and heightens the effect of the picture.

"Baby's Revenge."—A B. & C. film which gives one of the best pictures of a baby ever put on a film. Left alone by his nurse he disturbs the slumbers of the gardener by his crying. The gardener wheels his carriage away and leaves him alone again. The tot turns on the water and the gardener gets a good drenching. The story doesn't amount to much, but the life size, close range and perfectly clear pictures of that baby win applause from the audience. Aside from this picture the film is scarcely above mediocrity.

"The Village Idiot."—A picture without a manufacturer's mark. The story is not entirely clear. There is a robbery and an attempted abduction for which a man is falsely accused, and when the village idiot tells his story in court, fastening the crime upon the guilty one, he is stabbed in full view of the assembled court and spectators. There is crime enough to satisfy the most bloodthirsty. And it doesn't seem convincing. It seems like an incoherent series of events, which might or might not be any relation to each other. The staging is reasonably good, but the photography is poor in most instances, and many of the scenes are badly blurred. The attempts at toning brown are failures, substantially all detail being lost in the process. One can scarcely help saying that the picture, as a whole, is a shining example of how not to do it.

"A Mother's Fault."—A Lux which has for its motif marital infidelity, a mother taking her child and deserting her husband for another whose acts force her to leave him within a year. There is a circus ring attachment in which the little girl falls from a trapeze and is attended by her father, who is a doctor, and reconciliation follows. Objections to films of this character are numerous enough, but perhaps it is sufficient to say that it is objectionable to make infidelity in the marriage relation the subject of a picture. The influence is wrong, and ultimately will have its effect. The staging is fair, but the photography is not satisfactory. It is far from clear in many places, and in only one or two outdoor scenes does it come up to the standard. Details are not worked out as they should be. The little girl appears in the same costume though a year is supposed to elapse between the scenes. The setting of some of the interiors is well balanced, and the photography is clear, but in the main there is too much blurring. Technically it could be greatly improved. The dramatic possibilities are not fully developed as they might, on through the climax, the reconciliation is fairly well acted. Though the picture is ambitious it will not be a record breaker.

"Dances of Various Nations."—A Pathe picture in which are shown the dances of Brittany, China, Caucasia, Soudan, Japan, Cairo, Austria, Bulgaria, France, Spain, and Mozambique. These dances have been produced at the cost of enormous trouble and expense and are correct representations of the dances of the regions named. The costuming is a faithful reproduction and the movements are correctly carried out. The picture is lively and interesting and makes a welcome addition to a program.

"The Hat Juggler."—A finely colored Pathe which reproduces the astonishing acts of a juggler who performs with a number of silk hats. One might well imagine that these ill-shaped articles would be difficult indeed for a juggler to manipulate, but this gentleman does it perfectly and receives liberal applause when his work is finished.

"The Way of the Cross."—A Vitagraph picture which is strong, but one feels disposed to question the advisability of showing it. The subject is one that has considerable historical significance when it is understood that the scenario represents Rome in Nero's time, when the persecution of the early Christians was undertaken to divert the attention of the people from Nero's own acts. The love story involves a young Roman officer, beloved by a courtesan, who uses her influence to secure a decree ordering the extermination of the Christians. Perhaps this was the moving cause in Nero's decision. Such episodes have been common enough in history and this may not be wrong, though it has never been so stated in any of the books. The love of Valerius for Leah, the Christian girl, is well worked out, and the struggle which Valerius has with himself is, perhaps, the strongest scene in the piece. It is good acting, but the rest is little more than commonplace. The reproduction of fancied scenes in the Roman arena, with gladiators in combat, are copies of pictures or are supposed scenes. There is a creepy sensation when the Christians are thrust through the gate into the arena, while beyond the fence the lions and other wild beasts can be seen moving back and forth, awaiting their prey. It may be that the picture is too suggestive. It seems to pall upon one's desire for pictures, and even though it is watched with the closest attention through its length, it must be confessed that one breathes a sigh of relief when it ends. The staging is good. Perhaps some of the scenes might be called extraordinarily good. The acting, excepting in the instance mentioned, did not seem to measure up to the standard required. Technically the film is good, though there is some darkness here and there which might be lightened up a bit without injuring the artistic qualities of the picture.

"The Indian Runner's Romance."—A Biograph picture having as its scenario the Black Hills in 1867, just about the time of the discovery of gold there. The principal actors are a couple of Sioux Indians, a man and a woman, the man wooing the maiden with the blanket, signifying protection, and securing the consent of her father by presenting him with a quantity of valuable blankets and wampum. A dying miner tells him of the location of a rich claim. Three cow-

boys undertake to secure the secret from the Indian, but fail. After the wedding they attempt to extort it from the squaw, but failing in that they abduct her, treating her with extreme brutality to force her to divulge the location of the mine. She is carried away, thrown across the saddle like a bundle. The Indian returning home and finding her gone, divines the reason and sets out in pursuit. The fight between the Indian and the renegade cowboy on the back of a galloping horse is vivid and exciting. The cowboy finally falls dead from a knife thrust. The Indian and his bride return home together. The beauty of this picture cannot be described. The reproduction of outdoor scenery is so good that it seems as though one were actually in the woods and fields. There is a convincing quality about the acting which appeals very strongly, and as the climaxes are reached the attention is riveted closer and closer. There is plenty of action in the picture, while the staging and the accessories are made as true as it is possible to determine them. The costumes of the Indians are perfect reproductions of those actually worn by the Sioux. The effect is artistic and so attractive that one wants to see the picture more than once. No higher praise could be bestowed upon it than this.

"Too Gentlemanly."—A Gaumont depicting the difficulties of a man who was too gentlemanly on occasions where something else would have done better. The acting is quite in harmony with the subject, and in polished and studied gentlemanliness the picture offers a model for so-called society individuals to follow. The technical qualities are satisfactory and the picture is amusing.

"The Frock Coat."—A Gaumont which depends for its interest upon the different view points from which a frock coat is seen. While the employer insisted that a frock coat and a silk hat were essential to a position in his office, the employees of the mill were disposed to ridicule it and actually spoiled one for the gentleman whose position depended upon wearing one while at work. But when the matter was understood, the hands who assisted in spoiling the first, bought a second to replace it and the difficulty was cleared up with everybody happy. The suggestiveness of the picture, which lies in the viewpoint and the development of the different ideas regarding the frock coat, constitutes the chief interest. One cannot but be reminded of the fact that a frock coat and a silk hat are quite apt to exert an influence beyond their just value. And this picture is chiefly interesting because it confirms that understanding of these articles of men's wear.

"Judge Not, That Ye Be Not Judged."—A Vitagraph which teaches very graphically the lesson that sometimes there is a species of mitigation which might be accorded criminals. When the young man in the morning refused to entertain the idea of meeting his returning convict father, he never thought that he would approach dangerously near the convict's cell before he returned. And when he did, his attitude of the morning haunted him and his heart softened. And when the man whom he struck down forgave him for it, understanding that it was done in the heat of passion, the son returned home and welcomed the convict father. This film may be placed in the class of moral dramas. It teaches an important moral lesson, but withal it is a somewhat gloomy picture and one that the average person would not care to see a second time. The acting is strong, and the actors take advantage of all the dramatic possibilities, developing them to the utmost. One climax follows another so closely that they actually crowd together in the mind, making it impossible in some instances to separate them sufficiently to understand where one begins and the other ends. The staging is simple, but is in harmony with the story, and the technical quality is more than good in places, though in other places it is blurred and unsatisfactory.

"Borrowed Clothes."—A Vitagraph comedy which reproduces the antics of two impecunious artists, one of whom actually removes the clothes of a customer and wears them to a dinner and only because he returned too much under the influence of wine was the theft discovered. Then there is a rough house in which everybody but the janitor gets ejected from the studio.

"Tennessee Guards."—A Pathe showing a company of colored soldiers engaged in a highly intricate drill. The technical quality is good and the film is interesting for its illustration of a colored soldiers' drill.

"The Eternal Romance."—A Pathe in which love and romance, and parents who object, are intermixed in liberal proportions, combining a form of picture which interests because it tells the story so graphically. The dramatic qualities are not unusual, nor is the acting extraordinary, but the story is convincingly told and technically there is no reason for complaint.

DWIGHT MACDONALD RESIGNS.

Board of Directors,
Motion Picture Patents Company,
80 Fifth Avenue,
New York, N. Y.

Dear Sirs:—I hereby tender my resignation as general manager of the Motion Picture Patents Company to take effect September 1, 1909.

The calls upon me from my professional connections which necessarily have been neglected by me while with the Patents Company, make it necessary for me to devote my entire time to the practice of the law with my firm, Macdonald & Bostwick.

As the work that required my personal attention such as the organizing of the Patents Company's staff and office, has been completed, I feel that I can now resign with the least inconvenience to the company.

I shall be glad to have you call upon me whenever I can be of any further service and I will be pleased to at all times supply any information that I have relative to the business of the company. Yours very truly,

DWIGHT MACDONALD.

MOTION PICTURE PATENTS COMPANY,
80 Fifth Avenue, New York City.
August 11, 1909.

Dwight McDonald, Esq.,
15 William Street,
New York City.

Dear Sir:—Your letter of the 10th instant, in which you tender your resignation to the Board of Directors of this company, has been received and has had careful consideration.

As experience has shown that your duties as general manager of this company prevent your giving much attention to your law practice, and as your resignation is based upon the necessity for your giving hereafter your entire time to your professional work, we feel that under the circumstances, we can best show our appreciation of your close attention to our interests by complying with your request.

We therefore accept your resignation, as such action is within the province of the treasurer of this company between meetings of the Board of Directors and in the absence of the president and vice-president.

We thank you for your offer to at all times supply us with information relative to such business as you transacted for this company as general manager.

It will always be a pleasure for us to learn of your success in your professional work and all your undertakings.

Respectfully,
MOTION PICTURE PATENTS COMPANY,
J. J. Kennedy, Treasurer.

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Stories of the Films.

See Page 298 for Release Dates.

BIOGRAPH COMPANY.

THE SEALED ROOM.—There is scarcely a palace, castle or chateau in all Europe over whose crumbling ruins there does not hang the specter of some legend or mystery, but none are as intensely thrilling as the inspiration of this Biograph subject. Centuries ago, during the devastation of one of these castles, built in mediaeval times, a walled-up room was found to contain the skeletons of two bodies. Many theories were conjectured, but the one adopted as the theme of the story seems the most logical. The King is so deeply in love with his favored one that he contrives a sequestered dove-cote for themselves by sealing up a room in the tower, leaving but one entrance open. The room is finished and dedicated with pomp and ceremony. During these festivities, however, the King becomes suspicious of the attentions shown an Italian troubador by his favored one, so plans to surprise them in order to convince himself. To this end a guard enters with a bogus order calling the King away for a time. The room cleared, the lady and troubador declare their mutual love, and she, picking up the hour glass, intimates that they may enjoy each other's society for at least an hour. The troubador pours out his soul's devotion in song, while the lady taking the rose allows the leaves to fall in time with dropping sands of the glass. While they are thus occupied the King returns; his fears are verified, and calling the masons orders them to seal up the only entrance. The love song of the troubador has now, unknown to the couple, become a dirge. As the last grain of sand drops to the bottom bowl of the glass, the lovers make their way to the door only to be confronted with a cold immoveable wall of stone. Like a flash the horror of the situation besieges them and they realize their fate. Their cries and beatings on the walls is answered only by the taunts of the King, who stands outside in fiendish satisfaction of the terrible punishment he has meted out for them. Slowly the torturing oppression of the air-tight room overcomes them, which death only can relieve. In this production the Biograph has attained the very acme of motion picture art—most beautifully staged and costumed, and acted in a manner infinitely more convincing than anything ever before attempted. Length, 779 feet.

THE MILLS OF THE GODS.—"The mills of the gods grind slow, but they grind exceeding small." is but a synonym of "All comes to him who waits," yet a more correct expression would be "All comes to him who hustles while he waits." Genius is often rewarded with posthumous recognition, still there are occasions where fate has produced an agent who has lifted merit into the light of publicity quite unexpectedly. Such an occasion occurs in this Biograph film story. Henry Woodson, a struggling author, has experienced the usual discouraging indifference on the part of magazine editors, who have returned his literary efforts unread, for being unknown to them, they deem it a waste of valuable time to read them. Desperate beyond expression, he realizes that if something don't turn up he will be turned out of his boarding house by the mercenary landlady, whose daughter Nellie he is in love with—which love is returned. Hulda, the Swedish maid, is deeply smitten with the young writer, and is grieved at his misfortune. An idea seizes her. She has saved some money, so she takes his rejected manuscript to the publisher and begs that he accept it and pay for it with her money. This the editor indignantly refuses to do, but her sincere, simple manner appeals to him, so he at length consents to consider it sufficiently as to read it. It is a surprise to him, being possessed of such rare merit, that he sends a check to Woodson, with word that he will be glad to consider anything else he may write. Woodson is at a loss to know what caused their change of attitude, until the editor tells him of the Swedish girl's visit. He also realizes who had left financial assistance on his table anonymously, for which he gave the landlady's daughter credit. Hulda's action was induced by her love for him, but his heart is given to Nellie so the poor girl yields to the protestations of Ole, who loves her to distraction. His devotion for her really wins her heart, and makes her happy and forget the indifference of Woodson. Length, 672 feet.

PRANKS.—Cupid at times resorts to most unique methods to settle lovers' quarrels, and the subject of this comedy is possibly the most ingenious ever planned. Tom and Ethel quarrel over a most trivial matter. Despondently Tom wends his way to the beach for a dip in the cool waters as a balm to his wounded spirits. At the same time Ethel resorts to a like panacea. Each, of course, is unconscious of the other's movements. Two mischievous boys have followed them, and while the forlorn lovers are disporting (?) in the waves, the kids play the prank of exchanging the wearing apparel of the two bath houses, which are located some distance apart. Ethel finds the water cold, and is soon forced to emerge. Consternation! Well, chilled through she is compelled to don the attire left in her bath house—Tom's suit. The same is experienced by Tom. Back to the hotel they rush through a series of ludicrous incidents, until Ethel is waylaid by a tramp, who is inclined to use violence to force her to hand over money, until Tom rushes up and rescues her from the tramp's clutches with a well directed blow. Mr. Tramp hunts it, and Tom is the hero of the day, so the two bleeding hearts are healed. Length, 328 feet.

THE LITTLE DARLING.—This might be termed a comedy of errors, for the overzealousness of a lot of good-hearted simple folks places them in a rather embarrassing position. Lillie Green, who keeps a boarding house, receives a letter from her old school chum, Polly Brown, whom she hasn't seen in years, to the effect that as Lillie has never seen her little darling daughter, she will send her for a few days' visit, asking that some one meet the child at the 3:40 train. Lillie's boarders are a bunch of kind-hearted bachelors, who at once prepare to give the "Little Darding" the time of her life, buying a load of toys, etc., for her amusement, also procuring a baby carriage with which to meet her at the train. You may imagine their embarrassment when they find that Tootsie, instead of being a baby, proves to be a handsome young lady of seventeen, whose tastes run rather to garden gates, shady lanes and quiet nooks, than toys. Length, 211 feet.

EDISON MANUFACTURING CO.

ETHEL'S LUNCHEON (a Society Comedy).—Written expressly for Edison production by Miss Carolyn Wells:

Cast of Characters.

Peggy.....Miss Ethel Browning
Dolly.....Miss Katheleen Taylor
Ethel Adams.....Miss Myrtle Tannehill
Jack Fuller.....Mr. Tefft Johnson
Bob Hall.....Mr. Bertram Yost
And Company.

Carolyn Wells, the popular writer, has told here a jolly, mischievous little story, which shows that high comedy is as genuinely funny as that of the slap-stick variety.

A pair of lovers, an overzealous friend and two young madcaps of girls, who get everybody into trouble, except themselves, are concerned in the fun. Jack Fuller expects to entertain his fiancee, Ethel Adams, at luncheon at the Brookdale Country Club. A telegram from his brothers, calling him to town immediately, makes him glad to accept his friend Bob Hall's offer to become his proxy and entertain the young lady in his place. The young mischiefs, Peggy and Dolly, overhear this conversation. As Bob Hall has never met the real Ethel they determine that there shall be three Ethels entertained at luncheon. They purchase orchids (which the real Ethel is to wear) dress up in their big sister's clothes and one at a time present themselves for Bob Hall's entertainment. Having been instructed to spare no expense, Bob provides an elaborate lunch for the first scapegrace, and when on the appearance of the scond she confesses that she has played a joke on him, duplicates the luncheon for Dolly. In the midst of this second luncheon the real Ethel appears and Bob is in considerable trouble. Only the timely return of Jack from the city and the sight of the two girls laughing outside the cafe window from the club porch saves the situation and Bob from eternal disgrace.

The action is full of the spirit of youth and buoyancy, and the picture leaves one with the feeling that life is a pretty good and happy affair after all, and that such pictures represent its lighter side most satisfactorily.

THE TEMPTATION.—We read in this picture the old, old story of temptation yielded to by the man and a woman's love which is strong enough to blot out even the resulting misdeed.

Steven Philbert, a trusted employee of the great mills, is given a large check and sent to the city to get the money with which to pay off the men. The sight of the money in the bag which he carries first suggests to him how easy it would be to get away with it, and when he is delayed by the blizzard and reaches his suburban home after the factory hours, and finds that he must keep the money over night, his half-formed plan takes a definite shape, and leaving the house under the pretext of sending a telephone message, he disguises himself and returns at midnight in the role of a burglar.

The plan is foiled because his wife has let in a half starved stranger, whose rags are poor protection from the snow and storm and who falling asleep by the kitchen fire awakes in time to help her save the money and her husband from disgrace. There is an intensely dramatic moment when, after a brief struggle between the two men, the supposed burglar lies unconscious on the floor and the wife slipping the handkerchief from his face, discovers that it is Steven, and when after sending the stranger from the room she and Steven face each other and looking into each other's eyes realize the problem that confronts them in their mutual knowledge of his intended crime. The problem seems unsolvable, but the woman's love, triumphant as always, finds a way for them both.

BACKWARD, TURN BACKWARD, O TIME IN YOUR FLIGHT.—"A happy youth and their old age is beautiful and free."

Man and wife for fifty years, they are sitting by the fireside together. Old age has crept upon them, but the bond of love cemented in early childhood has never been broken.

The softening glow of the firelight reveals a picture of perfect peace and contentment. The arrival of a basket of fruit, containing a number of luscious apples, recalls to mind their childhood meeting, the incident most tenderly cherished in both dear hearts.

Memory spanning the space of time, once more brings the orchard into view. The old man laughs as he sees himself the ringleader of a mischievous set of village boys. But boys will be boys. The apples were ripe; the temptation was great. How they shinned up that tree, and what a harvest they gathered, until old Uncle Abner hove into sight! The boys were out of the tree in a jiffy, and then the chase began. And what a chase it was! Across the meadow, through the brook, and up the pasture lot to the hayfield.

The smallest boy was far in the rear, and at the turn at the big hay stack he was little ahead of his angry pursuer. Capture would have been certain, but for a quick witted, bright eyed little girl, who with quick sympathy covered him up with hay, and sat on him. The farmer, none the wiser, raged after the other culprits. The danger past, the boy was uncovered.

As the eyes of boy and girl met in laughter, the sweetest story ever told had its beginning.

A DANGEROUS PAIR.—Jack and Caroline have just been married and after seeing them board the train two of their friends conceive the idea of writing a letter to each of the newly wedded pair stating that the other is subject to fits and telling how they start and what to do to relieve them. The letters are delivered shortly after the arrival of the bridal couple at their hotel and the complications arising are very amusing. This synopsis would be incomplete if we failed to mention the bell boy who insists on doing everything in his power to add to the couple's comfort and always arrives at an inopportune moment.

ESSANAY MFG. CO.

MY WIFE'S GONE TO THE COUNTRY (HOORAY! HOORAY!).—This is a typical Essanay comedy, brimful of the stuff that laughs are made of. With due apologies to the writers of that popular song, "My Wife's Gone to the Country," the Essanay Company offers another full reel comedy subject. The story follows:

There is always something doing around the Jones' household when Mrs. Jones is thwarted in having her way in some particular whim. In this instance Mrs. Jones has informed "Jawn" of her intentions of spending a month at the seaside, and the wily "Jawn" to make sure of her going, chuckles and feebly protests. The experiment works of course, Mrs. Jones will hear nothing of it and insists that he help her pack and furnish her with the necessary wherewithal for her month's outing.

Jones decides to make the best of it and carries her grips, bags, boxes and other parcels to the station. At the gate into the train shed, Mrs. Jones slips her purse into her husband's pocket while she gathers her belongings into her arms. She hurries away, the gate is shut and Jones leaves the station unmindful of having his wife's purse in his pocket.

Jones, the henpecked, suddenly realizes that he is free. Since his marriage he had never once been from under the watchful eye of Mrs. Jones, and now, like the spirit-crushed ex-convict just liberated, he hardly knows what to do with his freedom.

Leaving the station Jones meets a couple of old cronies. He tells them of his wife's visit to the country, they tender their congratulations and urge him to accompany them to a nearby cafe and have a drink. One of his friends tells him of a little theater party they are planning for that evening and that they have it fixed up with some of the chorus girls. He is invited to join them and he accepts.

They attend the theater and after the show meet the chorus ladies. A spin in the auto finally ends at Jones' apartments. Jones, the host, goes to the kitchen, dons his wife's apron and prepares an elegant repast.

But in the meantime Mrs. Jones, aboard the train, discovers the loss of her purse, containing railroad ticket and money. Unable to present her ticket, the conductor stops the train and helps her off. There follows a long tedious journey from the city limits into town and she arrives at the Jones' back door just as her wicked spouse is preparing the lobster salad.

Jones sees her from above, makes a dash for the drawing room and informs his guests of the return of his better half. Hurriedly he shoves one into a closet, packs one into a trunk and lets one out on the fire escape. Mrs. Jones is admitted, immediately scents trouble, and ends by dragging one after the other of her husband's frightened guests from their hiding places.

Oh, the unlucky ending of this short season of bliss. Mrs. Jones seats herself at the table while Jones helps her to the lobster salad and other delicacies. Her hunger satisfied, Mrs. Jones procures the old reliable rolling pin, a flat iron or two—but let us draw the curtain here. Length, 952 feet.

KALEM MFG. CO.

THE PAY CAR.—Scene I.—Engineer Byrnes Reports for His Run. The opening scene gives us a view of the main yards of a large trans-continental railroad system located on the outskirts of one of

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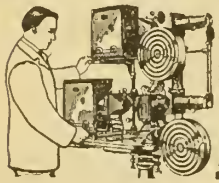

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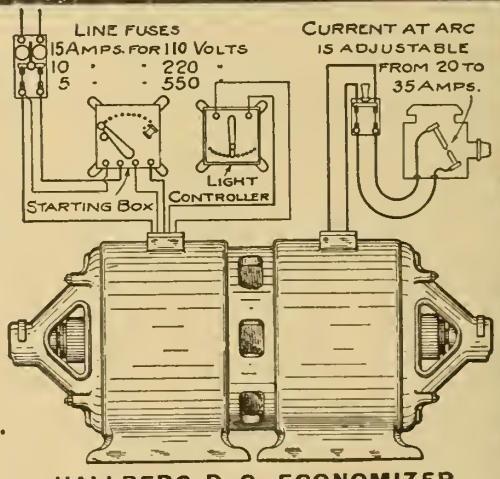

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Get in communication with me Mr. M. P. Man, I have many good things for you, among them Hallberg Economizers for all kinds of electric lighting—4,000 C. P. Arc Lamps—Buzz and Exhaust Fans—Spot Lights and my stock of "Electra Pink Label" Carbons is complete. I also handle the best M. P. Machines, and any style of Electric Signs. Get my prices they are interesting.

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our largest cities, the outlines of whose towering skyscrapers can be seen dimly silhouetted against the horizon. Up and down the labyrinth of tracks, trains are constantly passing. Here comes the Overland Flyer, the fastest train on the entire system. Engineer Byrnes, one of the characters of our picture, starts to cross the tracks on his way to report for his run. He sees the approaching flyer and stops to wait for it. As it passes he waves his hand to his fellow engineer in the cab. Passing on through the yard, with its hundreds of waiting engines, some standing idle, others apparently moving up and down in aimless fashion, but all intricate parts of that complex system of runs that makes a railroad time-table almost as reliable as a watch, Engineer Byrnes arrives at the time-keeper's little shanty. He signs the book and now he is ready for the return trip that will carry him back to his waiting family at the other end of his run.

Scene II.—The Drunken Fireman Is Discharged. At the roundhouse, Byrnes' engine stands ready for him. He has finished a thorough examination and knows that everything is fit for the run. He looks at his watch. Time to start for the train-shed. But where can his fireman be? Ah! Here he is at last, but in no condition to make the run. Byrnes remonstrates with him for coming so late, and the drunken fireman aims a blow at him, but Byrnes knocks him down. The fireman seizes a club and is about to strike Byrnes when the superintendent, who has heard the noise, comes running up. He demands the cause of the trouble. The fireman tells the superintendent that Byrnes attacked him and knocked him down. The superintendent notices his condition and accuses him of being drunk. This the fireman denies, but the superintendent draws the bottle of liquor from the fireman's pocket and orders him from the yards. The fireman goes, vowing vengeance against Byrnes. But who is to fire the engine for the run? The superintendent calls an ambitious young engine wiper from the shop and asks Byrnes if he will be satisfied with him for a fireman. Byrnes assents and the boy is ordered to the cab. Now Byrnes mounts to his place and the engine moves slowly out of the yards.

Scene III.—A Chance for Revenge. It is now a week later. The discharged fireman, by the aid of friendly trainmen, has traveled back along the railroad until he is approaching the other end of his former run. Across the track comes a railroad call-boy on his way to summon some railroad man to work. The half-drunken fireman greets him roughly. The boy is reluctant to stop, for he knows his call is special and urgent. The fireman, catching sight of the order sheet protruding from the boy's pocket, seizes it, and, holding off the protesting boy, reads it. As he does so, a cunning light comes into his eyes. He returns it to the boy and tells him to hurry on. So Byrnes, the man that caused his discharge, is going to take out the pay car. Here is a chance for both revenge and much-needed money. Back along the tracks, towards a small branch line that the pay car will visit, he hurries.

Scene IV.—Byrnes' Home: A Sick Baby. This is the humble home of Engineer Byrnes. Sickness has laid a heavy hand upon the little family; the only child, a beautiful little boy of two years, is dangerously ill with fever. Worn out with a night of watching, the tired mother has brought the baby out into the yard in the hope that the fresh morning air may help allay the fever which is burning up its precious life. Here comes the doctor. He feels the little one's pulse, then shakes his head. Perhaps a change of medicine may help. He draws out his pad and writes the prescription. Calling Byrnes to one side, he tells him the crisis of the fever is coming and cautions him to in some way induce the wife to take a rest or she will find herself broken down at the very time the child will need her the most. The doctor leaves, and Byrnes, going back to his wife, kneels beside her to comfort her. The call boy arrives with the order for Byrnes to take out the pay car special. Byrnes reads it and drops his head in sorrow, for duty calls him at the time when his wife and child's need for him is greatest.

Scene V.—A Plot to Wreck the Pay-Train.

Scene VI.—Cutting the Wires.

Scene VII.—The Plotters See and Followed. Out from the doctor's office, where she has been to secure medicine for her sick baby, comes the engineer's wife. She is hurrying home when she sees the gang just as they finish the cutting of the wires and dash off. Fearful lest some new danger threatens her husband, she starts bravely to follow them.

Scene VIII.—The Pay-Train. Now we see the pay car train rushing along, carrying the welcome monthly wages to the employees along the line. Up on the engineer's seat sits Byrnes, faithful to his duty, but with his sad thoughts back at the little home where his baby lies ill. At a small station near the end of the branch the station men are waiting the arrival of the pay car. Ah, here she is. She stops and the pay clerk hurries out and calls to the men to come and take their envelopes. Up the rear steps they go into the car. Soon out they file, each busy counting his wages. Now the last one has passed down. The conductor waves his hand to Engineer Byrnes and the pay train pulls slowly out and away to the unsuspected danger that awaits it in the lonely cut near the main line.

Scene IX.—The Wife Foils the Wreckers. Down the steep side of the lonely cut where he has planned the wrecking, comes the fireman, followed by the yeggmen. Quickly he tells them of his plan. Three of the wooden ties lying near are carried on the track, and under the skillful direction of the fireman are being placed in such a position as to lock securely into a firm pile. Back at the top of the bank appears the brave wife. Stealthily she creeps up on the gang, busy with the ties, and secures the revolver of one of the yeggmen. The gang turn only to find themselves gazing into the muzzle of the revolver. Holding them at bay, she waves her red shawl in warning to the fast approaching pay train. But only for a second. A quick exclamation by the leader draws her attention to the rear, and before she can turn they are upon her. She is quickly overpowered and carried away by the gang. Back on the approaching train the engineer and the fireman have seen the warning and the attack upon their brave savior. Up comes the train almost on top of the pile of ties that was to have wrecked it. Engineer Byrnes and the trainmen rush forward. Picking up the shawl, Byrnes realizes it was his own brave wife that saved them from destruction. Almost crazed at the thought of her being in the hands of that gang, he seizes the gun of one of the guards and starts in pursuit, followed by the trainmen.

Scene X.—The Pursuit.

Scene XI.—At the Pump Station—The Gang Captured. Now the pursuers are gaining. The gang realize they will not be able to reach the swamp and have decided to take shelter in an old pump station near the railroad. Up they rush. Quickly the door is opened and the senseless woman carried in. One of the gang is hit and falls. Now the remainder have reached the shelter. Up come the pursuers. A fierce battle is raging. One of the train guards falls. Engineer Byrnes, determined to rescue his wife at any cost, forces open the door of the pump station and starts in. Out staggers the fireman, mortally wounded, and falls lifeless. Byrnes carries out his wife. The remainder of the gang, knowing their leader dead, throw up their hands and surrender. Engineer Byrnes, seeing his wife is reviving, takes her in his arms and tells her the danger is over, and as a result of her bravery the pay car is safe and now they can return to the little one waiting for them at home.

URBAN-ECLIPSE.

(George Kleine)

PROF. PUDDENHEAD'S PATENTS.—This film shows patent number one, called the Aero-Cab and Vacuum Provider. It will be followed by other devices and discoveries of the professor.

First, the professor exhibits his invention, an elaborate but fearsome-looking monster. As he leaves the combined airship and automobile cab, two mischievous young people attempt to manage it and shortly find themselves in the clouds. We see them pass over several miles of country, giving us an excellent view of England's White City.

Hunger assails the youthful aeronauts. By means of the vacuum provider the food problem is solved.

It performs many stupendous feats in acquiring the viands from terra firma, much to the consternation and personal discomfort of various dwellers along their route.

The denouement, although disastrous to machines and occupants, is of a vastly hilarious character to the audience. Length, 404 feet.

THE FRENCH BATTLESHIP "JUSTICE."—A series of perfectly photographed pictures, dealing with the life of the French sailor on board a battleship.

Among the scenes are morning call, the ship blacksmiths, hauling cattle aboard, saluting the flag at sunrise, firing the machine guns, the Commander's deck and front turret, flag signaling, officers reading the compass, mess kitchen, serving out rations, gymnastics.

Given leave of absence, the sailors climb down to the boats by means of rope ladders suspended from the yardarm of their ship. Another scene shows them lined up for inspection by the Prince of Monaco, whose arrival on board and welcome by the commanding admiral and his staff is shown. Length, 557 feet.

IN HOT PURSUIT.—Old Clifford Moore, a blind piano tuner, lives with his daughter Eleanor in a little cottage home at the beautiful city of Kaune. The daughter assists her father not only by caring for the house, but also by acting as guide to him in his trips to the various homes where his work calls him.

On the day with which our story opens Mr. Moore is called to the house of the wealthy Franklin family. Eleanor guides him to the mansion and attends him while he is at work in the music room.

The son of the household, a young man of evil habits, attempts to make love to Eleanor.

The old gentleman, hearing the pleadings of the dishonest youth, takes his daughter from the house, leaving the work unfinished.

A few evenings later young Franklin, with a pair of hired rogues, waylay the old man and his daughter on the street. After a short struggle, in which the blind man did his best to protect his daughter, Eleanor is captured and carried away in an automobile. Happily the father has secured the neckscarf belonging to young Franklin.

By this tie the identity of the abductors is discovered and after a lively pursuit the young lady is rescued and the young man punished. Length, 514 feet.

ROMANTIC ITALY.—A more than usually attractive travel subject, perfectly photographed, presenting unique views of the cities of Perugia and Gubbio, with their ancient walls and relics of Roman fortifications. Superb pictures of the majestic Marmore waterfalls; the Candles procession at Gubbio; weird and thrilling scenes. Length, 437 feet.

GAUMONT.

(George Kleine.)

AN AWAKENED CONSCIENCE.—Portraying first the farm home of the leading character, a good-looking country boy of ambitious temperament, who has heard the call of the city and is leaving for Paris to attempt to gain a fortune by his pen.

In the next scene we are taken to the production of his first play at the theater. Here his effort meets with great approval. The author is called for and forced to respond to numerous curtain calls.

Elated by his success, the young man immediately writes to the home folks about the ovation he has received. The old peasants are delighted at their son's success and they plan a surprise visit to their boy in the big city.

We next see them arrive at his house in Paris during his absence. Here they are informed by the servant that his master has gone to dine at an aristocratic home. The address he gives to them. Anxious to see their boy as soon as possible, they go to the mansion at which it proves he is in attendance at a dinner party.

When it is announced to the popular young man that two peasants, his parents, are awaiting him, he is embarrassed. Momentarily lost because of his success, he feels ashamed of the old people. He sends word that he has departed.

Sadly the old parents are about to leave. Alone in the great city, tired from their journey, heart-broken from their disappointment, the are comforting one another before the mansion when one of the late arrivals for the dinner observes them. Touced by their evident helplessness, she stops a moment to sympathize and as soon as she arrives among the guests describes the pathetic old couple vividly to them.

The young author realizes his false position and immediately resolves to own his mistake. He hurries out into the street to the old people before they have gone far on their way. He takes them back to the merry party where he introduces them and they are heartily received. Length 627 feet.

MAGIC CARTOONS.—An old and learned doctor discovers the secret of spontaneous generation and makes a microscopic germ which in its growth gives birth to the following people who dissolve into one another and into other shapes with startling mystery:

A girl, after passing through numerous forms, becomes a ferocious doorkeeper. He in turn evolves into a sheriff's officer, who changes to a fisherman of great weight, whose evolution forms a collector and a policeman, who in turn dissolve into a series of designs. Length, 340 feet.

LUBIN MFG. CO.

THE DOCTOR'S BRIDE.—Dr. Fletcher, while on a professional visit, finds a young girl homeless and penniless. Her father, a poor laborer, had just died. He offers her home and protection which she thankfully accepts.

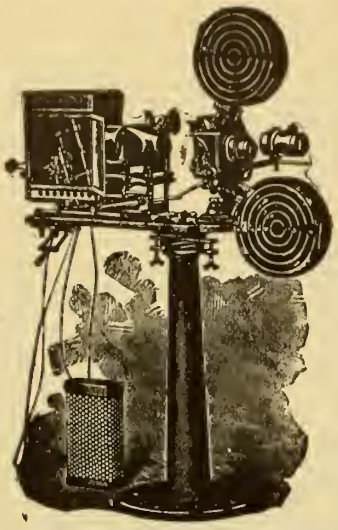
A year has passed. The new ward has found her way to the heart of the doctor. He finds that she is more to him than a child. He proposes marriage and is accepted.

The doctor's busy life keeps him much away from his young wife which time she uses for a little innocent flirtation. Some evening one of her admirers hands her a note and asks her to see him after her husband has retired. She reads the note and laughingly bides it in her bosom, never intending of taking the flirtation serions.

The company has gone. The doctor desides to work before retiring while his young wife stays in his office until he had finished his work. She lays down upon the couch and is soon fast asleep. She dreams that she met her admirer outside of the gate. He induces her to run away with him. He is soon tired of her and drives her from his home. Reverses come, her lover loses everything. He becomes a drunkard and drives her and her child from shelter.

Weak from lack of food, she breaks down on the road where she is found by Dr. Fletcher and revived. At this point of the dream the doctor has finished his work. He goes over to his young wife lovingly awakening her. She relates the dream and wants to show him the note but he smilingly tears it up; he does not want to read it. He has full confidence in his young wife which confidence is never betrayed. Length, 580 feet.

THE WOMAN HATER.—It is understood between the two partners that no woman will be employed, the senior partner being a deep-dyed woman hater. It happens that the typewriter is discharged just as the senior partner leaves for his vacation. He leaves the engaging of a new typewriter to the junior partner who advertises for a lady stenographer.



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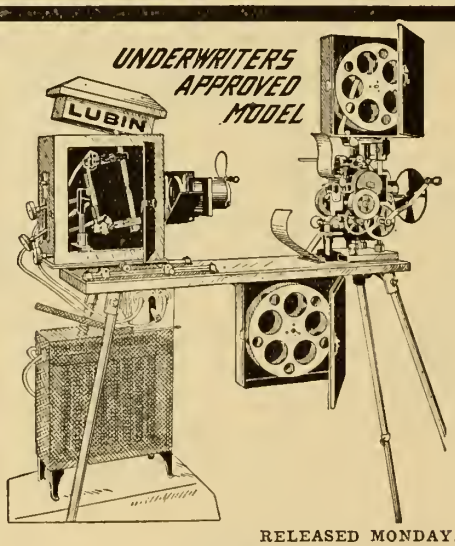

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THE DOCTOR'S BRIDE

While on an errand of charity the doctor takes a young girl from the deathbed of her father. He acts as her guardian, but soon falls in love with her and marries her. That she loves him dearly is shown by her resisting a great temptation. **LENGTH, 575 FEET.**

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The whole borough is in a state of excitement on account of a haunted hat which is carried along the highways and byways by a playful little kitten. **LENGTH, 300 FEET.**

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THE WOMAN HATER

The senior partner of the firm is a deep-dyed woman hater. Just before he takes his vacation he dismisses the stenographer. During his absence the junior partner engages a lady stenographer. When the senior partner returns, the junior partner leaves for his vacation, putting it up to the senior partner to make the best of the situation. This he does, and on the return of the junior, the senior presents to him the new stenographer as his future wife. **LENGTH, 810 FEET.**

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The senior's vacation is over. He returns and you can imagine his consternation when he sees a girl stenographer. The junior partner now leaves for his vacation and it is up to the senior partner to make the best of the situation. This he does so well that when the junior partner returns the senior presents to him the new stenographer as his intended wife. Length, 850 feet.

THE HAUNTED HAT.—While walking down the street a man sees a Haunted Hat crawling along the street. Frightened, he runs away. He calls the town constable, the judge, he calls the fire department consisting of a fireman, the grocer and other leading citizens of the town. Each one is determined to solve the mystery of the haunted hat, but the courage leaves them after they see the slowly moving hat along the streets of the borough.

At last the ghost is tired and a little kitten playfully comes from under the hat. Peace reigns again in the hamlet. Length, 350 feet.

PATHE FRERES.

THE PROFESSOR'S DILEMMA.—A poor musician who is overwhelmed with hard luck, and possesses barely enough of the world's riches to afford him the price of a square meal, receives a note from some of his admirers, inviting him to attend a musicale. As the affair is to be strictly formal, the poor fellow, who resembles a ragamuffin, is at his wits' end trying to figure how he will make the raise of a dress suit to appear to advantage at the party where he will be expected to display his wonderful ability as a player. Going to the studio of his friend, who is a struggling artist, the poor professor states his sad case, but the friend, who is himself poverty stricken, can lend him no assistance. Just then an old fellow attired in the conventional evening clothes enters the studio to engage the young artist to paint his portrait in the costume of a Roman gladiator. The musician takes in the situation at a glance, and when the visitor changes his clothes for his unique costume, the aspiring society parasite steals the dress suit and hastens to his own attic room. Soon the gay professor is arrayed in the suit, which is much too large for him, but unmindful of his grotesque appearance, he starts out for the musicale. He is graciously received by the music loving guests, who immediately escort him to the piano stool, where he holds forth for the evening, entertaining his appreciative friends. At the studio the artist finishes the picture, and when the model looks for his clothes and cannot find them he becomes enraged and bolts from the place in his artistic costume. Realizing that the professor is the culprit who stole his clothes, the old fellow comes to the reception, where he finds the thief. The infuriated old model attacks the musician, and while the guests flee in terror, the professor is divested of his borrowed dress suit. Length, 423 feet.

THE HYPNOTIC WIFE.—The opening scene of this droll comedy reveals the interior of a home which can be termed anything but happy, as the wife, who is a strenuous exponent of woman's rights, holds the upper hand and leads her poor henpecked husband a lively chase in his pursuit of domestic happiness. The fuming wife is forever nagging and quarreling with her husband, and things reach such a serious state in the place that the husband sends a letter to his father asking the latter to come to his assistance, as his wife is beating him. The old man puts in his appearance, and after upbraiding the young woman in no mild fashion, he informs her that he has come to stay and protect his son from her wrath. The woman is not at a loss for words and looks to demonstrate to the old fellow the utter contempt which she holds for himself and son, and after a lively scene she leaves the place. Going to a hypnotist she gets a few pointers on the psychic influence, and feeling that she now has a safe weapon to protect herself from the interference of the old father-in-law, the young woman returns home, where she finds the old fellow just about to retire for the night. He is clad in his pajamas and bathrobe, when the hypnotic damsel enters and casts her powerful spell over him. He is now as docile as a child and does exactly as the woman wills. She commands him to pick up his traveling bag and follow her out of the place into the street, where they meet a couple of policemen, who are led to believe that the old fellow is a fit subject for the insane asylum. They call a cab and the whole party enter it and are driven to the asylum where the woman conveniently rids herself of her burden. Length, 482 feet.

RALPH BENEFITS BY PEOPLE'S CURIOSITY.—Ralph is an ambitious youngster who possesses an extraordinary amount of business ability, of which he makes good use. He has in his possession an apparently useless toy, which, by looking through, one can see all sorts of strange but pretty transformations. Realizing that his folks are very poor, and that he must earn some money, the youngster starts out on the street and, stopping in a public square, he hails several people and allows them to look through the little cylinder. So pleased are the latter with the amusing sight that they pay the youngster well for the privilege. Soon there is a large crowd gathered, and the curious spectators take their turn in peering into the object, and for a long time Ralph is kept busy passing it around and collecting the necessary fees for the privilege of a peek. He is doing a rushing business when two policemen put in their appearance and start to disperse the crowd, but they, too, being curious, have a look, and are amazed at the pretty sights that they see in the little machine. Finally Ralph, feeling that he has earned enough for one day, returns home, where his poor mother's heart is made happy by the profusion of coins which the little fellow throws in her lap. Length, 285 feet.

THE NEW MAIL CARRIER.—During the strike of the Government employees in Paris, the officials were compelled to call upon the soldiers in the army to assist in the postoffice service. The theme of this very droll comedy is founded on some of the experiences of a stupid private who comes to the local postoffice to assume the duties in whatever department he will be the most useful. The postmaster graciously receives the fellow who presents his credentials, and immediately he is put on the job of selling postage stamps. It is not long before the boss realizes the delinquency of the new clerk in his official position, for the latter, upon becoming vexed at a man who comes in to buy some stamps, kicks him out of the place. The postmaster immediately transfers the fellow into the mail-sorting room, where, not being experienced in the business, the indolent fellow takes the heaps of letters and throws them in every direction, mixing matters up in terrible shape. After trying him as a telephone operator with the same bad results, the boss sends him out to deliver the mail. The stupid fellow, after being loaded down with parcels and bags, starts out on the route, but before going far he tires of his burden, and rids himself of it by throwing everything away, and handing the letters to every one who happens along. After ridding himself of every bit of mail he returns to the postoffice, where he is congratulated for his good work, and given another load to deliver. This time he is in the act of throwing all the letters into the sewer when two policemen come along and arrest him for disorderly conduct. The unfortunate fellow is dragged off to jail, where he is thrown into a cell and left to dream about his many trials and funny experiences during his short term as a postoffice employee. Length, 672 feet.

THE LITTLE STREET SINGER.—A poverty-stricken woman is bewailing her fate at not having enough money in the house to buy food for her two loving children, who are the delight of her life and the only ray of sunshine in her otherwise dark and dreary existence. The noble little boy takes his sister by the hand and leaves the house, assuring his kind mother that he will not return until he has earned some money. As the youngsters wander along the country road they meet the parish priest, who stops to chat with them for a while, and who, before leaving, gives the pious little wanderers his blessing. They go on their way, and soon meet an old fiddler, who, upon hearing the story of their mother's distress, volunteers to teach the ambitious urchins a song which they can sing in public and earn an honest living. The old fellow takes the youngsters to a remote spot in the woods, where he holds a rehearsal, and when the pupils have committed the song to memory, the trio start off to the city to try their luck.

They come to a cafe, where the little singers are welcomed, and their efforts are so much appreciated that, after finishing their song to the accompaniment of the old violin, a lady in the place takes up the collection and realizes a large sum for the little entertainers. The happy youngsters and their benefactor leave the gay place and start for their home in the country, where the mother is anxiously waiting their return. When the poor woman receives the money she is made extremely happy, and showers her blessings upon the old man who aided her children in their quest of an honest living. Length, 426 feet.

SAM NOT WANTED IN THE FAMILY.—An old man who is out walking with his two pretty daughters, accidentally falls on the car track, and might have been injured but for the quick action of a young fellow named Sam who happens to come to his rescue. So grateful is the old fellow for the services rendered by the stranger, that he invites the latter to his home, where, as a reward for his heroic act, the old man presents him with one of his pretty daughters. The girl having something to say in such matters, shows her deep resentment, and when she informs her fiance of her father's latest whim, the young lover challenges his rival to a duel. The pair of contestants retire to the yard where they get ready to settle the dispute with the foils, but Sam, not being out in the art of self-denfense, refuses to fight. They finally compromise and decide to fight a very original duel with two streams of water. Each one takes a hose to drench one another, but little Sam gets the worst of the battle. His old friend comes to his rescue and carries him into the house, where he is given a change of dry clothing and told to hurry down to dinner. The family are gathered at the table when the guest puts in his appearance, and not being over particular about his table manners, he causes no end of amusement to the horrified people. His would-be lady love is bound to get rid of him, so she plays all sorts of tricks in order to drive him away from the place, but nothing seems to turn him from his chosen purpose of winning her. As a last resort, they wait until he retires for the night and then, getting some of the servants to help, they carry him in his bed out of the house and send him floating down a stream. Length, 502 feet.

SELIG POLYSCOPE CO.

MRS. JONES' BIRTHDAY.—Mistakes of the heart do not restrict themselves to single occurrences in a man's life—they often multiply themselves, and, moreover, resolve themselves into errors of judgment. So it happened with the sincere but unfortunate Jones.

It was the anniversary of his wife's birth, and she, womanlike, did not fail to impress the fact upon her husband's mind as he departed at his usually early hour for his customary day's work. A bit excited over the prospect of presenting his better half with a gift befitting the occasion, he loses his balance as he steps out of the front door and rolls pell-mell down a flight of six steps to the street. Picking himself up, he boards a street car, and arriving at his office he goes through his daily routine of business.

At the close of office hours he repairs to John Post & Co.'s crockery establishment, and after much cogitation and repeated questioning, purchases a rather handsome jardiniere. Delighted with his choice and anticipating the caress he will receive in return, he again takes a car, this time for home. As he seats himself he is accosted by an old friend. After a reminiscent talk Jones arrives at his destination and alights, forgetting his jardiniere. The car speeds on. Poor Jones, recovering his wits and realizing that he dare not return home without some token, betakes himself to the same store and purchases another jardiniere.

Again en route to his car, while passing a grocery store Jones is hailed by another old acquaintance. In the goodfellowship of this accidental meeting, Jones absentmindedly places his wife's present on the rear end of the grocery wagon near by. Thereupon the driver departs with his wagon and is out of sight before Jones realizes what has occurred. He gives chase, but to no avail. He glances nervously at his watch. Exasperated and overheated, he rushes back to the store, and to the amazement of the proprietor purchases his third jardiniere.

This time he is determined to get safely home; no friend shall balk his way. His car is in sight, when his attention is attracted by a heated altercation between a lady and a taxicab driver, she claiming that she is being overcharged. Now Jones was ever of a chivalrous tendency, and, upon being requested to decide the dispute, proceeds to do so, after first placing his precious parcel on the sidewalk near the cab. A few words, and with a satisfied feeling of having accomplished an heroic deed, Jones reaches for his jardiniere, but to his consternation finds that the chauffeur has mistaken it for the property of the occupant of the taxicab, and jardiniere and taxicab were "over the hills and far away."

Half-crazed with his repeated misfortunes, he rushes back to the same store. The clerk is dumbfounded at the reappearance of this monomaniac on jardinieres, but sells him another. Poor Jones, his very soul distorted by his anticipated reception of a late arrival home on this eventful day, dashes madly for his car, when he is startled by a woman who clutches him, not fondly, but too strongly, and screams into his ears "For God's sake, help me; my husband is killing my mother!" Much against his will, unfortunate Mr. Jones is urged into an apartment house.

Inside the house he finds himself battling for life, while he is chased madly around the room by a fiend incarnate, who wields an axe with a dexterity so accurate that Jones decidedly disapproves of accuracy. The woman and her mother flee from the house while he, poor man, makes a hurried departure, smashing his jardiniere and screaming anathemas on all birthdays.

Bruised, tattered and heartsick, he again slowly wends his way to the now so familiar store. "Another of the same kind, please," he meekly requests. He at last gets on a car safely. The car is crowded. A workman enters carrying a package, places it next to that of Jones' jardiniere, and he takes a seat beside our friend. At last Jones reaches his destination, and, grabbing the wrong parcel, alights. He enters his dining-room, much relieved, and, inscribing a loving message to his wife, he places it beside what he believes to be his well-earned jardiniere.

Calling Mrs. Jones, he points with pride to his gift. She embraces him fondly, after reading his words of affection, truly meant but unfortunately so inappropriate. For as she discloses the article so carefully wrapped, lo and behold! it is a workingman's teapot, black with soot. Poor Mrs. Jones, expectant all day, resents what she considers a practical joke, and belabors her husband with words well-nigh unspeakable, and leaves the room, vowing that henceforth he is no husband of hers and that she will return to her mother, never again to be called wife by such as Jones. He, amazed and crestfallen, and disgruntled with the world and himself, swears that birthdays should never exist.

WINNING A WIDOW.—Herman Winkle, a tailor, is a bachelor whose nephew, Tom, is in his employ. Benjamin Smart, the keeper of a candy store, is also a bachelor, whose niece, Edna, helps him in his store. Winkle and Smart have their places in the same block and are friends, although have be-

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THIS WEEK'S FILMS AT A GLANCE.

MONDAY, AUGUST 30.

BIOGRAPH—The Mills of the Gods (Dramatic).
BIOGRAPH—Pranks (Comedy).
LUBIN—The Doctor's Bride (Dramatic).
LUBIN—The Haunted Hat (Comedy).
PATHE—Ralph Benefits by People's Curiosity (C.).
PATHE—The New Mail Carrier (Comedy).

TUESDAY, AUGUST 31.

URBAN—Prof. Puddenhead's Patents (Comedy).
URBAN—The French Battleship "Justice" (Dram.).
VITAGRAPH—The Hunchback (Drama).
VITAGRAPH—Niagara in Winter Dress.
EDISON—Suffer Little Children . . . For of Such Is the Kingdom of Labor (Dramatic).

WEDNESDAY, SEPTEMBER 1.

GAUMONT—An Awakened Conscience (Dramatic).
GAUMONT—Magic Cartoons (Comedy).
ESSANAY—My Wife's Gone to the Country (C.).
PATHE—The Little Street Singer (Dramatic).
PATHE—Sam Not Wanted in the Family (Drama).

THURSDAY, SEPTEMBER 2.

BIOGRAPH—The Sealed Room (Dramatic).
BIOGRAPH—The Little Darling (Comedy).
LUBIN—The Woman Hater (Dramatic).
SELIG—Mrs. Jones' Birthday (Comedy).
SELIG—Winning a Widow (Dramatic).

FRIDAY, SEPTEMBER 3.

KALEM—The Pay Car (Dramatic).
PATHE—A Visit to Biskra (Scenic).
PATHE—Show Your License (Comedy).
EDISON—Ethel's Luncheon (Comedy).
EDISON—Backward, Turn Backward, etc. (Drama).

SATURDAY, SEPTEMBER 4.

URBAN—In Hot Pursuit (Dramatic).
URBAN—Romantic Italy (Scenic).
PATHE—A Grave Disappointment (Comedy).
PATHE—Launching the "Voltaire" (Scenic).
PATHE—Training Bulls for the Fight (Scenic).
VITAGRAPH—The Galley Slave (Dramatic).

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EDISON FILMS

Films Released August 31st and September 3rd

RELEASED AUGUST 31, 1909

Suffer Little Children...For of Such is the Kingdom of Labor

Dramatic. A story of a lovers' misunderstanding, an unhappy marriage, drunkenness, poverty and child labor in all its pathetic details, concluding with a husband's complete reformation through the medium of a vision. Scenes in factory built upon actual photographs furnished by National Child Labor Committee. A leader for Labor Day.

No. 6508 Code, VERRUQUEUX App. Length, 1,000 feet

RELEASED SEPTEMBER 3, 1909

Ethel's Luncheon

A comedy by Carolyn Wells. Peggy and Dolly, overhearing Jack Fuller arranging with Bob Hall to act as his proxy and entertain his fiancee, Ethel Adams, at luncheon, take advantage of Bob's never having met her, and present themselves in turn for entertainment. Brimful of laughter and amusing complications. Special cast for this production.

No. 6509 Code, VERRUTO App. Length, 675 feet

Backward, Turn Backward, O Time in Your Flight

Dramatic. Sitting at their fireside, an aged couple, reminiscing on their childhood's first meeting, see it enacted in detail before their eyes. The story of a boyish raid on an apple orchard, discovery, pursuit, imminent capture, and rescue by the girl's concealment of the lad in a haystack. Photographically perfect. A pretty story.

No. 6510 Code, VERSAAGED App. Length, 325 feet

Films Released September 7th and 10th

RELEASED SEPTEMBER 7, 1909

A DANGEROUS PAIR. (Comedy)

No. 6511 Code, VERSABILES App. Length, 520 feet

THE TEMPTATION. (Dramatic)

No. 6512 Code, VERSABUNDA App. Length, 475 feet

RELEASED SEPTEMBER 10, 1909

THE MAKING OF HONEY. (Industrial)

No. 6513 Code, VERSADORES App. Length, 195 feet

THE AMATEUR WILLIAM TELL. (Comedy)

No. 6514 Code, VERSAGUNG App. Length, 805 feet

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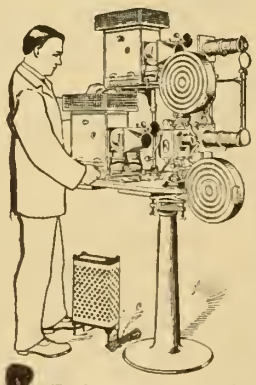

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THEATRE FILM SERVICE CO., 85-87 Dearborn St., Chicago, Ill.

come smitten by a captivating widow, Mrs. Dasher. Tom and Edna, seeing much of each other, have fallen in love. The opening scene of the picture shows them seated in a rustic nook "spooning." Edna's uncle comes suddenly upon them and objects to their love-making, insisting upon Edna's accompanying him and leaving Tom to his thoughts. Smart sends Winkle a note acquainting him of the spooning he has observed and his objection because of their youth; to all of which Winkle agrees, and calls upon Smart, assuring him that he thoroughly agrees with him.

Soon Mrs. Dasher, the widow, strolls by, and is greeted warmly by Smart and presented with a box of boubons by him. This his niece observes. Later the widow shows it to Winkle, whom she meets as she passes his store, and Winkle realizes he has a rival. He asks permission to call upon her that afternoon at three, to which she consents. Tom, overhearing it, writes a note to Smart asking him to call that day at three p. m., and signs Mrs. Dasher's name to it. It is delivered to him by Edna, his nicce.

Winkle and Smart are soon off to the florist, where they purchase bouquets on the quiet and hasten to the widow's home, followed unobserved by Tom and Edna. Winkle, having arrived first, is declaring his love, when Smart appears with the note, which the widow denies having written. Smart is forced to retire aud Winkle obtains her consent to his proposal, and is greatly elated. much to the discomfiture of Mr. Smart.

Tom and Edna having observed all this, obtain an infant from a nurse girl and leave it in front of the widow's cottage. Tom writes on a card:

"H. Winkle,

"Receive your child from its deserted mother."

This he pins to the baby's clothing. The infant is found by the widow and the card discovered and read by Smart. Winkle, unconscious of anything, appears and is denounced for his perfidy and deceit. Winkle, dumfounded aud crestfallen, rushes from the indignation of Mrs. Dasher. At this turn of events Smart feels there is a chance for him, and taunts Winkle with being a married man. Winkle, while pulling his handkerchief out of his pocket to wipe his troubled brow, drops his pocketbook, which Tom, who appears at that moment, picks up, and, unseen by either of the men, slips into Smart's pocket.

Turning to his uncle, he asks if he bas lost anything, and Winkle, upon finding his pocketbook gone, is told by Tom that Smart has it. Whereupon Winkle accuses Smart of baving stolen it. The widow appears in time to hear the accusation. Smart says, "Seareh me." It is done and the pocketbook found, much to his snrprise and that of Mrs. Dasher, also. Winkle calls Smart a thief, which so angers him that he knocks Winkle down, and in his indignation tears the collar and shirt from him, and, rushing through the shrubbery, he waves them aloft in his anger aud finally stamps them under his feet. With Tom's help, Winkle recovers his shirt and makes himself presentable. Smart, still feeling the sting of Winkle's accusation, is out for satisfaction.

He finds Winkle trying to catch his second wind, as it were, and charges him at the point of a pistol with having placed the pocketbook in his (Smart's) pocket himself. He threatens to blow the top of Winkle's bead off with a revolver which has no chamber in it; but Smart makes a good bluff with it and Winkle knows nothing different until he secures it and threatens Smart. Mrs. Dasher, fearing a serious turn of affairs, comes upon them. The nurse with the empty baby carriage follows in quest of the infant, and Tom and Edna, who have been looking for her, return the child. The nurse, after declaring that Winkle is not the father, goes on her way with an easy mind.

Tom then admits that he, with Edna's help, is the culprit—that he signed Mrs. Dasher's name to the note, that he pinned the card to the child's clothing and placed the pocketbook in Smart's pocket, all because both uncles opposed his attachment and Edna's for each other. The widow intercedes in their behalf and the young folks are made happy, while she willingly nestles in Winkle's arms and Smart is left to go back to his store and his candies.

VITAGRAPH COMPANY.

"JUDGE NOT THAT YE BE NOT JUDGED."—Synopsis: The picture opens at the plain breakfast table of a mother, an elderly and kindly woman, and her son, a pleasant-looking young workman. The son is about to leave for his day's work when a letter is received which reveals that the father, a convict (his term being shortened for good conduct), is abont to start for home. The father is sure that he retains the love of his wife, but fears that his son will he bitter against him. He longs for the love and respect of his son. The son is, in fact, angry at the thought of the father's return; and, though the mother pleads with him, he is unchanged. Going to his work in this frame of mind he meets his sweetheart and is about to part from her at the factory gate when his jealousy is aroused hy the attentions which the foreman bestows upon her. The sweetheart goes on her way and the foreman, twitting the young man, follows him into the factory. A little later the foreman criticises the work of the young man, who, still smarting with jealousy, quarrels with the foreman, strikes him and apparently kills him. The young man then, filled with remorse, voluntarily gives himself up to the police. The scene now shifting, reveals the exterior of the young man's home. A man enters the scene and goes toward the door. It is plainly the father, by the short-cropped hair and depressed bearing. The mother opens the door and eagerly welcomes him. Again the scene shifts and shows that the foreman is not so dangerously hurt. He regains consciousness, learns of the arrest of the son and leaves the factory. The picture now shows the son again. He is guarded by an officer and in his remorse he sees a series of visions. He sees the appareutly lifeless body of the foreman. He sees himself convicted and led away to prison while his sweetheart turns from him. Finally he sees himself locked in a cell in convict's stripes. He is aroused from his thoughts by the entrance of the foreman who, to his great astonishment, tells the police there is no charge against him, then shakes his hand. Filled with gratitude he starts for home. Entering his motber's kitchen the young man is surprised to see his father's satchel and hat upon the table. Now, however, he realizes that good people may do wrong. The mother anxiously comes into the room. The father, following feebly and trembling with emotion, fears to raise his eyes to those of his son, hut, slowly doing so, he finds, not the much-dreaded scorn and disrespect, but a loving welcome. Length, 447 feet.

BORROWED CLOTHES.—Gaston aud Henri, two struggling artists, are discovered in their poorly furnished studio as the postman brings a letter inviting them to a banquet. At first they are overjoyed, then realizing that their clothes are too shabby, sink back in utter despair. A few moments later, a young man fashionably dressed, but very awkward and gawky, enters and presents a letter. This proves to be from a mutual friend introducing the bearer, Mr. John Hayseed, who has falleu heir to a large fortune and wants bis portrait painted. Both artists are over-courteous to the newcomer, then the same idea comes to both—one at least can attend the banquet if clothes can be secured. They retire behind the screen and throw dice as to which will wear the clothes of Mr. Hayseed. Henri wins. Returning to their customer they discuss the kind of portrait he wants painted and find that his choice is to be portrayed in his new suit. After considerable coaxing, bluffing and threatening, they succeed in getting him to put on a Roman gladiator's costume. This, of course, necessitates his removing his entire outfit, which Henri at once appropriates and starts out for the banquet. Mr. Hayseed takes his position and Gaston starts painting, hut as the hours go by he becomes tired, hungry and begs for his clothes. The artist has his own troubles in pacifying Jobn, while Henri, resplendent in the "horrowed clothes," is being complimented on all sides for his sweli appearance. As time passes on, Henri gets into a blissful state of intoxication and, with his companions, starts for the studio. Here there is trouble. The countryman refuses to pose any longer, starts for the ante-room, where he discovers that his clothes are missing. He is furious, and while arguing with Gaston as to their whereabouts, the door bursts open and Henri, with three friends, stagger in. John recognizes his clothes, grabs the wearer, and commences to rough it, when the janitor appears and throws them all out of the building. Length, 538 feet.

THE EVIL THAT MEN DO.—Mary is sewing outside her cabin door, as the villain in our story enters and makes a proposal of marriage. He meets with a stern refusal and sneaks off, vowing vengeance. Mary enters the cahin and is setting the table as hero No. 1 enters and asks her father for her hand. The old man nods assent, but Mary, upon being consulted, refuses. The old man uphraids her, pleads with her, but she is resolute. A little later another suitor, hero No. 2 we shall call him, comes in and is joyously received by the girl. The father standing by, notices the reception. The truth dawns upon him, and he orders Mary from the house. The last named is evidently not as much infatuated with Mary as she is with him, and realizing that he has tired of her, the girl determines to commit suicide. She starts for the river, and is just about to end it all when hero No. 1 steps from behind a tree, thwarts her plan and asks what has driven her to such a step. Mary refuses to teil, wanders off and, coming to the dancing hall, she sees the second hero through a window dancing and flirting with different girls. She calls him away, pleads with him to marry her. This the young man refuses to do, and be is about to cast her aside when hero No. 1 appears and at the point of his gun forces the other to swear he will marry Mary. Hero No. 2 now returns to his cahin, sits down in deep thought. The villain enters, taunts bim of the girl, and in the fight whicb ensues the hero is stahbed. The murderer tears off the blood stained part of his sleeve and throws it out of the window, where it is found by a Chinaman who is passing. Then observing the approach of the first hero, the villain sees a chance of fastening the crime on him, slinks through another door, proceeds at once to the camp where he tells of the crime. A crowd at once returns to the cahin, where they pounce upon the hero and take him hefore a judge. Evidence is overwhelmingly against the accused and a verdict of guilty is speedily reached and all hands start for an immediate execution, when the Chinaman, noticing the torn sleeve of the villain, stops the proceeding, fits the piece he found on the villain's shirt and the tables are turued. Mary steps forward, embraces the exonerated man and they are married by the judge, who but a short time before had sentenced the bridegroom to death. Length, 925 feet.

INDEPENDENT FILMS

GREAT NORTHERN.

THE SHELL.—A working man, Charles Simonsen, is instructed to remove some heavy timber, hut being tired, he sits dowu a few minutes to rest himself. For this, the foreman rebukes him for laziness, and S. gets angry and gives a sharp reply. Soon after, the two men quarrel hotly with the result that S. is discharged and by aid of the police turned away from the working place. Raging over the uujust treatment, and fearing that his family shall now suffer want, drives the sensitive man mad. When he comes home and as usual embraces his children, he suddenly begins to unravel a secret plan in a wild, uncauny way with strange manners and words. His poor sick brain has inveuted a scheme to blow up the new ship, which is heing built at tbe wharf. Under pretense of getting a box for the uecessary dynamite, hiš wife runs out to fetch a doctor. But when they come back, S. is goue. The madman has in the meantime sneaked into the wharf, burst open the door to the dyuamite room, taken out a loading with conductor and clockwork, and placed it all under the big ship's hull. As he now at full speed runs away from the place the foreman happens to see him, becomes suspicious and runs after him. S. jumps into a boat, the foreman takes another and quickly pursues and reaches the fugitive. It comes to a violent fight in S.'s boat, they both fall into the water, but when S. again reaches the surface, he is more dead than alive. The foreman carries him ashore, and assisted by some policemen, he gets him so far restored that they can question him as to his doings. The doctor and his wife arrive also, and he tells them where he has placed the shell. The foreman rushes away to find it, and thus in the nick of time prevents a catastrophe. When he returns, S. pulls all bis strength together, asking, "Did you find the shell?" and when he hears the good news, a smile of relief brightens his face, and he closes his eyes and dies iu the arms of his faithful wife.

NEW YORK MOTION PICTURE CO.

HIS TWO CHILDREN.—The ups and downs of a thespian's life are clearly shown in tbis Bison production. The story is worked out to a nicety, and the most fastidious will see its merits. Mr. Fiske drives up to the stage door to meet his wife, who is the leading lady. Other men are also waiting for someone to come out. As Mrs. Fiske, kuown as Miss Everton, come from the door, another man greets her, and she is about to enter a cab with him, when her jealous husband pulls her aside, and quite a scene ensues between the two men. Finally husband and wife go off together. Miss Everton is next seen sitting on the balcony of her home. She kisses her baby, which is brougbt in by the nurse, and as they are about to enter the house, a man presents divorce papers to her. Miss Everton's sorrow at their contents is very apparent, nurse shows sympathy and enters house with baby. Mr. Fiske comes to say good-bye to his little one, and a most pathetic parting takes place between father and child, husband and wife. Four years have elapsed, and Mr. Fiske is married again. Mrs. Fiske's little girl is brought to her, and when her husband also enters room, they fondle and play with her. From this luxurious abode we go to an attic, which is now the home of Miss Everton. She enters and runs to the bed on which is her boy, whom she feeds from a cup. Her reverses have heen so great she feels she can no longer care for her child, so she fastens a tag to his collar and goes out with him. She comes to a large building, and making sure sbe is not watched, puts the youngster on the steps and hastily goes away. Mr. Fiske rides up to the door, sees boy, reads the tag, and takes him into building. He finally decides to carry him to him home, where the little fellow finds a welcome. Twenty years have gone by, and Miss Everton enters her dressing room at the theater, she starts to make up when the evening paper attracts her attention. She shows horror at what she reads, and regardless of the fact tbat it is time for the curtain to rise, she dashes from the theater. Guests are seen driving to the door of Mr. Fiske's home, and when Miss Everton presents herself there they do not want to admit her, hut she gets by the footman and into the drawing room, where stands her son and Mr. Fiske's daughter about to be wedded. She explains that Mr. Fiske is the father of both, aud she the mother of the boy, so the wedding is stopped and much excitement caused. Length, 1,000 feet.

PHOENIX FILM CO.

A STRANGE REUNION.—This picture shows a loving wife and a drunken husband. She puts up with his abuse and tries to make allowances for him for the sake of tbeir little baby. One day he is brought home in a drunken condition by his foreman. The wife is humiliated and cries. While the foreman, taking advantage of her position, en-

The Hit of the Country—SELIG'S FILMS

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MRS. JONES' BIRTHDAY
Code Word "Day" Length 540 Feet

WINNING A WIDOW
Code Wor "Widow" Length 450 Feet

RELEASED AUGUST 30, 1909

Selig Polyscope Co. 45 RANDOLPH STREET CHICAGO, ILL.

Kalem Films

Issue of September 3d, 1909

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Length 930 Feet

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BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED AUGUST 30, 1909.

THE MILLS OF THE GODS

A pretty comedy drama, in which a struggling young magazine writer is boosted to fame and fortune by an artless Swedish maid-servant of his boarding place. The poor girl deeply loves the author, quite unknown to him, and is moved by his extreme desperation at having his endeavors rejected by the editors. She interests herself to the extent of going and pleading with the editor to at least read his story—which she has surreptitiously taken from his room. The result is that the editor is so impressed that the writer is put on their regular staff of contributors, but the sight of his joys is the poor girl's only reward, for his heart is given to another.

LENGTH, 672 FEET.

PRANKS

A very funny farce comedy, showing how two lovers were reunited, after a bitter quarrel, by a mischievous boy exchanging their wearing apparel while they are bathing in the surf.

LENGTH, 328 FEET.

RELEASED SEPTEMBER 2, 1909.

THE SEALED ROOM

One of the most artistic film subjects ever produced, telling a story of medieval times, in which the king surprises his favored one in an intrigue with an Italian troubadour. Unknown to them, he walls up the only entrance to the room they are in, and there leaves them to their inevitable fate. The costuming, acting and staging of this production, it is safe to say, has never been surpassed, while the story is one of intense interest. The subject may, indeed, be termed a feature film.

LENGTH, 779 FEET.

THE LITTLE DARLING

This might be termed a comedy of errors, as it tells of a party of old folks who prepare to receive a visit from what they believe to be an infant, only to find that the little darling is a pretty young lady of seventeen.

LENGTH, 211 FEET.

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects—MONDAY and THURSDAY

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deavors to force his attentions upon her. She repulses him and orders him from the house. He goes, but thinking she will change her mind, he leaves a note for her to meet him later. The husband comes out of his drunken stupor, and demands his supper, but she needs money to buy provisions. He refuses to give her any, and abuses her. She cries and he leaves her, telling her he shall never return. She is heartbroken and, in despair, when she discovers the foreman's note. In desperation she decides to avail herself of the invitation and seek his help. But when she looks into the cradle and into the face of the little baby, the good in her wins, and she promises to remain a true woman.

Two years later, the husband is seen gradually going down hill. He is a hopeless drunkard and finally turns into a burglar. He is in the act of burglarizing a house, when discovered by two young people coming home late at night. They immediately call a policeman. The burglar takes alarm and runs into an alley and finally takes refuge in a tenement building. He tries several doors until he finds one unlocked and rushes into the room where he comes face to face with his deserted wife. He pleads with her to hide him, and she finally tells him to get into bed, which he does and when the officers come, she tells them he is her husband. They insist upon searching the other room, but she protests, and the police thinking she is concealing the man, push her aside and enter. Instead of a burglar, they find the little baby dead and laid out. Realizing that they have made a mistake, they sadly depart. The wife then leads her burglar husband into the room and shows him their little dead child. At first it is hard for him to comprehend the fact that his neglect has been mainly responsible for the little one's death. But it does finally dawn upon him that such is the case, and he solemnly vows to reform and henceforth lead a better life.

One year later the husband and wife are seen in a modest home. They are very happy for he is thrifty and now a model husband, his reformation being complete. Length, 910 feet.

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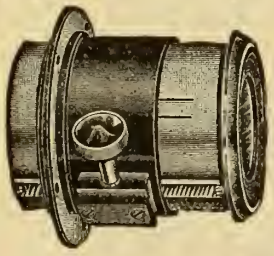

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INDEPENDENT FILMS.

CENTAUR FILM COMPANY.
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June 12—Private Brown .....904 ft.
May 29—Scrappy Bill .....802 ft.
June 19—Love Wins .....931 ft.
May 8—Cowboy's Sweetheart .....854 ft.
May 1—Nevada Girl .....936 ft.
May 22—Johnny and the Indians.....877 ft.
May 14—The Temptations of John Gray....930 ft.
Aug. 18—The Lost Letter.....965 ft.
Aug. 25—The Blacksmith's Daughter .....985 ft.

GREAT NORTHERN FILM COMPANY.

July 17—Carnival Merriment in the North...352 ft.
July 24—A Clever Nurse.....450 ft.
July 24—Off the Coast of Norway.....315 ft.
Aug. 14—The Spy .....619 ft.
Aug. 14—Water Sports .....214 ft.
Aug. 21—False Alarm .....353 ft.
Aug. 21—Surroundings of Copenhagen.....396 ft.
Aug. 28—The Shell .....567 ft.
Aug. 28—Cowboys in Argentina.....387 ft.
Aug. 26—A Strange Reunion.....910 ft.
Sept. 3—His Two Children.....1000 ft.

NEW YORK MOTION PICTURE CO. RELEASES.

June 25—A Cowboy's Narrow Escape (Dr.)...965 ft.
July 2—A True Indian's Heart (Dr.).....935 ft.
July 9—The Blacksmith's Wife (Dr.).....850 ft.
July 16—I Love My Wife, But Oh, You Kid (Com.) .....775 ft.
July 23—The Gypsy Artist (Dr.) .....1000 ft.
July 30—My Wife's Gone to the Country (C).800 ft.
Aug. 6—Sailor's Child (Dr.).....1000 ft.
Aug. 13—Sheltered Under Stars and Stripes..450 ft.
Aug. 13—The Yiddisher Cowboy.....550 ft.
Aug. 20—Half Breed's Treachery .....1000 ft.
Aug. 27—Secret Service Woman.....1000 ft

INDEPENDENT FILMS.

The following films are released this week by the Empire Film Co., 150 East 14th street, corner Third avenue, New York.

How the Page Boy Cured a Flirt (Warwick).270 ft.
Love of a Hunchback (Empire).....522 ft.
The Boy and His Kite (Hepworth).....350 ft.
Florian De Lys (Aquila).....732 ft.
How the Bulldog Paid the Rent (Warwick)..423 ft.
The Boy Scouts (Williamson).....550 ft.
A Strong Woman's Lover (Lux).....554 ft.
Little Jim (C. & M.).....375 ft.
An Apostle of Temperance (Lux).....493 ft.
Biskra, Garden of Allah (Hepworth).....250 ft.
A Troublesome Malady (Hepwix).....500 ft.
Mr. A. Mutt (Itala).....380 ft.
Lonisa of Lucerne (Pineschi).....656 ft.
Who Laughs Last (Clnes).....295 ft.
Foolshead, King of Robbers (Itala).....630 ft.
Only a Tramp (Hepworth).....350 ft.
A Strange Reunion (Phoenix).....950 ft.
Mosimilla (Itala).....723 ft.
Blacksmith's Daughter (Centaur).....980 ft.
False Alarm (Great Northern).....360 ft.
Surroundings of Copenhagen (Gt. Northern).500 ft.
Secret Service Woman (Bison).....1000 ft.
Leap of Alola (Phoenix).....516 ft.

Imported and released by Exhibitors' Film Exchange, 138 Third avenue.

Love and Revenge.....403 ft.
Bad Brother.....591 ft.
Day After a Spree.....466 ft.
Bad Day for Lavinsky.....396 ft.
Origin of a Man.....394 ft.
Fancy Soldier.....475 ft.
Mexican Drama.....311 ft.
Madwoman's Child.....724 ft.
Baby's Revenge.....275 ft.
By Path of Love.....540 ft.
Gaffy's King of Detectives.....485 ft.
Blind Against His Will.....314 ft.

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LICENSED FILMS.

BIOGRAPH COMPANY.

July 12—The Cardinal's Conspiracy (Dramatic).....999 ft.
July 15—The Friend of the Family (Dramatic).....749 ft.
July 15—Tender Hearts (Dramatic).....233 ft.
July 19—The Renunciation (Comedy Drama).....982 ft.
July 22—Sweet and Twenty (Comedy).....572 ft.
July 22—Jealousy and the Man (Comedy).....418 ft.
July 26—A Convict's Sacrifice (Dramatic).....973 ft.
July 29—The Slave (Dramatic).....998 ft.
Aug. 2—A Strange Meeting (Dramatic).....967 ft.
Aug. 5—The Mended Lute (Dramatic).....996 ft.
Aug. 9—They Would Elope Comedy).....572 ft.
Aug. 9—Jones' Burglar (Comedy).....388 ft.
Aug. 12—The Better Way (Drama).....990 ft.
Aug. 16—With Her Card (Dramatic).....1000 ft.
Aug. 19—His Wife's Visitor (Dramatic).....526 ft.
Aug. 19—Mrs. Jones' Lover; or, I Want My Hat (C.)467 ft.
Aug. 23—The Indian Runner's Romance (Drama)..994 ft.
Aug. 26—The Seventh Day (Drama).....693 ft.
Aug. 26—Oh, Uncle! (Comedy).....292 ft.
Aug. 30—The Mills of the Gods (Dramatic).....672 ft.
Aug. 30—Pranks (Comedy).....328 ft.
Sept. 2—The Sealed Room (Dramatic).....779 ft.
Sept. 2—The Little Darling (Comedy).....211 ft.

EDISON MANUFACTURING COMPANY.

July 27—Taking His Photograph (Comedy).....700 ft.
July 30—Love's Sacrifice (Dramatic).....520 ft.
July 30—Mulligan's Waterloo (Comedy).....455 ft.
Aug. 6—Lochinvar (Dramatic) .....790 ft.
Aug. 6—The Tobacco Edict (Historical Comedy)....199 ft.
Aug. 10—Apprentice Boys at Newport Naval Training Station (Scenic).....216 ft.
Aug. 10—A Coward (Dramatic).....784 ft.
Aug. 13—The Price of a Soul (Dramatic).....560 ft.
Aug. 13—Furnished Rooms to Let (Comedy).....425 ft.
Aug. 17—A Simple House Dinner.....220 ft.
Aug. 17—Far from the Maddening Crowd.....780 ft.
Aug. 20—The Web of Fate.....385 ft.
Aug. 20—Wright Bros.' Aeroplane.....600 ft.
Aug. 24—A Child of the Forest.....970 ft.
Aug. 27—The Patieuce of Miss Job.....185 ft.
Aug. 27—A Dash to Death.....815 ft.
Aug. 31—Suffer Little Children . . . For of Such is the Kingdom of Labor.....1000 ft.
Sept. 3—Ethel's Luncheon (Comedy)..... ———
Sept. 3—Backward, Turn Backward, etc. (Dramatic) ———
Sept. 7—A Dangerous Pair (Comedy)..... ———
Sept. 7—The Temptatiou (Dramatic)..... ———

ESSANAY FILM MANUFACTURING COMPANY.

July 14—The New Cop (Comedy).....550 ft.
July 21—Romance of a Stranded Actress (Dram.)..1000 ft.
July 28—The Tramp's Story (Comedy).....715 ft.
July 28—A Case of Seltzer (Comedy).....210 ft.
Aug. 4—Much Ado About Nothing (Comedy).....510 ft.
Aug. 4—The Mustard Plaster (Comedy).....445 ft.
Aug. 11—A Maid of the Mountains.....1000 ft.
Aug. 18—The Wonders of Nature (Scenic).....1000 ft.
Aug. 25—On Another Man's Pass (Comedy).....950 ft.
Sept. 1—My Wife's Gone to the Country (Comedy).952 ft.

GAUMONT.

(George Kleine.)

July 24—Brown's Moving Day (Comedy).....290 ft.
July 27—The Last Confession (Dramatic).....837 ft.
July 27—Papa's Hat (Comedy) .....140 ft.
July 31—In Hot Water (Comedy).....447 ft.
July 31—An Easy Job (Comedy).....467 ft.
Aug. 3—The Sentinel on Duty (Dr.).....453 ft.
Aug. 3—The Morning After (Com.).....430 ft.
Aug. 10—Dust in His Eye (Com.).....400 ft.
Aug. 10—Retaliation (Drama) .....214 ft.
Aug. 10—Cyclist's Horn (Com.).....347 ft.
Aug. 11—Laurels (Historical) .....447 ft.
Aug. 11—A Long Reach (Trick Com.).....500 ft.
Aug. 14—The Foxy Farmer (Com.).....397 ft.
Aug. 14—Peddling Shoes (Comedy) .....287 ft.
Aug. 14—Why She Didn't Marry (Com.)).....234 ft.
Aug. 17—The Little Drummer of 1792 (Dramatic)...497 ft.
Aug. 17—The Cobbler and the Millionaire (Drama).427 ft.
Aug. 24—Too Gentlemanly (Comedy).....510 ft.
Aug. 24—The Frock Coat (Drama).....500 ft.
Aug. 25—Broken Ties (Drama).....777 ft.
Aug. 25—Sevres Porcelain (Mystic).....194 ft.
Aug. 28—A Generous Emperor (Drama).....304 ft.
Aug. 28—The Horse and the Haystack.....297 ft.
Aug. 28—Great Event at Podunk.....357 ft.
Sept. 1—An Awakened Conscience (Dramatic).....627 ft.
Sept. 1—Magic Cartoons (Comedy).....340 ft.

URBAN-ECLIPSE.

(George Kleine.)

July 21—The King's Conspiracy (Dramatic).....987 ft.
July 28—His Rival's Hand (Dramatic).....617 ft.
Iuly 28—Parks in Berlin (Scenic).....357 ft.
Aug. 4—The Turning Point (Drama).....614 ft.
Aug. 4—Stripping a Forest in Winter.....387 ft.
Aug. 7—Baby Is King (Comedy).....334 ft.
Aug 7—The Hidden Treasure (Drama).....624 ft.
Aug. 18—The Strikers (Melodrama).....567 ft.
Aug. 18—Building Barrels (Industrial).....400 ft.
Aug. 21—The King's Protege (Drama).....647 ft.
Aug. 21—Up the Mountain from Hong Kong (Scenic)287 ft.
Aug. 31—Prof. Puddenhead's Patents (Comedy).....404 ft.
Aug. 31—The French Battleship "Justice" (Dram.).557 ft.
Sept. 4—In Hot Pursuit (Dramatic).....514 ft.
Sept. 4—Romantic Italy (Scenic).....437 ft.

KALEM COMPANY.

July 23—The Tomboy.....690 ft.
July 23—Tickle Mary.....130 ft.
July 30—The Factory Girl (Dramatic).....850 ft.
Aug. 6—Traced by a Kodak (Dramatic).....980 ft.
Aug. 13—Out of Work (Dr.).....810 ft.
Aug. 20—The Queen of the Quarry.....690 ft.
Aug. 20—The Dog Circus Rehearsal.....170 ft.
Aug. 27—The Conspirators (Drama).....410 ft.
Aug. 27—The Dyspeptic and His Double (Comedy)..575 ft.
Sept. 3—The Pay Car (Dramatic).....930 ft.

LUBIN MANUFACTURING COMPANY.

Aug. 2—When the Flag Falls (Dramatic).....915 ft.
Aug. 5—She Would Be an Actress (Comedy).....420 ft.
Aug. 5—His Little Girl (Dramatic).....530 ft.
Aug. 9—The Drunkard's Child (Drama).....605 ft.
Aug. 9—The Newest Woman (Com.).....215 ft.
Aug. 12—An Unexpected Guest (Dram.).....880 ft.
Aug. 16—How Brown Got Married.....680 ft.
Aug. 16—The Hungry Actor .....235 ft.
Aug. 19—Measure for Measure.....965 ft.
Aug. 23—Before the Dawn (Drama).....615 ft.
Aug. 23—Wifey Away, Hubby at Play.....320 ft.
Aug. 26—Nearsighted Mary (Comedy).....495 ft.
Aug. 26—Midnight Sons (Comedy).....385 ft.
Aug. 30—The Doctor's Bride (Dramatic).....580 ft.
Aug. 30—The Haunted Hat (Comedy).....305 ft.
Sept. 2—The Woman Hater (Dramatic).....810 ft.
Sept. 6—The Call of the Heart (Dramatic).....670 ft.
Sept. 6—Our Country in Arms (Patriotic).....255 ft.
Sept. 9—A True Patriot (Patriotic).....735 ft.
Sept. 9—Glimpses of Yellowstone Park (Scenic)....200 ft.

PATHE FRERES.

July 26—Sweet Dreams Intermingled With Nightmare (Comedy) .....311 ft.
July 26—Champion Heavyweight Lifter (Comedy)....266 ft.
July 28—The Barber's Revenge (Dramatic).....581 ft.
July 28—Amaozns of Different Periods (Scenic)....344 ft.
July 30—A Mother's Sorrow (Dramatic).....679 ft.
July 30—Charity Begins at Home (Dramatic).....298 ft.
July 31—Wonderful Rose Designs (Scenic).....262 ft.
July 31—The Gamekeeper's Son (Dramatic).....702 ft.
Aug. 2—Fantastic Heads (Scenic).....311 ft.
Aug. 2—The Butler's Trick (Comedy).....574 ft.
Aug. 4—Thellys' Heart (Dramatic).....968 ft.
Aug. 6—The Tragedy of Meudin (Dramatic).....951 ft.
Aug. 7—The Two Pigeons (Dramatic).....590 ft.
Aug. 7—Arabian Pilgrimage (Scenic).....295 ft.
Aug. 9—Satan's Smithy .....472 ft.
Aug. 9—Charity Rewarded .....476 ft.
Aug. 11—Pompey's Dream .....525 ft.
Aug. 11—The Sacrifice .....397 ft.
Aug. 13—A Trip to Jupiter .....623 ft.
Aug. 13—Cigar-Butt Pickers in Paris.....361 ft.
Aug. 14—The Wild Ass's Skin.....981 ft.
Aug. 16—A Heroic Father .....672 ft.
Aug. 16—Cold Plunge in Moscow.....246 ft.
Aug. 18—Elastic Transformation .....295 ft.
Aug. 18—Two Lovers and a Coquette.....567 ft.
Aug. 20—Doomed (Dramatic) .....836 ft.
Aug. 21—Rover Turns Santa Claus.....417 ft.
Aug. 21—Getting Even, with Everybody.....544 ft.
Aug. 23—Dances of Various Countries.....482 ft.
Aug. 23—The Hat Juggler.....377 ft.
Aug. 25—The Eternal Romance.....771 ft.
Aug. 25—Tennessee Guards .....207 ft.
Aug. 27—Manufacturing Bamboo Hats.....443 ft.
Aug. 27—A Billposter's Trials.....426 ft.
Aug. 28—The Professor's Dilemma.....423 ft.
Aug. 28—The Hypuotic Wife.....482 ft.
Aug. 30—Ralph Benefits by People's Curiosity (C.)..285 ft.
Aug. 30—The New Mail Carrier (Comedy).....672 ft.
Sept. 1—The Little Street Singer (Dramatic).....426 ft.
Sept. 1—Sam Not Wanted in the Family (Dram.)..502 ft.
Sept. 3—A Visit to Biskra (Scenic).....443 ft.
Sept. 3—Show Your License (Comedy).....420 ft.
Sept. 4—A Grave Disappointment (Comedy).....361 ft.
Sept. 4—Launching the "Voltaire" (Scenic).....253 ft.
Sept. 4—Training Bulls for the Fight (Scenic).....331 ft.

SELIG POLYSCOPE COMPANY.

July 1—Ben's Kid (Dramatic).....1000 ft.
July 8—The Lion Tamer (Dramatic).....975 ft.
July 15—The Peasant Prince (Dramatic).....1000 ft.
July 22—Won in the Desert (Dramatic).....1000 ft.
July 29—The Heart of a Race Tout (Dramatic)....1000 ft.
Aug. 5—Before the Mast (Dramatic).....1000 ft.
Aug. 12—The Leopard Queen .....1000 ft.
Aug. 19—The Yellow Jacket Mine.....1000 ft.
Aug. 26—The Royal Outcast (Drama).....1000 ft.
Aug. 30—Mrs. Jones' Birthday (Comedy).....540 ft.
Aug. 30—Winning a Widow (Dramatic).....450 ft.

VITAGRAPH COMPANY.

July 24—The Sword and the King.....991 ft.
July 27—The Little Orphan, Etc. (Dramatic).....755 ft.
July 27—Mid-Winter Sports (Scenic).....236 ft.
July 31—A Georgia Wedding (Dramatic).....420 ft.
July 31—The Artist's Revenge (Dramatic).....570 ft.
Aug. 3—The Bugle Call (Dramatic).....565 ft.
Aug. 3—The Truant (Comedy).....461 ft.
Aug. 7—A Woman's Way (Dramatic).....865 ft.
Aug. 10—Princess Nicotine .....392 ft.
Aug. 10—For Her Sweetheart's Sake.....570 ft.
Aug. 14—The Obdurate Father.....409 ft.
Aug. 14—The Gift of Youth.....535 ft.
Aug. 17—Liberty for an Hour (Drama).....355 ft.
Aug. 17—The Judge's Whiskers (Comedy).....591 ft.
Aug. 21—The Way of the Cross (Drama).....900 ft.
Aug. 24—Judge Not That Ye Be Not Judged.....447 ft.
Aug. 24—Borrowed Clothes (Com.).....538 ft.
Aug. 28—The Evil That Men Do (Dram.).....925 ft.
Aug. 31—The Hunchback (Dramatic).....633 ft.
Aug. 31—Niagara in Winter Dress.....350 ft.
Sept. 4—The Galley Slave.....885 ft.

My sweet competitors are hammering at me again with anonymous letters to exhibitors. If it wasn't so disgusting it would be funny. Utterly lacking the nerve to come out in the open, they are adopting the tactics of the guerrilla, working in the dark and behind the back. It only goes to prove that the rush of exhibitors to my different offices is hurting the anonymous letter writers. But all the letters in the world can't damage the quality of my service nor the quality of my genuinely independent films. I have become the biggest film renter in the world by sticking to quality and I'm going to stick to that same thing through thick and thin. If you care to get in on a winning game, write to me this day.

CARL LAEMMLE, President

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ABOUT THE

Great Airship Flights

AT RHEIMS

Early in September we shall release the above film without further announcement. At much expense this picture was taken for us right on the grounds and we are advised by cable that it will show six airships in flight at one time.

The approximate length is seven hundred feet. Supply will be limited so RUSH YOUR ORDERS.

A Real Bull Fight in Spain

Ever see a bull fight? It's fierce. It is something so unfamiliar to the American public that it causes shudders in its terrible fascination. During September we shall release the only real bull fight ever shown on a screen. It was not trumped up just to get a picture from. It shows from the time of entering the ring to the death of the bull all the marvelous tricks of a bull fighter and the escapes that attend this most popular of Spanish sports.

Ganoa the champion bull fighter of the world once more proves his rights to his title.

This picture was taken right at the ringside and shows incidentally an audience which for numbers and enthusiasm make our ball grounds with their 40,000 attendance look pretty slim.

It will undoubtedly be the FEATURE film of the year. Shipped only on special order.

Wire or write at once if you are going to want a copy.

Length approximately one thousand feet.

Peaceful Jones

(Centaur)

Shipped from New York, September 1st. Length approximately 990 feet.

Another big feature. Another typical American story of the east and west that will surely gain the approval of every audience.

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127 East 23rd Street - - - - New York

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Box Ball Doubles the Profits of Your Theatre

$800 a Month With No Expense But Rent!

Moving picture shows pay out big money every week for employes, song slides and film rental. But Box Ball is a business that often brings in $200 in six days, yet has absolutely no expense but rent. One customer with four alleys took in $1,845.20 in 59 days.

Customers who spend only five cents in the theatre spend more than a dollar at Box Ball. Crowds are quickly fascinated with this new game. They never tire—the more they play the more they want to keep on playing. No one wants to quit loser, so he plays game after game—often spending hours when he first intended to spend a few minutes.

When the crowds are in your theatre give them free tickets for the first game. Every one will play at least once and many will become regular customers. Women and children play as well as men—they form teams and clubs and often spend a whole afternoon or evening.

Install one of these money-making games in connection with your theatre. Rent the room above or get the store next door. Put in two or more alleys and you will be simply amazed at the wonderful profits.

Your only expense will be rent. Players set the pins with a lever and the balls are automatically returned. One man to collect the money is all you need, and he can care for as many as ten alleys.

One game usually lasts six minutes with two players. At 5 cents each that's $1.00 an hour from every alley—you can figure the profit yourself. With ten hours' play two alleys will bring you $20 a day, or $120 every six days.

Send for our free booklet and learn how you can own one of these great money-making games for only a few dollars down and the balance payable from your profits. Remember—you pay just a few dollars down, and your profits the very first month should more than pay the entire cost of the outfit. Write for booklet at once. Address

AMERICAN BOX BALL CO., 1909 Van Buren Street, Indianapolis, Ind.

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REGULAR RELEASE DAY FRIDAY TRADE MARK

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Dramatic | Code Word, Retain | Approx. Length 1,000 ft.

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INCORPORATED 1897

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First Airships Crossing English Channel

Gaumont

(Gaumont Release September 7th).

This unique Motion Picture Film, consisting of both the Bleriot and Latham flights, marks a period in the World's History.

No longer is the science of Aviation a theory. Bleriot has proved to the World that it is almost as simple a matter to travel from one country to another, crossing intervening seas, as it is to make the same trip by steamship. The Firm of Gaumont, represented in the United States by George Kleine, has been exceedingly fortunate in securing excellent Films of both Bleriot's successful flight from France to England, as also Latham's attempt to make the same flight some days previously.

Latham is seen in his experiments, and his start for Dover from Calais. As is known, he fell in the sea, and the next views show his return to Calais in the French torpedo boat which picked him up, and then the tug bringing in the wrecked aeroplane, which is seen from different positions, with Latham dressed in the clothes loaned by a sailor. Then follow the first trials of Bleriot at Issy-Moulineaux, near Paris; his flight near Calais, and then his departure across the Channel on Sunday last. These views were taken at 4:30 a. m., and are a splendid piece of photographic art.

George Kleine

Importer of Gaumont and Urban-Eclipse Films

52 State St., Chicago, Ill. **19 East 21st Street, New York**

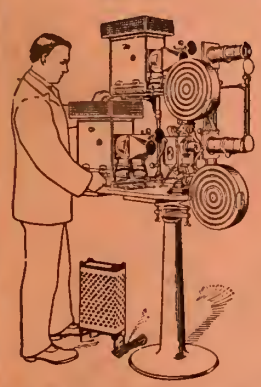
Vol. 5., No. 11. September 11, 1909 Price, 10 Cents

THE MOVING PICTURE WORLD

WHICH IS INCORPORATED WITH THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

Published Weekly by THE WORLD PHOTOGRAPHIC PUBLISHING CO., 125 E. 23d ST., NEW YORK



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Every Slide a Winner

Made exclusively by

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Box Ball Doubles the Profits of Your Theatre

$800 a Month With No Expense But Rent!

Moving picture shows pay out big money every week for employes, song slides and film rental. But Box Ball is a business that often brings in $200 in six days, yet has absolutely no expense but rent. One customer with four alleys took in $1,845.20 in 59 days.

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THE FILMS OF "QUALITY"

Tuesday, September 7th

THE FISHERMAN

A tragic tale rich in tense dramatic situation and presenting a series of exceptionally beautiful marine views. An old fisherman and his son set out on a fishing trip in spite of an approaching storm. A squall upsets the tiny craft, and the boy is washed beyond his father's reach, disappearing in the thick mist of rain. The old man clings to the keel of the overturned boat until rescued by his brave wife, who faces the danger of the sea alone, impelled by a foreboding of disaster. They return to their humble cottage, lamenting the loss of their child, when two fisherman are seen approaching bearing the body of the boy. There is still a spark of life in the inanimate body, and hard work snatches him from the gates of death. Length, 450 feet.

HE TRIED ON HAND CUFFS

An hour before the ceremony the expectant bridegroom is reminded that he has forgotten the license. He rushes off to the City Hall to obtain the important document, and while waiting for the form to be filled in curiously examines a pair of handcuffs the sheriff has laid upon the desk. He accidentally snaps these upon his wrist, but cannot wait the sheriff's return to obtain his release and starts for the church, being arrested as an escaping prisoner just as he reaches the church door after a series of exciting experiences. At the police station explanations are made, the sheriff arrives with the key to the cuffs and the ceremony is performed without further delay. A lively and laughable comedy subject, and a sure winner. Length, 564 feet.

Saturday, September 11th

AN ALPINE ECHO

Antoine lives with his grandfather in the Swiss Alps. An avalanche destroys the home of a neighbor and kills the parents of little Lena, who is adopted by the old woodcarver. She and Antoine grow up together and their affection ripens into love. Antoine acts as a guide in the tourist season and becomes enamoured of a pretty American flirt, who encourages him in his madness. He follows her to America, but she does not even recall the man until reminded of the incident, and she orders him from her house. Antoine procures a situation with a woodcarver, following the old trade, and one day he hears the song of the Alps that was played by the handsome music box that was his grandfather's greatest treasure. The melody conjures up visions of the far-off home, and when he finds that it is the same music box, sold to his employer by Lena, who has come to America in search of him, and who has been reduced to selling the cherished possession, they are once more united and the benevolent employer presents them the beloved music box as a wedding gift. A dainty romance told amid picturesque scenes by a thoroughly competent cast. The picture of the avalanche is a decided novelty in motion photography. Length, 990 feet.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

Moving Picture World

The Exhibit.

Founded by J. P. CHALMERS.

Copyright, 1908, by

The World Photographic Publishing Company, 125 East 23d Street (Beach Building), New York.

Telephone call, 1344 Gramercy.

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Vol. 5 SEPTEMBER 11, 1909 **No. 11**

Editorial.

The many readers of the Moving Picture World who have favored us with letters of appreciation will please accept this public acknowledgment of our thanks. Those who have kindly offered suggestions will see them carried out in due course. Many new features of interest are in store which we think will make the World still more valuable to the trade at large. No doubt these innovations will be copied by other papers, as they have done our printing of the "Stories of the Films," the chronological listing of the "Latest Films," our form of the "Week's Program at a Glance," the "Comments on the Films of the Week," the condensed "Notes of the Trade," etc., etc. If "imitation is the sincerest flattery," we certainly should feel flattered by the promptitude with which every idea which we have originated has been copied. Our contemporaries who have thus endeavored to make their pages of more interest deserve our thanks for such acknowledgment that the Moving Picture World is the leading journal of the trade.

* * *

Last week we commented on a film of peculiar interest which will be issued by the Film Import and Trading Co. some time this month. In favorably commenting on the film it was not without misgiving, as "The Bull Fight" belongs to a class of films that we would rather not see. When shown the sample print, we said to the importer: "We do not think you should issue this film, but, if you do, let it go as it is. Do not cut out any of the horrible details. It is possible that the exhibition of this film in civilized countries may lead to a protest by the nations against this national sport of the semi-barbaric Spaniard." The wanton disembowelling of blindfolded horses upon the horns of the infuriated bull is so graphically shown in this film that we again refer to it for the purpose of warning exhibitors to post a notice in their lobbies to the effect that ladies enter at their own risk; and children should not be admitted.

J. J. Murdock is quoted in his paper as saying: "With the opening of the season a new era in the moving picture business will be ushered in. . . . The days of the faker, wild catter, duper and all-around so-called Independent film cheater are drawing to a close." Now, Mr. Murdock has always been regarded as a shrewd, far-seeing man, and this quotation which we have selected as the most important from his statement really comes as a note of warning to certain people to make their exit from the moving picture game before the tidal wave of reform strikes them. We say this in all seriousness, because we do not like to see anyone suffer. Already a few *ex et al.* have gone back to their former vocations and others are looking for opportunities to close out. This word of warning from Mr. Murdock shows his chivalrous nature, and as the Moving Picture World is shoulder to shoulder with him and all others who have at heart the placing of the moving picture business on a higher plane, we echo his note of warning. The wise will take heed—the erring mend their ways, or vamoose.

At the close of the Summer season it is most encouraging to record that the volume of business on the part of both the licensed and independent manufacturers has shown steady increase. Those who are on the inside claim that the independents have made more proportionate progress, which is encouraging—for them. There is, however, little hope to offer new manufacturers. The licensed fold is closed. The independent field is amply covered. There is no other opening except in specialization. This has been successfully tried by the Exclusive Film Co., of Chicago, who offer a continuous service to any one exhibitor in a town, of films which have never been exhibited before in this country. The Cinephone talking and singing pictures is another special line offered in territorial rights to exchanges and bids fair to be a welcome addition to the show. The new model Cinephone that is now ready for the market is so great an advance on the early attempts at talking pictures that they do not belong in the same class. Simplicity and perfection sums up the new Cinephone, and the exchange which secures territorial rights will have a good thing. The season now opening will be a prosperous one for the showman who gives a clean and up-to-date show of either licensed or independent film. The exclusive show will also prosper, and the travel shows such as Howe's and Craerin's illustrated travel talks. Outside of these there is no room and no opportunity for anyone to make money at the game, as the public taste is now so educated to good pictures and clean surroundings that the small piker stands no chance.

The location of the Great Northern Film Company at the landing place of the now famous discoverer of the North Pole gave them the opportunity of preparing a film showing Dr. Cook's landing at Copenhagen and the celebrations. The film will be in this country next week and will no doubt be very interesting.

Next week we will give the first chapter of the series of articles on the conduct of the modern moving picture theater, of which we gave an introduction last week. Pressure on our space compelled us to hold over this and other important matter which will also appear.

The Supreme Court has denied the injunction asked for by Jack Binns against the Vitagraph Company. In his opinion Justice Brady says: "In this case it appears that the demand for films of pictures of current events abates very soon after the event and that there is now very little demand for the films containing plaintiff's alleged portrait and his name. Practically all the injury which plaintiff suffered from the use of his portrait and name is passed. Motion denied without costs."

The Largest German Ocean Liner.

How we made a Motion Picture of the "George Washington."

By Thomas Bedding, F.R.P.S.

Many a time and oft have I cast an envious eye on a trim little ship which is seen and admired by countless thousands who take the ferry to and from Staten Island, or whom other business leads down to the historic, the fascinating and always exciting Battery. To my mind there is no more interesting spot on earth than that little tongue of land which projects, as it were, into the inner waters of the Atlantic Ocean. Behind you are those vast piles of skyscrapers, monuments to the constructive ingenuity of American architects, seething hives of business, finance, industry—everything that goes to make up the sum of human struggling, human ambition, and human achievement.

It is said, I know not with what truth, although it is probably near the mark, that this little tongue of land up to the Post-office, is the most valuable piece of the earth's surface, and that during the day it harbors a greater number of human souls than any other equal sized spot on the face of the globe. I can quite believe it. So that whenever I take me down to the Battery for a breath of fresh air, it is with a consciousness that there lies behind me a vast and unequalled conglomeration of struggling humanity, all fighting the daily battle of life.

And before me stretches the incomparable panorama of the bay, the surface of whose waters carries the biggest ships in the world, a ceaseless, never ending fleet of the leviathans of commerce coming from and going to all parts of the globe. Then there is the life of the ferry, Uncle Sam's warships, pleasure craft, strings of railroad cars, and a thousand and one other marine incidents which please the eye, distract the tired mind and constitute all through a living, palpitating, moving panorama upon which I, for one, am never tired of looking. And then the magically pure and invigorating air which sweeps up the bay from the Atlantic Ocean! How reviving, how stimulating, how cooling it is after the hot, oven-like breath of the city!

Time after time that I have enjoyed this, I have found myself watching the trim little "Owlet" steam out into the bay in search of news. And I have wanted to be on that ship; to feel what it feels to be like to board an Atlantic liner; to cross-question home-coming magnates such as Edward Harriman or John D. Archbold; to tell the readers of my paper what the great man said, or what he did not say, or what I made him say, or what he thought he said. It does not matter what, so long as you get the story. For the "Owlet" is the "New York Herald" news boat, familiar by sight to hundreds of thousands, familiar by its work to millions.

Well, Providence at last was kind to me, and by the good offices of Mr. R. G. Craerin, of Travel Talk fame, I got the opportunity I wanted last Sunday afternoon. For Craerin, full of enthusiasm for moving picture work of the best kind, fresh from his triumphs with the moving picture camera over the Cunard flyer, the "Mauretania," had decided to make a film of the largest and newest North German Lloyd liner, the "George Washington." So we all boarded the "Owlet": Craerin and his magnificent moving picture camera, mounted on a tripod that looked about as steady as the rock of Gibraltar; the operator; myself with two snapshot cameras; Mr. Ewan Justice, representing the North German Lloyd Company, and "Judge" Smith, representing the "New York Herald."

Off we shot into the bay, an alert and an interested party. The sporty little ship played jokes with the waves, for there are waves within rifle-shot of the Battery, and some of us, myself in particular, had difficulty in finding our sea legs. I snapshotted those skyscrapers from a variety of angles. Past Governor's Island, with the "Judge" entertaining us with reminiscences of adventures on incoming liners. Greetings are exchanged with passing craft, for everybody knows the "Owlet," which dips and lurches so professionally that only a seasoned veteran like the "Judge" can keep a perfect equipoise without effort.

Down we skim toward "Quarantine" at a good clip, in a champagne-like atmosphere, a bright sun overhead, with all the excitement of strong anticipation, for we are certainly about to attempt a big thing. At last the mammoth hull of the "George Washington" is seen looming through the sunlight against the shadowy green of "Quarantine," and then only a few minutes pass ere we make her towering stem. Now is the time for Craerin to get busy. The operator takes his position behind the gun. The course of the "Owlet" is entirely at the disposal of Craerin, the captain being agreeable to maneuver her just as the photographer wishes. Then, as we come broadside, the film in the camera is set in motion, and we pass slowly by the great two-funneled fortress with its thousands of faces peering down at us from the decks. The revenue boat, the doctor's boat and other similar vessels skirmish in the shadow of this steel monster from Bremen. Down we glide to her stern, entirely encircling her. The course of the "Owlet" is altered just as occasion demands. Smith and Justice leave for the revenue cutter, and groups are taken of them in the moving picture camera. I get busy with my snapshots. Finally, when all is done that can be done to the arrested monster, we forge a little ahead, making for Hoboken.

Now comes the most absorbing sight of all. The "George Washington" gets under way and majestically steams for her pier. We have reached the most exciting work of the day. The camera is pointed to the oncoming liner, looming vastly, grandly, majestically in our wake, proudly defiant, as it were, of the little ship, whereon the photographic records of her vast bulk are being made. The smoke curls lazily out of her lofty stacks and she makes a magnificent picture, as the hundreds, if not thousands, of immigrants crowd to her sides, cheer us and wave their handkerchiefs at us. Intense excitement is thick around us. Craerin is like a general directing the movements of his machine, for he feels, I feel, we all feel, that this is a moment of sharp emotion, big with possibilities in the way of moving picture making. Surely nothing can be more fascinating to look upon than the moving picture of a mighty Atlantic liner, speeding to her berth after seven days' strenuous conflict with the great Atlantic Ocean.

So in due time all the film is wound off, and the liner grandly passes us. We follow in her wake to her pier in Hoboken and a final moving picture is made of the staunch little "Owlet" as she maneuvers out into the stream and heads in for the pier, whilst the "George Washington" is slowly forced into her berth by impertinent, puffing tugs, which look like nothing so much as little insects buzzing round a recumbent lion.

Thus ends a splendid afternoon, full of the realest sport, animation, excitement, health-giving ozone and the consciousness of having participated in a notable attempt to record by motion picture photography the incoming of the latest, proudest and largest addition to the magnificent transatlantic fleet of the North German Lloyd Company.

Plain Talks to Theatre Managers and Operators.

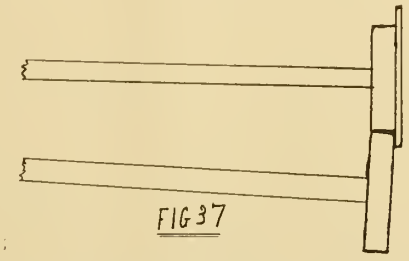
F. H. Richardson, Chicago.

CHAPTER XVI.

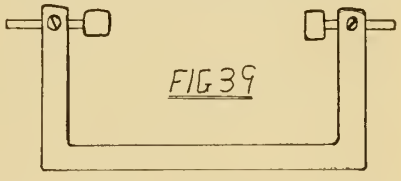
MACHINE HEADS.

It was the original intention of the writer to give detailed instructions for the adjustment of each make of machine. In looking over the field, however, this is deemed to be impractical. Not only are there many makes of machines, but nearly every one has two or more models, and to cover them all would take up an immense amount of space. Instead, therefore, I have concluded to give general instructions which will cover the essential adjustments of all but one machine, touching somewhat, however, on each one individually, in so far as the model most in use is concerned. The one exception is the Motiograph. This machine is of such radically different construction from anything else on the market that I feel it necessary to include detailed instruction concerning it. One thing in particular which equally applies to all machines is, **keep them clean.** This is not much of a task if the head be wiped off each day, and there is nothing looks more slouchy than a machine head covered with gum, oil and dirt. "Cleanliness is next to godliness," and it applies here as elsewhere. As to oil: Any good grade of medium oil that will not gum is suitable for a machine, but cheap oils should by all means be avoided, since they are diluted with kerosene. There is no motion picture machine bearing which is not adequately lubricated with **one drop of oil.** More than this is too much and will just run, or be thrown off, making a dirty mess and perhaps injuring the film. A drop of oil doesn't look like much, true, but it will cover more surface than you may imagine, and once a bearing is covered with oil an additional gallon would not make it run one whit better. Some operators wash out the bearings once in a while with gasoline. This does no harm and may do some good, although the writer thinks the benefit derived is largely imaginary, unless a gummy oil is being used. To do this, just run the machine slowly while you flood the bearings with gasoline from an ordinary oil can, continuing until the bearings are thoroughly washed out. A piece of old Turkish towel is ideal to clean a machine head with, as it can be drawn into the crevices and gathers all the oil and dirt.

Of intermittent mechanisms there are two types, viz.: the cam and star and the cam and pawl, the latter being commonly known as the "finger feed." It is not the purpose of this work to discuss the relative merits of the two methods of moving the film, but merely to give necessary instructions for their adjustment. The adjustment of the Power's, Edison and American intermittent movements are practically the same, so that one instruction will do for all. It is of the utmost importance that there be absolutely no lost motion between the star and cam, while at the same time there must be absolutely no binding. The adjustment to eliminate lost motion between the star and cam is a very simple operation, but few there are who make it right. The cam shaft of the machines named all run in bronze metal bushings, which may be removed and renewed, and they should be just as soon as they become worn. The operation is too simple to require much explanation. To renew the old one, loosen the set-screw which holds the bushing and slip it (the bushing) out and the new one in. With the Edison machine it is best to first remove the gears, so that you may readily get at it. The one on the left-hand end is more difficult, especially in the Power's, since the shaft must be taken out, but even this is readily done. Just examine the mechanism closely before you begin and you will be able to see how it is done. Right here let me caution you. **Don't** imagine you are working on a freight-car or a locomotive. **Don't** go at it with a four-pound hammer, a Stillson wrench and a cold chisel. If something sticks a little, have a little patience and remember that your getting mad at it won't help to any appreciable extent. You may **feel** like going after it with an axe, but while that might cool your temper down it won't improve matters a particle and will probably make them considerably worse. You are working with a delicate piece of machinery and you must proceed gently, else, instead of repairing, you will do precisely the opposite. Motion picture machine parts are accurately made, and if something doesn't come out readily you can pretty near gamble it is for the reason that you are not going about it right. Of course, it may be necessary to use a punch and tap a boxing or shaft lightly, but in such cases one should use a **soft steel or brass punch** or a piece of hardwood. Be very chary about using a tempered punch except for very light tapping. The start shaft runs in bronze metal bushings also, but the holes in these bushings are not central. They are what are called "eccentric bushings," and turning them slightly has the effect of raising or lowering the star shaft in relation to the cam shaft, thus tightening or loosening the star in relation to the cam. Now in making this adjustment it is **absolutely essential that the star shaft be kept exactly parallel with the cam shaft,** and right here is where all but the very best operators fall down. If one bushing be turned more than the other a condition, or its exact reverse, such as is shown in Fig. 37, is produced, though in the picture it is exaggerated.



To take up lost motion between the star and cam, loosen the set-screws which hold the bushings. These screws will be found in the face of the casting opposite the bushings. Now, with a screwdriver, turn the bushings until there is no lost motion in the star when the cam pin is clear of the star slot. **But be very sure to turn both bushings exactly the same amount.** There are several ways of knowing when you have turned the bushings the same, but the three I shall name are simple enough for anyone to carry out successfully. One is to lay a straight-edge across the end of each bushing and with the point of a knife blade make a scratch-mark at one edge of each bushing, extending it on to the frame, as per Fig. 38. When the bushing is turned the marks will, of



course, separate, and with a machinist's steel rule, using a condenser lens for magnifying, you may easily measure just how much you have turned each bushing, or you can, after making the scratch-mark, set an ordinary carpenter's compass open about half an inch and setting one point on the scratch-mark at edge of bushing, make a mark on the casting wherever the other compass point comes. Now by using this latter mark you can tell with the compass when you have turned each bushing the same. Another and better method is to have a pair of small, inside calipers, calipering the distance between the two shafts as near their ends, inside the bearings, as you can get. It will require some little ingenuity to do this, as the shafts are not the same size throughout their length; by calipering the shafts before moving the bushings, marking the measure of each caliper and then measuring for the same increase of measure at each end, you will get it right, assuming that the shafts were parallel to start with. But the best way of all is to make a tool like Fig. 39. It is a half-inch square piece of iron with two screwdriver points held in place by set-screws. With this tool you will move both bushings precisely the same if you are at all careful. If you produce a condition such as is shown in Fig. 37 you will wear both the cam and star face on a bevel as well as cutting the side of the cam, star, star slot and cam pin. You may say, "Oh, it won't be enough to amount to much," but I say to you, there is where you are much mistaken. So rapid and accurate must be the work of the star and cam that they must be absolutely mechanically correct, and this is impossible under the condition shown in Fig. 37. The time is at hand when the best possible results are going to be demanded of the operator. The "picture as steady as a rock house" will be an actuality in the near future, and the operator is going to be expected to produce it. This he cannot do unless his intermittent movement, at least, is in perfect adjustment and condition. The haphazard, "guess-at-it" adjustment of machine mechanism must be abandoned and accuracy substituted instead.

The American machine bushings are a little different from the Power's and Edison in that they are longer and are turned by inserting a pin in holes in their sides. Also they are clamped by short bars instead of by set-screws. Their action is precisely the same, however. The motiograph star movement will be dealt with further on.

The star, the pin of the cam and the intermittent sprocket, especially the first and last named, should be watched and promptly renewed when there are signs of serious wear. In the nature of things, the thicker the star is, other things being equal, the longer it will wear, but as soon as the points wear sharp or the slots are loose on a new cam-pin the star should be renewed. The spurs on the intermittent sprocket wear faster than is imagined, and worn sprockets are responsible for much mischief. Examine these spurs occasionally, **looking at them carefully,** and if one side—the side bearing on the film—is worn concave the sprocket should be promptly renewed. With the finger feed machine the film gradually cuts a slight groove on the under side of the pawls, or fingers. This is hard to detect by looking at the pawls while attached to the machine, and it causes a slight but constant vibration on the curtain. If there is such a vibration, remove the pawls and examine them, replacing with new ones if a groove is discovered. It doesn't have to be a deep groove to make mischief. Remember that every 1-1000 of an inch becomes noticeable when magnified on the curtain. The aperture plate is another thing to be closely watched. You must remember that a very slight variation of the film from the projection lens seriously affects the focus. With some machines using short, pliable tension springs the pressure of the short spring on the film wears a short depression in the aperture plate tracks. When the film passes through this depression, which is usually deepest in its center, there is a decided tendency to "cup," and in any event the entire picture is not exactly the same distance from the projection lens. This is bound, to some extent, to affect the focus. Worse than this, however, sometimes the springs wear one side of the track more than the other or wear depressions at either end of the springs with a hump in the middle. This will cup the film every time, and, if it is bad, affect the focus very much. Plates worn thus should be replaced immediately. In threading, the operator should make it an invariable practice to run his finger around the edge of aperture. Dirt and dust will collect, and a grain of dust the size of the head of a pin will look like a cobblestone on the curtain. A picture fringed with ragged edges caused by dirt in the operator is a standing advertisement of the carelessness or incompetency, or both, of the operator in charge.

(To be continued.)

Evansville, Ind.—John S. Weber is erecting a new moving picture theater on Fulton avenue.

Shelby, Neb.—Jack Rathbun has opened a new moving picture theater.

Decatur, Ill.—John Borden, of this city, has decided to go to Springfield, Mo., and open a moving picture theater in that city.

Geneva, Ill.—Philip Martell, owner of the moving picture theater in the Fargo Building, is making preparation to remodel the building and make extensive improvements.

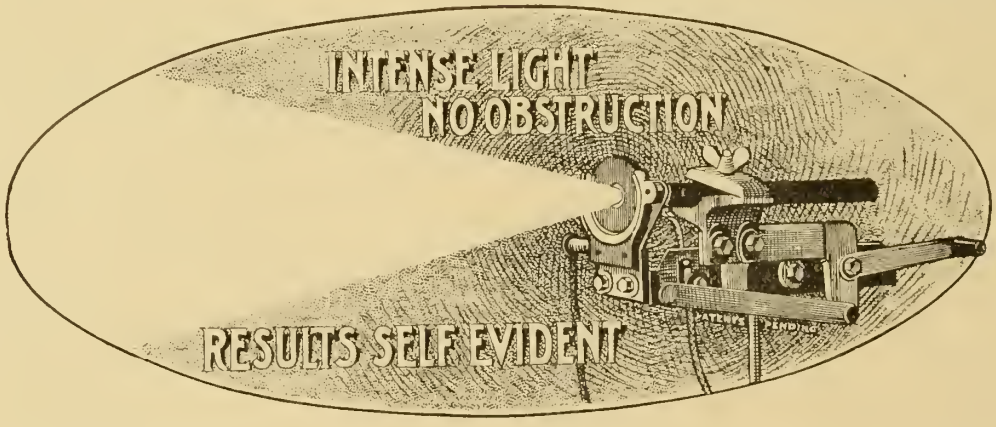
Buffalo, N. Y.—George D. Curtis, owner of the Happy Hour picture theater on St. Paul street, has filed a petition in bankruptcy.

Sedalia, Mo.—Frank Bailey, owner of the Electric Theater, corner of Second and Third streets, has made extensive improvements.

Baker City, Ore.—Wm. Merriman, of North Yakima, Wash., has purchased the Dreamland Theater here, and has taken possession.

"The Bioscope" Annual and Diary for 1909, published by our London contemporary, at 31 Litchfield street, Charing Cross Road, London, is no doubt a useful book to those in the moving picture business on the other side. It has a list of all the cities with moving picture theaters, population and capacity of the hall. There are also lists of companies, a complete directory of the trade, patent and other information, diary spaces interleaved with blotting and a great deal of other matter liable to be valuable to persons doing business in England.

Mr. Carl Bitzer, who conducts a moving picture theater at Sandusky, Ohio, has installed one of the "Hallberg 550-Volt Direct Current Economizers." This machine is a duplicate of the one which was installed about eight months ago for Mr. Charles Reark, proprietor of The Theatorium, Sandusky, Ohio. The saving guaranteed is about 85 per cent., as compared with rheostat control, and the quality of the light is also improved, and there is no heat, as no rheostat is required. Managers and operators on direct current have been looking for a reliable current-saver. The "Hallberg" Economizer is made for all voltages and lamp combinations. When inquiring for price, state voltage, as well as the distance from lens to screen, and the size of the picture should be specified.



TRADE NOTES.

Augusta, Ga.—Jake Wells is making arrangements to open a new vaudeville theater here, which will be known as the Bijou.

Albia, Ia.—Herman & Priesman, of Red Oak, Ia., are making arrangements to erect a vaudeville and moving picture theater.

Ainsworth, Ia.—A. Stapleton has opened a new moving picture theater.

Sioux Falls, S. D.—Fred Becher has purchased the interest of Maurice Jenks in the New Theater here.

Pekin, Ill.—Mr. McClelland is making arrangements to reopen the Dreamland Moving Picture Theater here.

Ottawa, Kan.—J. A. Miler has purchased the interest of A. E. Carpenter in the Airdome Theater and has taken possession of it.

Springfield, Mo.—George F. Olendorf is planning to erect a moving picture theater on Commercial street.

Cincinnati, Ohio.—Mrs. B. Verkamp is contemplating the erection of a moving picture theater at East Walnut Hills.

Germantown, Pa.—Dr. Walter C. Stemping will erect a large vaudeville and moving picture theater here. He proposes to expend about $50,000.

THE FUNNEL ARC BURNER.

In the illustration above is shown an entirely new style of burner for moving picture machines. With this style of burner all the light from crater is thrown on screen through the hole in disc carbon, the crater being formed and maintained on point of pencil carbon through the use of a carbon in form of a disc with a hole or opening centrally located. As there are no carbons to obstruct the light and as the crater is always pointing horizontally towards the screen, it is claimed that fully 40 per cent. more light can be obtained than when using two regular pencil carbons. It is built of the very best materials and a two-year guarantee against imperfections in workmanship or material is furnished with each burner. All connections are made to solid parts, thus making it impossible to short-circuit burner. The burner is manufactured and sold exclusively by The Denison Mfg. Co., Warren, Ohio, and they wish us to call attention to their introductory offer of the first 2,000 burners at half-price, as when these are sold the price will be doubled, and as they do not wish anyone to be disappointed later, have requested us to mention this. We have a letter from the manager of the Luna Theater, Girard, Ohio, warmly endorsing the Funnel Arc Burner.

Observations by Our Man About Town.

Nothing helps to build up the prestige of a paper, whether it be a news or trade publication, than the publishing of articles which carry with them an evident endeavor on the part of the publisher, or editor, to get at the true facts of a matter. Some over-zealous writers, particularly those who are continually reaching for prestige with a stretch that is moved by selfish disregard of sentiment, do great harm to journalism in all its branches. It sows a seed of mistrust that the most conscientious writer finds very difficult to dislodge. These reflections are due to a case of "eating crow" by a moving picture trade publication—and a most humble eating it was, too. Week before last the publication referred to a project of a New York concern in an editorial manner, advising film exchanges "to look twice at their money before spending it on such harebrained schemes" and adding the declaration, "We would sooner throw in our lot with the M. P. P. Co. than be drawn into such a fiasco." This is pretty strong language, such as would lead those to whom it was directed to suppose and believe that the editor who penned it was well fortified with facts gleaned by careful, personal investigation. But—will you believe it?—in last week's issue of the same publication the editor says he was in "error" regarding the matter. He says somebody gave him figures and he was assured they were entirely correct, but he learned after that "it ought to be the most profitable proposition ever put before the film renters" and "instead of taking money from the renters' pockets would very largely replenish the coffers of any film renters in the business." Such diverse expressions of editorial views are disgusting. The apology offered is both the most humble and nonsensical of the times in journalistic work. A man who is willing to unreservedly acknowledge a fault or mistake deserves credit, but widespread as the newspaper writer may make such an acknowledgment, he cannot blot the scar that is left by neglect to get at the truth. Reporters are very frequently imposed upon and the transgressions made in news columns are frequently overlooked on that score, but when a man who edits a paper accepts statements from another and without trying to investigate them as to accuracy becomes the spokesman of the sentiment, it is about time he vacated his chair.

* * *

Well, September is here. Any improvement in business? Are the manufacturers producing more pictures? Have the exchanges secured more customers? Is there a big increase in the number of exhibition places? These three questions can be answered in two words, "Not yet." To these may be added, "but soon," and to put on another extension, "none too soon." September has been awaited with impatience and anxiety in many quarters. The exhibitors who closed their places in the cities and towns and had no locations at the Summer resorts have been awaiting the coming September with suppressed emotion several weeks. Now that it has arrived they are in a measure relieved. You will note the statement "in a measure." The turn for the better is slow to date. The weather is not just the thing yet. In this city there have been numerous reopenings during the past week. There has really been no business, as the term is generally accepted, but everybody is hopeful. This city will probably be the last to feel the return of business for two reasons: First, the Mardi Gras week at Coney Island will be a big drawing card. If it does not pull the people from the picture houses in Manhattan and Brooklyn, it will certainly do something to the picture houses on the Island. And then, the next week, the Hudson-Fulton Celebration starts. The latter, of course, will be an attraction of far greater magnitude than the other, but the pictures will have no easy running until both have closed, so that picture men must not blame the pictures, the weather or the people if business is not good in Greater New York during the first month of the season. Visitors brought to the city by the big event may patronize the houses liberally, but the conservative men in the business fix the second or third week of October as the true start of the predicted revival.

* * *

The announcement that Dwight McDonald, Esq., had tendered his resignation as general manager of the Motion Picture Patents Company came as a thunderbolt to many. It may be said that it was wholly unlooked for by the trade. It is known, however, that several weeks ago Mr. McDonald stated that his mission as organizer and systematizer of the Patents Company office had been fulfilled and he felt that the time was near at hand when he could gracefully give up his office and resume his practice at law, which would be far more remunerative than his position with the Patents Company. The statement is a plausible one and discounts to no little extent the rumors that have been set afloat that the resignation was due to internal dissensions and a spirit of antagonism that is said to have existed against Mr. McDonald among the film exchanges of the West. Whatever truth may be behind these rumors there can be no doubt that when the Patents Company started out Mr. McDonald's position as its general manager was a most unenviable one. It is safe to say that among the film exchange men and the exhibitors there were few at that time who mentioned his name with respect. The two dollar license fee was looked upon as his creation, he was called a tyrant and the champion of aggrandizement. If half of what was said of him reached his ears and he is at all sentimental he must have lost a great amount of sleep. Whether he did or not, he always "came up smiling." It is not intended here to make a hero of "Mac," as he is familiarly called by many picture people, but to accede to him that to which he is entitled. His position in the Patents Company was one which naturally, in some way or another, engendered hostility to his actions or motives. It was an administrative position which required at times qualities that Mr. McDonald demonstrated he possessed. No one in an administrative position, outside of, possibly, Solomon, has satisfied everybody all the time, and there is even a suspicion connected with Solomon's record on that score. Of course "Mac" was not Solomon, nor was he Job, but I have been in his office when I could plainly see that he wished he had the latter's patience. As the score board reads there were no rumors in advance that Mr. McDonald would soon relinquish his duties as general manager involuntarily; his resignation was not asked for; the acceptance of his resignation by the Patents Company is framed in terms of confidence and esteem; wherefore, then, has anyone the right to assume that what Mr. McDonald declares to be his reason for resigning is not true? All such insinuations appear to be not only uncalled for, but entirely unjust.

* * *

To the close observer it must be apparent that the affairs of the Motion Picture Patents Company have settled down to a routine basis. The business involved may now be termed as practically clerical—a matter of bookkeeping. All intricate problems can be handled as they have in the past by the legal departments associated with the company, so that the position held by Mr. McDonald really became superfluous. This is not said with any discredit to him, but in confirmation of a statement made by him several weeks ago that the routine of the business had been systematized and his mission had been fulfilled.

* * *

Intimations have been made from time to time in these columns that if those most interested did not put a little ginger in their movements the film exchanges as well as the exhibitors would receive a shock from the direct current of business. The same intimation is again made. During the past month or two some extraordinary steps have been taken by people engaged in the film rental business. It was thought at the outset that gradually the manufacturers would become, to an extent, direct renters to the exhibitors. Developmens of the past two months, however, show another condition of affairs. Film exchanges are extending their holdings of sites and arranging for shows that will ultimately cripple the smaller exhibitors in the vicinity of their houses. The plan that was adopted by the straight vaudeville houses several years ago in publishing a schedule of the appearance of each vaudeville act and the running of pictures has not been adopted by these new picture houses. It is an attractive scheme. Some of the schedules make one hesitate in speaking of the places. It is difficult to determine whether it is a picture of a vaudeville house. The vaudeville business has now been arranged so that the best of talent can now be secured by picture houses, especially those charging 10 and 15 cents. The close of the coming season will be awaited with great interest. The outlook appears to be this: There will be a large falling off in the number of exhibitors; those having the capital will practically be in competition with the film exchanges that are becoming direct exhibitors. Then comes the question: What will the manufacturers do? There cannot be the same number of large exhibition places as the existing number of small and large places, consequently the demand for subjects will drop. This view is not concurred in by some of the exchange-exhibitors, who claim that the greater the number of large exhibition houses the greater will be the demand for new subjects; only subjects fresh from the camera will satisfy the patrons. That may be so, too. Is there any line of business that presents more intricate problems, more varied forecasts and more new developments than the moving picture business?

ON THE SCREEN.

By "Lux Graphicus."

The September number of the Edison Kinetogram pleases me very much, for I perceive in it some distinct marks in the progress of moving picture making, which are entirely consonant with my view of how things should be. Readers of this column during the six or seven months of its appearance in the World, will bear me out when I say that I have strongly urged the employment of qualified writers for moving picture dramas, stories, etc. Over and over again I have protested against the practice of advertising for these things, on the ground that such a course only attracts the illiterate, the uninformed and the stupid; and that, therefore, the film makers cannot possibly get the best selection of work.

* * *

Then again I have protested against the absurdly low prices offered for film stories. I have pointed out that five or ten dollars cannot buy the best efforts of a man's brain. Since I started this crusade quite a change has come over the spirit of the scene. One film manufacturing company has engaged the services of a noted writer, and others show a distinct disposition to encourage the best talent instead of only the cheapest. In the last few months the days when the Clyde Fitches, the Augustus Thomases of the period will write for the moving picture stage have been brought appreciably nearer.

* * *

For this consummation most devoutly to be wished, the future historian of the moving picture will probably ascribe some credit to the Edison Company. I have read each of the three numbers of the Kinetogram with real pleasure. They show me that the company, or the officials down at Orange responsible for the publication, are thoroughly alive to the upward trend of matters. Each of the numbers contain something new, stimulating and fresh, and the September number to my mind, as I have already hinted, is not the least notable in its spirit of progressiveness.

* * *

The Kinetogram, in fact, is accentuating the revolution of the economics of the moving picture stage. Last month it told of the engagement of a celebrated actress, Cecil Spooner, by the Edison Company. Now we have an intimation that such gifted writers as Miss Carolyn Wells and Mr. W. E. Townsend are writing the stories. Page three of the Kinetogram of September gives the cast of characters of the play called "Ethel's Luncheon," written by Miss Wells. Page nine gives the cast of characters for a dramatic story by Mr. Townsend, entitled 'Little Sister." There are brief biographies of both writers in the bulletin. And from what I have read, much good work is expected from both of them in the future.

* * *

I shall look with the keenest interest to both these stories, which, for the first time in the history of the moving picture stage, are admittedly acknowledged to be by practiced dramatists and story writers, and I shall tell the readers of the World what I think of them. I am quite prepared to be agreeably impressed. Finished work, the work of a master, always impresses, no matter what its nature is.

* * *

Now where one company leads, others are sure to follow. The example set of engaging better talent is bound to be imitated if other manufacturers are determined to keep in the running. At the risk of wearying the reader with my views on this subject, I would like to quote from this column something I wrote on the subject of moving picture plays in March last. Here is what I said:

* * *

"But better times are surely at hand. The critical writers in the theatrical papers are saying unkind things about the silent plays and their producers. They are often plotless concoctions badly staged. They begin nowhere, and they finish in the same place. If you doubt me read The Dramatic Mirror and similar publications. Week by week they accuse moving picture producers of ignorance, ineptitude, and plagiarism. No business conducted on such lines can hope permanently to thrive and prosper. Its only hope lies in its intrinsic good qualities.

* * *

"Good writers, scenic artists, producers, and photographers are vital to the production of good moving photographs. Have we got them? An answer to this question lies buried in the criticisms that are printed weekly in this and other journals. Ten dollars WON'T, CAN'T buy a good moving picture play—nor even a good idea, sketch or scenario. People can dispose of their brain-work at more profitable rates. They can make more money out of starting a new religion, or peddling. Far easier work than 'writing for the stage.'"

* * *

The above did not please everybody. The gentleman at No. 1 Madison avenue erroneously accused me of saying that film makers did not know a good story when they saw one; other persons murmured "sour grapes." But that I was right is proved by the fact that in the Kinetogram for August and September the Edison Company admit the necessity of employing none but the best talent for the writing part of the work, and they do themselves credit and set their competitors a lead by adding to their staff such gifted craft-people as Carolyn Wells and Edward W. Townsend. Decidedly the spirit of progress is in the air, and we may look, no doubt, for yet more important developments.

TRADE NOTES.

Levi & Co., incorporated, 24 Union Square, New York City, hand us their newest catalogue of perfection song slides. This is a list of 54 subjects which are popular with moving picture audiences and will no doubt meet with great success during the present season. Levi & Co. are laying themselves out to do thorough justice to the illustrated song slide, and their work shows continuous improvement.

The Golden Gate Film Exchange, San Francisco, Cal., is a new independent exchange which is handling new films not previously shown in San Francisco. They have arranged with the Crescent Amusement Company, of 30 East Twenty-third street, New York City, of which company Mr. Pease is manager, to represent them in the East as buying agents. They propose to release from 9 to 12 reels per week, and every picture sent from the East will previously be examined by Mr. Pease. Mr. Lesser, the proprietor of the Golden Gate Film Exchange, has been in the business for over two years, and has engaged the services of a manager who thoroughly understands the exchange business in all its branches. Mr. Lesser is at present in the East and is keeping an open eye for the latest novelties. His first purchase of film in New York City was 19,000 feet of film.

The Crescent Amusement Company, 30 East Twenty-third street, New York City, have been appointed Eastern purchasing agents for the Twentieth Century Optiscope Company (Chicago), the Ante-trust Film Company (Chicago) and the Michigan Film Exchange (Detroit).

In the review of a film elsewhere we allude to the fact that the Essanay Company have adopted the time honored name of "Jones" for their comedy characters, and we also point out that the Biograph Company have, we think, a prior right to the use of Jones. Now we perceive that our excellent friends, the Selig Polyscope Company, are also calling their comedy characters Jones. We venture to suggest a little alteration here. Let the Biograph Company stick to Jones, the Essanay Company take the name of Brown, and the Selig Company, Robinson or Smith. Then we shall not have confusion in regard to the names of the characters.

The latest addition to the brokerage branch of the trade is the International Film Company, who on Monday, the 23d inst., entered into this field. It is the intention of the International to conduct business along general brokerage lines, that of buying and selling films, machines and parts, tickets and general supplies. They are now settled down in their new quarters at 110 West Thirty-fourth street, and extend a cordial invitation to the trade to call on them.

Charleston, Ill.—Richter & Katz are making arrangements to open a new moving picture theater here.

Allegan, Mich.—Will McClelland has bought the interest of his partner, Harry Kolloff, in the Star Theater and will continue the business alone.

Taylorville, Ill.—Dr. W. H. Hauser has sold the White Palace Moving Picture Theater to F. A. Rahmeyer, of Litchfield.

Baltimore, Md.—James W. Bowers was granted a permit to build an addition to the building, 932 West Baltimore street, and convert it into a moving picture theater.

IMPORTANT MEETING OF INDEPENDENT FILM RENTERS IN CHICAGO.

A meeting of the independent film renters, called by the Independent Film Renters' Protective Association, was held in Chicago, Thursday, August 26, at 6 o'clock p. m., in the offices of William H. Swanson & Co. Some thirty exchanges responded to the invitation. Temporary officers were elected: Max Lewis, of The Chicago Film Exchange, chairman; Maurice Fleckles, of Laemmle Film Service, treasurer, and T. E. Powers, of Columbia Film Service, secretary. The object of the meeting was to accomplish a general betterment of conditions of the trade and establish an organization with the purpose of supporting the manufacturing of American films. The trade demand American subjects and **good** American subjects and the organization would meet this demand. This fact had even been recognized by several outside parties who were willing to invest considerable capital providing a satisfactory guarantee would be given of co-operation from the independent film exchanges. A model plant of 20 acres was in prospect and no expense would be spared in order to secure an output equal, if not superior, to anything in the country. The aim of the meeting and purpose of the organization would be to place the independent films on a basis of quality above the average output of the trust.

The meeting formulated the plans of organizing a stock company, paid up capital at least $50,000, stock to be offered for sale by subscription among independent manufacturers, renters and exhibitors, limit of subscription $5,000 per individual. This organization, which will be called the United Film Manufacturing Company of Chicago, will promote the manufacturing of American independent films and projecting machines and absolutely guarantee a market for American films of quality. A board of censors will be appointed and every film approved by the board will be guaranteed a liberal sale. In this way a superior film supply would be guaranteed and the independent manufacturer would be in a better position to meet a heavy expense in order to secure a first-class film. He would also be compelled to use his best facilities in order to meet the requirements of the censor board, that would not accept anything but the very best. The meeting resolved to call a general convention on the 11th of September at the Sherman House, where the details and full plans of the proposition were going to be presented for a general assembly of the independent film renters all over the United States of America. A committee on by-laws was appointed, with W. H. Swanson, M. Fleckles and Luke H. Mithen as officers, to construct the plans of the meeting. An organization committee of ten was appointed to secure universal attendance of the convention. J. W. Morgan, of Joplin, Mo., was elected chairman. Thirty-five thousand dollars was subscribed on the floor and $1,000 was put aside as entertainment fund for the convention.

The Brayton Manufacturing Company, Chicago, report a growing demand for their high grade advertising slides from up-to-date exhibitors and merchants. The stock advertising slide so much used in the past, is being relegated to the junk heap and its place is being taken by the Brayton slide, made for each individual advertiser. No two of these slides are made exactly alike; therefore, two or more merchants selling the same line of merchandise may have slides entirely different in design and wording. The slides made by this company are cleverly designed and illustrated, therefore meeting with approval of both exhibitor and merchant, for in the first place the exhibitor must please his patron and this is impossible with poorly made slides, those with stock borders and stock phrases. Secondly, the advertiser is awake to the fact that if he wishes to impress the public favorably he must use a medium which pleases. The Brayton Manufacturing Company are working along these lines and are meeting with unusual success.

Hailey, Ida.—A. R. Kolls has sold his moving picture theater to W. A. Soule.

Saybrook, Ill.—J. C. Plasket has opened a new moving picture theater here.

Rock Port, Mo.—Rundle Brothers have opened a new moving picture theater in the Lewis Building.

Cairo, Mich.—Geo. W. Wilson has purchased the interest of Geo. Phelps in the Airdome Theater and is now in charge.

Saybrook, Ill.—Mr. Plasket, of Boswell, Ind., has opened a nickelodeon in the Grapes Building here.

Evansville, Ind.—Architects Willis & Ingle are preparing plans for the remodeling of the Colonial Theatorium, on Main street.

MAURICE FLECKLES,

General Manager of Laemmle Film Service.

The big working machinery of the Laemmle Film Service with numerous branches all over the United States of America, is now in the capable hands of Maurice Fleckles, representing Carl Laemmle during his travels in Europe. Mr. Fleckles is a fixture in the Laemmle Film Service and his association with the firm originated from the very day he and Carl Laemmle went out together to get a location for an office in Chicago. Being a man of exceptional ability and a most genial, pleasant personality, Mr. Fleckles has to great advantage held the position of general manager for the Laemmle amusement enterprises for a period of years. Previous to this position Mr. Fleckles had been for several years connected with various photographic and art societies and has a lifelong training in photography. Mr. Fleckles is an optimist and takes life from the rosy side. He always sees the humor of a thing when others despair. Always a genial smile, always a friendly shake—that's Maurice Fleckles. By the way, he is a brother-in-law of Carl Laemmle, and Carl Laemmle is no pessimist. Mr. and Mrs. Carl Laemmle are now in Wurtemberg, Germany, accompanied by Mrs. Fleckles, and enjoying "das alte Vaterland" very much.

MOTION PICTURE EXHIBITORS' ASSOCIATION OF PENNSYLVANIA.

The regular stated meeting of the Motion Picture Exhibitors' Association of Pennsylvania was held August 25, Odd Fellows' Temple, Broad and Cherry streets, with President Bennethum in the chair. The minutes of the previous meeting were read and approved, after which several applications were read and acted upon. After the paying of dues and the transaction of all other business, there were several remarks and suggestions made for the good of the Association. The Association is rapidly increasing, taking in several new members at each meeting and receiving communications from exhibitors from all parts of the State with the assurance of their co-operation in any fight to adjust any unfair legislation which may affect their interests. The initiation fee is $10, and the dues 50 cents per week; $5 to accompany application, balance when elected a member. Application blanks will be forwarded to any exhibitor in Pennsylvania on request to secretary.

GEORGE H. ROTH,
Secretary.

818 West Erie Avenue,
Philadelphia, Pa.

Coming Headliners.

FIRST AIRSHIP CROSSING THE ENGLISH CHANNEL (Gaumont).

A film of unusual interest will, in a few days, be released by George Kleine—a Gaumont picture of Bleriot in his monoplane crossing the English Channel. On Sunday morning, July 25, the English Channel was crossed for the first time by a heavier than air machine sailed by M. Louis Bleriot, the well known French aviator.

Numerous other aeroplanes failed in the difficult task, among others Hubert Latham, who made two attempts in his monoplane Antoinette VI. and VII. In the first attempt the monoplane subsided into the water after some six miles out. The second attempt was more successful and the aviator almost reached the pier at Dover when his motor gave out and the machine was hurled into the ocean. Both times the Antoinette floated like a big seagull on the surface of the water and the daring aeronaut escaped with only a few bruises. The following cable was sent from a Paris correspondent, which gives a fair idea of the character of this remarkable picture:

"The firm of Gaumont has been extremely alert and enterprising in obtaining views of the recent first crossing of the English Channel by a flying machine, and has secured a couple of reels which are unique. Latham is seen in his experiments, and his start for Dover from Calais. As is known he fell in the sea, and the next views show his return to Calais in the French torpedo boat which picked him up, and then the tug bringing in the wrecked aeroplane, which is seen from different positions, with Latham dressed in the clothes loaned by a sailor. Then follow the first trials of Bleriot at Issy-Moulineaux, near Paris; his flight near Calais, and then his departure across the Channel on Sunday last. These views were taken at 4:30 a. m., and are a splendid piece of photographic art. They were on view in London on Monday night, so that Bleriot saw them himself at the Empire, where he was an honored guest. He returned to Paris on the Wednesday at 5 o'clock, and at 8:30 that same evening I witnessed a public show of the film describing his triumphant entry into that city. The reels have already been despatched to America."

THE GRAY DAME (Great Northern).

In taking up the strong vein of detective romances with which the name of Sir Arthur Conan Doyle is associated, the Great Northern Film Company show considerable shrewdness, for the doings of Sherlock Holmes and his miraculous success in unraveling apparently insoluble mysteries appear to have struck the imagination of the world, and especially the juveniles, for all time. Mention Sherlock Holmes and the mind instantly conjures up murder, mystery, confusion and finally happiness, due to the master mind of Baker street, London. We know Baker street, London. It is the home of many modern curiosities of intellect and Doyle wisely chose it as the home of his star detective. But to the splendid story illustrated in the latest Great Northern film: There is a legend in a noble English family, that when the Gray Dame, a respectable family ghost appears, then the eldest son of the house dies. This paves the way for an ingenious plot on the part of a visitor, who sees, it is to be supposed, early possession of the title and estate by the removal of father and son. Well, the Gray Dame appears, the lady of course being the conspirator, dressed up for the occasion. In this manner the death of the old lord is assured. Then the son is similarly attacked by this Gray Dame, who has discovered secret doors in the castle. In this dilemma, Sherlock Holmes is sent for, and he also discovers the secret doors. But in doing so he discovers too much, for the Gray Dame outwits Mr. Holmes, and at a very critical moment precipitates the detective into a subterranean dungeon, where presumably he is to rot to death. The resourceful Holmes, however, gets busy on the walls, discovers a secret door which opens, and so regains entrance to the castle. Disguising himself as the son of the house he awaits the next appearance of the Gray Dame, who is considerably surprised when paying her visit, to be attacked, held and unmasked by Holmes and the servants. The culprit is presumably marched off to prison and happiness restored in the castle.

The story is full of exciting movements, and the plot is worked out with decision and sureness of attack. There is not a lingering moment in the story, which moves rapidly, tensely and convincingly, as all detective stories should. Above all it is exceedingly well acted and then it has been very nicely set and mounted. The furniture of the castle, the uniforms, the carriage and the horses, everything, in fact, are provided to give the romance an aspect of veri-similitude. Yet again, as we watched this picture, which is a very fine piece of photographic work, we found our unemotional selves being carried away by the excitement of the story. And later when we told a small boy of nine what we had seen, he clapped his hands and said, "Oh, I wish I could see that picture." We have no doubt a similar reception awaits this latest Great Northern success at the hands of the public.

The other Great Northern releases, besides the feature film, "The Gray Dame," noticed elsewhere, comprise a diversified series of pictures which will surely please this company's innumerable patrons throughout America. In a Swedish scenic subject, "Norrkobing," we were attracted to some very fine renderings of water in rapid motion. The forms of the waves, and the colors of the liquid were excellently shown. We think that the photography of waves in the moving picture camera offers fine scope for interesting work. Then there is a delightful comedy subject of "The Henpecked Husband," who is scorned by his wife for surreptitious smoking. So he goes to his club and hatches a plot, whereby he bravely rescues his wife from the fierce attacks of two of his fellow clubmen. By these spurious attempts at bravery he restores himself to the good graces of his wife, who gracefully allows him to smoke in future. Unfortunately, however, at the moment of reconciliation she discovers in hubby's coat pocket an article of feminine attire, so all her old antipathy to hubby revives and the picture ends by the termagent soundly whacking her spouse. God forbid that we should have a wife like that!

"The Witch and the Cycle" is a very fantastic picture which is bound to amuse and delight an audience. A witch appears to a cyclist, and apparently some unpleasant remarks pass between them, for presumably through the influence of the witch the cyclist's machine changes into all sorts of funny things in the way of wheeled vehicles, and finally he has the mortification of seeing his bicycle annexed by a pretty girl, who rides away on it. And here he awakes, for he has been dreaming by the roadside. This film is full of ingenuity in the way of trick work.

"A Shell" is the story of a discharged workman in a shipyard. He goes insane and then takes revenge by seeking to blow up the ship. He is discovered in his nefarious work, takes flight in a boat and as the result of a hand to hand conflict in the water, is drawn ashore more dead than alive. He dies in his wife's arms. So death reconciles all things. This is a short film of great dramatic power which will please all lovers of strong fare.

These releases of the Great Northern Film Company show that the company has prepared itself for the Fall trade with some magnificent subjects.

Rockville, Ind.—Lewis Hayes, of this city, will open a moving picture theater in Cayuga.

Philadelphia, Pa.—Ladel & Co. will erect a moving picture theater at 1209 North Fifty-second street.

Lebanon, Ore.—R. Kuhn is making arrangements to open a new moving picture theater here.

Albany, N. Y.—The Deimling Amusement Company has been incorporated wtih a capital stock of $10.000. The incorporators are: Charles Deimling, Rowe Deimling and Henry Deimling, of New York City.

Comments on the Week's Films.

MY WIFE'S GONE TO THE COUNTRY (Essanay).

The moral of this story, if moral there be, is: When you see your wife off to the country, be sure that she has her railroad ticket with her or sufficient money to pay for one, otherwise she may come back at an awkward moment, as did the heroine of this highly diverting Essanay film. But to the story proper. Mrs. Jones—by the way we suggest to the Essanay Company not to call their comedy characters "Jones"—the Biograph Company have already done so. Well, Mrs. Jones makes up her mind to go to the country. Jones sees her to the depot, and when she has disappeared in the train he dances a fandango of delight. We see the lady in the car making herself very objectionable with all her packages and we leave her for a time. Jones, good man, in his new found freedom decides to have a good time, so he starts in drinking. He goes to the theater and with two friends takes a couple of the girls for an auto ride and finally to his own home. Meanwhile how fares it with Mrs. Jones? Called upon for her railroad ticket she has not got one, nor any money. She unwisely entrusted her pocketbook to her husband. So the poor girl is fired from the train and painfully makes her way home, just at the moment when Jones is preparing to entertain his lady friends and male cronies. Of course he has to let Mrs. Jones in the house, but before doing so he hides his friends. Equally of course the guilty four are discovered by the irate Mrs. Jones. The story ends by the quartette being fired and Jones getting a good drubbing.

The Essanay Company have worked out this humorous sketch, for such it is, with great skill. It excited great laughter on the occasion when we saw it. Then again you have the symphonic accompaniment of the familiar song running through the piece—a clever stroke which prepares the audience for something to laugh at. The acting throughout was excellently good, and the photographic part well done. Especially comical were those parts of the film which showed the intruders in the Jones' house in their various places of hiding. They looked supremely uncomfortable. We congratulate the Essanay Company on having produced a highly diverting film which we think will be popular.

THE LITTLE STREET SINGER (Pathe).

Here is another film that pleased and charmed us by its simplicity of theme and the beauty of its treatment. It is briefly the story of two little French peasants, who start out to earn money by singing in order to support their mother. They are blessed by the curé, and in their wanderings are fortunate enough to attract the attentions of an old man who teaches them how to sing. So they go; and in a cafe, their efforts are rewarded by the richly dressed pleasure seekers. Then they return home with the money they have earned, and the mother in her gratitude showers blessings upon the old man who taught them the means of getting a livelihood. Nothing can be simpler. But how naturally all this was acted! It looked just like life itself. There was no effort, no declamation, the various characters just went through their parts without apparent effort, and yet at the same time with sureness of conviction. The scenes of the film gave Messrs. Pathe an opportunity for producing a series of very beautiful pictures in color. Indeed, in the latter respect we have not seen a better or more satisfying polychromatic rendering on the screen. On this point alone we look upon the "Little Street Singer" as a masterpiece of stage coloring which should be seen and studied by others who are seeking to produce illustrated song slides and moving pictures with coloring that appears both natural and artistic. "The Little Street Singer" was popular with the audience and must be written down as another Pathe success.

AN AWAKENED CONSCIENCE (Gaumont).

Aside of its interest as a story and the acting qualities of the film, "An Awakened Conscience" is of interest to us in respect of the fact that it is one of the finest pieces of monochrome photography that we have seen in a moving picture theater. Well illuminated and accurately exposed, the positive is a perfect rendering in pure blacks and white with the most delicate intermediate tones. The effect of the picture on our minds was that of an extremely fine platinum print which, as those familiar with the technique of photography quite understand, is the high water mark of printing in monochrome. So we would like any reader who wishes to have our opinion as to what constitutes a good monochrome moving picture to look at "An Awakened Conscience" if they get the opportunity.

The story is simple and convincing. A young French peasant goes to Paris, becomes the author of a successful play and springs into fine society. His old parents come to call upon him but are repulsed. Hearing of their straits, however, he boldly introduces them into his fashionable circle, where to his honor and to the honor of his companions, the old people are cordially received and made much of. So everything ends happily. Not much of a story but very affecting and cleverly worked out. We admire the magnificent bearing of the handsome men and women of the salon scenes of this film; and then again the little scene where the author comes to the front of the stage and bows to the delighted audience is admirably done. But the entire production of this delightful film reflected credit on all concerned. As we have said, the photography of it is superb, and the rehearsing, the acting, etc., are irreproachable. We think "An Awakened Conscience" a very strong Gaumont success.

MILLS OF THE GODS.

A Biograph picture which opens with a love complication that threatens to make a number of people permanently unhappy. The housemaid loves the young author, the young author loves the daughter of his landlady and the chore man loves the housemaid. From this circular bunch of trouble the gods are expected to grind something that shall satisfy them all. The star part is played by the housemaid, and her love and sacrifice are much the tenderest and most convincing features of the picture. It is none the less effective that her passion is hopeless. Her secret presentation of money is well done and her plea to the editor regarding the rejected manuscript was effective. It is not the first instance that the love and sacrifice of a woman have brought success to a man. Perhaps this picture is all the more convincing because it is true to life. The acting of the young author is perhaps quite as good in a way, but it lacks the decision which characterizes the young woman's work, and for that reason is, in a degree at least, much less satisfactory. That the housemaid should finally accept the former chore boy is inevitable, and in that the mills of the gods perform their grinding with precision. The other characters are merely accessories and fill the otherwise blank spaces. The photography of this film is quite up to the standard of the Biograph studio in definition and tone values, but apparently the photographer has been sitting at the feet of Dunkoop. Some of his figures tower almost up to the ceiling in their heroic size. But they are still clear, and that saves them from descending to mere silhouettes. The picture will rank among the best the Biograph has offered.

"The Professor's Dilemma."—A Pathe which has for its motive the same idea that was recently developed by an American house. A music professor is invited to attend a musicale, but has no suitable dress suit. A gentleman enters an artist's studio to have his portrait painted and they induce him to assume the pose of a Roman hero, while the professor takes his discarded dress suit and goes to the musicale. The gentleman later goes and wreaks vengeance upon the frightened professor, to the great amusement of the assembled guests.

"A Hypnotic Wife."—A Pathe which might be funnier if certain parts of it were developed more forcibly. The scene of the big cringeing husband is funny enough and when his sturdy papa appears at his summons the incongruity between him and the little wife is funny. Later the wife learns hypnotism and succeeds in landing the giant papa in an insane asylum where to calm his ravings he is placed under the shower. The odd association of ideas is the basis of the fun in the picture, not what the characters do.

"The Evil That Men Do."—A Vitagraph Western drama which illustrates some very startling machinations that lead to murder, the accusation of an innocent man and the conviction of the real murderer by a Chinaman. There is a love story connected which shows a young woman in agony over a mesalliance. But the difficulty ends happily for her afterward. The principal interest attaches to the acting of the Chinaman, which is true to life. The hesitating way in which he moves and the effort required in making up his mind, with the natural or assumed Oriental imperturbability are all interesting and mark a distinct departure from the ordinary acting of such parts. While the other actors are good, and the murderer is as villainous as one might wish, it must be admitted that the Chinaman outshines them all and makes a rather commonplace subject notable by his truthful characterization. The story is plainly told. There is no hesitation and no question about what it means from the beginning to the end. The lighting in nearly the entire

picture is adequate, dispelling the mysterious dimness and heavy shadows which have sometimes marred Vitagraph subjects. The picture is entertaining and when the wedding occurs in the court room the audience almost invariably breaks into applause.

"An Emperor's Generosity."—The French are as fond of deifying Napoleon as they formerly were of ascribing to him all the monstrous attributes which they could find. This little sketch from the Gaumont studio is supposed to represent an affair in which Napoleon showed a generous trait. Discovering one of his guard asleep he reads a letter which the young man has written to his mother. Instead of ordering him shot for neglect of duty he puts money under his hand and then bids him write to his mother that he has been promoted to captain of his guard. This little bit may be true to life. The emperor was a man of such varied and whimsical impulses that this is not impossible.

"The Horse and the Haystack."—A Gaumont which illustrates a horse that devoured a haystack and had his vigor so increased that he rushed through the most intricate evolutions hauling a heavily loaded carriage behind him, dodging in the most astonishing manner all sorts of obstacles and obstructions. The film is interesting because of this exhibition of speed and mysterious turns and twists without spilling the occupants. Finally when the outfit comes to grief it is on level ground and the horse is merely detached from the rig. The film is clear when the rapidity of motion is considered. In nearly its entire length it is sufficiently clear for the figures to be distinguished, notwithstanding the unexpected dashes and turns made here and there.

"The Patience of Miss Job."—An Edison picture which has two sides, depending upon one's point of view, which may be one way or another, depending upon personal attributes. The lover of boys, no matter what their natural proclivities may be, will see in it a confirmation of their oft repeated assertions that every boy has good in him. While those who incline to the opinion that boys are naturally bad will still use the arguments presented in the picture to enforce their claims. And the patience of the much abused Sunday school teacher is good to contemplate. The boyish pranks are naturally acted, and the loving efforts of the teacher win sympathy by their long suffering persistence, and when she finally conquers the boy the audience rejoices with her. The chief interest in this film lies in its fidelity to life, its appeal to humanity. For this reason it cannot fail to please.

"Dashed to Death."—An Edison picture which makes one sit up and take notice when the automobile race begins, and when the Duke's machine plunges down a precipice, exploding and taking fire as it goes, enveloping its occupant in a blinding cloud of smoke and steam, the action is so natural that it seems as though the accident actually occurred. The tangled mass of wreckage at the foot of the cliff which presumably contains the mangled body of the duke is sufficiently realistic to satisfy the most exacting critic. The race itself is exciting and so good is the acting that it is possible to read the thoughts of the occupants of the two machines by the changing expressions of their faces. Incidentally the disposition to seek empty titles and crumbling castles that come with foreign husbands and the too frequent results are graphically illustrated. The action is very spirited. Of that there is no question, and when the athletic American overcomes the Italian duke the audience becomes enthusiastic. It is needless to add that the American gets the girl he wanted finally, which supplies a pleasant outcome for an unpleasant situation. Technically the picture is quite up to the Edison standard, even the swift moving automobiles being reasonably clear and sharp. Too much clearness when an object is moving swiftly makes it appear unnatural, almost to the point of stillness. A little blur adds to the appearance of swift motion. In other words, it helps to make them go. This picture tells a good story in a convincing way, and it is satisfactory when seen upon the screen.

"Making Bamboo Hats."—A Pathe educational picture illustrating an important industry in India. The entire process of manufacture is shown, from selecting the bamboo as it grows to the finished hats which cover many acres of ground as they dry in the sun. It is an interesting and instructive addition to Pathes' series of industrial subjects.

"A Bill Poster's Trials."—A Pathe comedy, illustrating the experiences of a bill poster whose pictures suddenly become animated and make life interesting for him. He gets several beatings, is drenched with a hose and tormented by boys, hits two officers with his paste brush and as a result lands in the police station. The situations are funny because unexpected and never fail to raise a laugh.

"The Conspirators."—A Kalem picture which utilizes a supposed South American revolution for its setting and with it entwines a love story which is based upon the infidelity of a wife in the marriage relation. The story is interesting and the acting is good, with actors who take advantage of and develop every possible dramatic situation offered by the author. With revolution, death and marital infidelity there should be enough to thrill the most exacting in this particular and that is what the picture does. The private secretary and the wife of the general, who are guilty of illicit love, receive their punishment when a bullet intended for the general kills the secretary. Then the general learns the truth regarding the relations of the two people whom he loved. The picture closes with the wife weeping over the body of the dead secretary and the general in agony at having discovered the truth. The story is so well told that the realism is almost too strong in places, while in others it is not so serious. As a whole the picture is to be commended.

"The Dyspeptic's Double."—An amusing Kalem picture which makes a rich man afflicted with dyspepsia the hero of a strange adventure that restores his appetite and forever prevents the recurrence of the disease. But it must be confessed that the method will not become popular with dyspeptics. They will scarcely want to be arrested and sent to the rock pile for ten days to recover their relish for food. But that was what occurred in this instance, and while it was effective and there was not the slightest indication of any recurrence of the malady, the nature of the cure will forever prevent it from becoming general in such cases. The tramp with whom the millionaire changed places had the time of his life for that ten days, and so did the millionaire. The tramp got kicked off the place when the millionaire returned, but the millionaire himself was welcomed with much rejoicing when his identity was discovered and afterward there was much amazement at the improvement in his appetite. And when he waved the physician aside it was proof that his cure was complete. Photographically the film is good, and the acting is well done.

"A Strange Reunion."—A Phoenix picture which may tell a good story, but the story told is open to question. The desertion of a wife and baby, the struggle of the mother to maintain herself and little one, the death of the baby and the meeting of the husband and wife when he was driven into the house by the police who wanted him for burglary, form a chain of events upon which to hang a melodramatic picture, and the author has done it. But the objection frequently urged before, the tendency to a funeral is quite as marked here. The picture is in reality a temperance sermon, but one doesn't always care to be sermonized in a motion picture theater. The idea of having the police drive the husband into the wife's rooms after three years of separation is good and may be said to make the picture. Then comes the ending with the happy home and the reformed husband giving his pay envelope to his wife. The picture impresses and more than one pair of eyes were wet before it closed. One could but wish that the photographer had done his work better. The features of the actors were scarcely visible, the work was so poor. The operator may have been partly to blame because he was not careful of his focus, but he was not responsible for the tones. It would be possible to improve the picture in this direction. The actors did their work well, so well, in fact, that one sees little to criticise. As a whole the picture pleased.

"A False Alarm."—A comedy from the Great Northern which modifies the idea of having a number of men visit one servant girl by changing her friends from policemen to firemen, and introducing a new feature in having the man of the house entertain under the impression that he is the maid's brother. She manages to dispose of all the hidden ones but the last. The closing scene is a rough house with the hose playing on the master from a number of different directions. As a comedy it is a success in that it is heartily applauded and many outbursts of laughter greet it.

"Surroundings of Copenhagen."—A Great Northern record of some of the points of interest about Copenhagen. The photographer was an artist, else his selections would not have been so satisfactory and his exposure was nearly correct. The pictures have a good range of tone gradation and there is an element of attractiveness to them which pleases. The brown tones are soft and satisfactory, but in some instances the blue tones are not so pleasing. The brown toned landscapes of the Great Northern have always been satisfactory, perhaps more so than any other tone the firm has used.

"The Day After a Spree."—A Le Lion which is extremely Frenchy and almost passes the border line between decency and indecency. While these pictures may seem attractive

to French eyes it might be said with a basis of reason that not all Americans care to see such pictures, hence the indifference with which this type of picture is often received in this country. Good fun is always in demand, but the subjection of this individual to all sorts of jokes and his cavorting about only partially dressed emphasize the main proposition that such films might better be put on the scrap heap than used.

"A Bad Day for Levinsky."—A comedy from Precision, London. One can scarcely commend this picture even though it is well acted and the mechanical work is quite satisfactory. There is too much malicious feeling expressed in the fun and one cannot but believe that this apparently holding up a certain people to scorn and making them the basis of a certain species of fun which is anything but funny and which in the opinion of many might be

"Niagara in Winter Dress."—A beautifully toned picture from the Vitagraph studio reproducing Niagara in all its beauty of Winter dress. The falls are shown from all viewpoints and interesting views are given of the ice under the falls and the rough ice pack below and in the rapids above. Except in one or two instances the photographer failed to convey the impression of the size and majesty of the falls, an important consideration in pictures of this character. Without this impression the picture fails of its whole purpose, and here there is much to be desired in this particular. The photography of a water fall, or even of a tree, should impress with the size. The rendering of the texture of the snow and ice is all that could be desired and the photography of the water is to be commended. Only in that one particular is the picture faulty.

"The French Battleship 'Justice.'"—An Eclipse giving a series of animated views on a French warship, each presenting some particular phase of the life on the big vessel. The photography is clear, with full tonal gradations and sharp pictures even when the figures are moving rapidly close to the camera have been made. As an insight into life on board a French vessel the picture has an educational value and its novelty makes it interesting.

"Prof. Pudd'nhead's Inventions."—An Urban which offers a reproduction of a combination automobile and flying machine, with a vacuum arrangement which sucked up everything that came within reach. But the car went crashing to earth after soaring in the clouds and the occupants were hustled away by the police on complaints of those who had suffered from the depredations of the vacuum provider. The absurdity of the picture makes it amusing. It has no special claim to consideration otherwise.

"Suffer Little Children."—An Edison which ought to be a potent influence in helping advocates of laws regulating, or even prohibiting, child labor. An explanation of what this film means might be obtained by transposing the title to read "Little Children Suffer." While a love story is interwoven, leaving one sincere heart to mourn, the interest will center around a frail little boy who is driven to work in the factories by his drunken father, where he falls exhausted and is carried home, only to be driven out again by his father. While the acting of this play is good, the interest will be with the children and their pleading mother, not because she apparently chose the wrong man when she was young, but because she is true to her husband, even though he is a drunkard and abuses his family. And then when her former lover, now wealthy, offers her everything, which she indignantly spurns, there is a thrill of pride runs through the audience, and this is changed almost to exultation when the husband promises to reform. In technical quality this film is an advance on others from the same source. Some very beautiful lighting effects are introduced, effects which emphasize the faces while subordinating everything else. The lesson this film teaches and its superior technical and dramatic quality should give it a wide audience. It should do great good.

"The Doctor's Bride."—Marital infidelity is so often made the basis of a picture story that it comes as a grateful variation to have Lubin bring out a picture which makes the fidelity of a young wife the basis for a drama. And it is quite as interesting, while far more satisfactory than the other kind. There are true wives, many more than the other kind, and there are true husbands. It is well to have a picture occasionally illustrating that side of daily life. And when it is as well staged and as well acted as Lubin's players have done it the picture becomes all the more impressive and helpful.

"The Haunted Hat."—A comedy from Lubin which has as a basis a hat that crawls along the street. Most of the population of the town, including all the leading men, take part in the slow chase, but none dares lift it. Suddenly it stops and a little kitten crawls from under it and the ghostly mystery is solved.

"Ralph Benefits by People's Curiosity."—A Pathe which illustrates how easy it is to arouse the curiosity of the people and when they are interested how willingly they will pay to gratify that curiosity. It is made the basis of a pretty home story and shows a boy helping his mother with the proceeds gained from playing upon the curiosity of the multitude.

"The New Mail Carrier."—A Pathe which illustrates what might happen if a stupid fellow were given free rein in the postoffice. The contingency here is so remote that the picture posseses little real interest.

"Pranks."—A Biograph comedy which takes an original idea. A young woman drives a young man away from her, but some boys mix their clothes in bathing pavilions and they are forced to start for the house grotesquely dressed. This brings about a reconciliation and apparently the turtle doves coo ever after. Like previous Biograph comedies this one is funny, more, perhaps, because of the absurdity of the idea than anything else. The curious figure the couple cut dressed in each other's clothes adds to the gayety, and the excellent technical quality assists materially in holding the interest.

"The Seventh Day."—A Biograph picture, which, like all that come from that source, is strong and well acted. Perhaps it tells a story which is worth hearing, particularly by those who are prone to neglect little ones for the claims of society or some other cause which may appear to them important. That the mother's heart was drawn to the little people when circumstances forced her to become acquainted with them is not strange. It has almost always been so from the beginning of time. Nor is it strange that the little ones should unite the estranged parents. That has always been true, too. But the story is told in such a forceful way, and is based upon an episode in the history of a court in Cook County, Illinois, that occurred not long ago, and these features add to the interest and seem to make it more real. While this film is different it must be acknowledged that the departure from the beaten path has been attended with pleasing results. The Biograph people are to be congratulated upon their success.

"Oh, Uncle."—A Biograph comedy which apparently puts a premium upon the disposition to be a little sporty. But the situations developed are so genuinely humorous and the acting is so in harmony with the subject that one is disposed to accept the uncle's view of the circumstance and commend him for his determination to stay with his nephew and his wife, the Wrights.

"Broken Ties."—A Gaumont which graphically depicts the serious effects of the divorce court. A series of striking pictures is shown, showing the child, the father and the mother, and finally the reunion of all three. The acting is quite up to the standard of the house and technically the film leaves little to be desired. Perhaps the lesson it teaches is justification for its production, but unless it is, such films seem out of place in an institution devoted to amusement.

"Sevres Porcelain."—A Gaumont in which mysticism is developed. A number of pieces of beautiful Sevres porcelain are shown in series and in each instance the pieces of ware are in reality composed of living people. When the pieces disintegrate into the original models who pose in various dances and drills the surprise of the audience is marked. The film is beautifully colored, adding to its attractiveness.

"On Another Man's Pass."—An Essanay comedy which includes more melodrama than is usually put into these comedy films. Finding a pass Rupert travels as the president of the road, but is prevented from actual wrong by a Salvation Army lass who induces him to return the money to the real president. Like all melodramas the action leads to a business connection which turns out as well as it possibly could. The acting is so good that it is humorous. To see Rupert impersonating the president of the road is comical because it is so good, and this is enjoyed immensely by the audience. And when the real president is put off the train because his hat, coat and pass are missing there is another laugh. The picture is distinctly amusing, without being silly, and will add to the high reputation for comedy which has been established by this company.

S. M. Spedon, formerly of "Talent," and an author of note, has been added to the staff of the Vitagraph Company of America. He will be connected with the producing department, passing upon and revising manuscripts of stories, a task for which he is eminently well fitted.

NOTES OF THE TRADE.

Rockford, Ill.—Frank Thielen, of Elgin, is planning to open remodeling the Rex Theater here.

Davenport, Iowa.—M. Berkell is preparing to open a moving picture theater here.

Bloomington, Ill.—A. W. Ackerman is preparing to open a new moving picture show here.

Wellsburg, Iowa.—Thelore Watt, of Hampton, will open a new moving picture theater here.

St. Paul, Minn.—The Unique Moving Picture Theater here is closed for alterations and repairs.

Beloit, Wis.—Archer & Harvey have sold the Lyric Moving Picture Theater to Frank McCarthy.

Gallatin, Mo.—A. C. McCoy has sold his moving picture theater here to M. E. Moore, of St. Joseph.

Wichita, Kans.—Frank Garrity is preparing to open a new moving picture theater at 809 Main street.

Tacoma, Wash.—William Morris, of New York, has decided to erect a modern vaudeville theater here.

Twin Falls, Idaho.—T. O. Orr has purchased the Dime Moving Picture Theater from B. C. Woods.

Norfolk, Va.—F. A. Roethke has secured a permit for the erection of a new moving picture theater.

Newton, Iowa.—C. D. Barngrower has purchased the Electric Theater here, and has taken possession.

Independence, Mo.—Joe Peterson has purchased the Lyric Moving Picture Theater here from Mr. Jarvis.

Santa Clara, Cal.—George Bowman is preparing to open a new moving picture show on Franklin street.

Cayuga, Ind.—Lewis Hays, of Rockville, has opened a new moving picture theater in the Silva block here.

Los Angeles, Cal.—Morgan & Walls are completing plans for a new moving picture theater for San Pedro.

Warren, Minn.—Charles Treadwell, of Crookston, has purchased the Bijou moving picture theater here.

San Diego, Cal.—Walter J. Fulkerson has sold his interest in the Grand Theater to his partner, Fred Ballein.

Hartford, Ark.—Messrs. Hall & McMahan are operating an airdome here, with a seating capacity of 500.

Scammon, Kans.—A. W. Parker and F. H. Lewis have sold the Airedome to Mr. Walker, of Coffeyville.

San Francisco, Cal.—Frank B. Ross is making arrangements to open a nickelodeon at 2692 Mission street.

East St. Louis.—Joseph Erbe will expend about $4,000 in a new vaudeville and moving picture theater here.

New London, Conn.—A new moving picture theater has been started here. It is known as the New Orpheum.

Mesa, Ariz.—Frank Vance has leased the Vance Auditorium and will operate a moving picture theater there.

Hamilton, Mont.—F. H. Drinkenberg will open a new vaudeville and moving picture theater on Second street.

Appleton, Wis.—Henry Essler is making arrangements to open a new moving picture theater in the Reuter Block.

La Grange, Ind.—Frank Burke, of Wakarusa, is making arrangements to open a new moving picture theater here.

Florence, S. C.—E. T. Haselden has opened a new moving picture show here to be known as the Arcadium Theatorium.

Fort Morgan, Col.—J. R. Burford has purchased the Idle Hour Moving Picture Theater here and has taken possession.

Belvidere, Ill.—William Pratt has bought the Lyric Moving Picture Theater from Mack & Allen and has taken possession.

Carthage, Mo.—J. M. Finsh, of Newton, Iowa, has made arrangements to start a new moving picture theater here in the Regan block.

Bellevue, Ohio.—Willis Daywalt has purchased W. J. Fry's moving picture theater here, known as the Theatorium, and has taken possession.

Muncie, Ind.—The Theatorium Moving Picture Theater at 516 South Walnut street, owned by Lewis H. Dunmyre, has been closed for repairs.

Milwaukee, Wis.—The International Theater Film Association has been incorporated with a capital stock of $15,000. The incorporators are J. P. Olinger, Frank H. Grabhorn, W. G. Truettner and others.

Logan City, Utah.—T. C. Jensen, proprietor of the Lyric and Globe, reports that these places have been doing very good business all the Summer. Incidentally he remarks that the M. P. World is the only paper and he would not think of doing business without it.

New Brunswick, N. J.—The Unique Theater which has been conducted at 210 Neilson street, by Philip Mechanic for some time, has been leased to Samuel Clafter, of New York, a well known moving picture man. The place will be renovated and the new manager will conduct first class productions in all the latest moving pictures besides the latest illustrated songs.

CORRESPONDENCE.

FROM ONE OF THE PUBLIC.

August 17, 1909.

Editors of Moving Picture World,
New York City.

Gentlemen:—As a subscriber and regular reader of the World I find letters from all classes of people interested in the moving picture business, except the ones who sit in front of the screen and pay the money at the door. It may be interesting to have one of us tell you what we think of the business. I have been a pastor of a church and a user of the stereopticon both as operator and lecturer for twenty years. It falls to my lot now to run the projection apparatus in Princeton Theological Seminary whenever we have an illustrated lecture. I can thus claim to have at least a little discrimination as to effects. First of all I want to say that I have been repaid over and over for my investment in the World by Mr. Richardson's talks to operators. I hope to graduate one of these days as an operator myself, in an amateur way, into the moving picture field. Much that he has written has helped me to appreciate what is to be met there. In addition much of his advice applies to the stereopticon operator and there I feel quite able to speak as more than an amateur.

But now permit me to offer an opinion upon the whole matter of the entertainment. And let me be specific. Last Saturday night I was in Woodbury, accompanied by a young man twelve years old whose mother asserts that he is almost as much interested in the moving picture and stereopticon business as his father—and that is saying a good deal. We started out in the evening and found that evidently the local "Opera House" had entered the moving picture field. We paid our money and went in. There must have been upwards of three hundred people in the room and the operator was putting through the Edison film of "The Man Without a Country." In general he was too high and so had to tip his machine too much. His screen should have been hung above the stage opening in part at least. Then his pictures were not in exact focus. In the fight scene on shipboard he also ran his film so fast that there was really no satisfactory view. When he presently stopped to change reels and put on an announcement slide, and then ran the screen clear, his light showed in very bad shape and it was clear to me that he had not tried for a clear field before he began the film. Later on he did better, but that was to me pretty clear evidence that he had been careless at first.

But now the most serious objection I had to the whole performance was something which two young men tried to get off in the middle of the hour. They came on and tried to sing songs which they evidently thought were "smart." Then they got off some cheap minstrel jokes and ended by a song in which they endeavored in a long drawn out series of verses to "roast" some persons in the audience. Sometimes the attempted jokes were profane and they were always coarse and inane. This whole performance was of the style of the so-called humor which is found in the Sunday newspaper supplement. Now I want to say that while some of the audience laughed at this and even some applauded it, that manager disgusted more of us by that silly business. As a close we had some comedy films from Eclipse and Essanay studios. The whole of the moving picture part of the entertainment was distinctly and emphatically much above this other vapidity. I and most other people, I think, go for moving pictures. We can stand illustrated songs and well illustrated lecturettes. But if we cannot have those, then cut the performance to two reels and let us go. I shall be in Woodbury again, I expect, in a couple of weeks. I should enjoy going to this house for the pictures, but I shall not go for I cannot allow my example an influence to count toward a place which offers such puerile nonsense in the name of fun. And that leads me to say that so far as I am concerned, I hope you will not cease to print the story of the new films. It helps to the enjoyment of a picture when one has read the synopsis before.

Yours truly,

W. B. SHEDDAN.

Washington, D. C.—Jacques Haidenheimer is planning to erect a large moving picture theater here.

Hutchinson, Kan.—Ed. Green has purchased a half interest in the Elite Motion Picture Theater, at 13 South Main street, from Scott Wikie.

Oregon, Ill.—Harry L. Emerson has purchased the Lynn Moving Picture Theater from the Eastern Amusement Company, and will make extensive improvements.

Stories of the Films.

See Page 360 for Release Dates.

BIOGRAPH COMPANY.

1776; Or, The Hessian Renegades.—Guerrilla warfare is assuredly the worst feature of any conflict of nations, and it is safe to say that there has never been a war in which this profligacy has not existed. As a subject for a motion picture story, the Biograph has taken an incident of the Revolutionary War, for while those mercenaries, the Hessians, may not be conclusively styled as such, their acts were very little short of the deeds of out and out guerrillas. Fearful devastation, foraging, lawlessness and depredation seemed their forte. They, of course, had no heart in the cause, simply like any hireling that is working for so much, and what extra could be gotten. The British themselves even discountenanced many of their acts, as reflecting upon their honor as men and soldiers. The incident here depicted shows a young American dispatch bearer, who, surprised by a band of these foragers, seeks shelter in his father's house. The old man has just time to hide the boy in the fireplace when the Hessians enter. After a fruitless search they express their intention of putting up at the house. As a subterfuge, the daughter takes them upstairs to show them their quarters, while the father hides the boy in a clothes hamper. The Captain, on his return downstairs, sees the basket, and suspicious, asks what it contains; not satisfied with the old man's answer, sends a bullet crashing through into the boy's body, killing him. The poor old man is frantic with grief and vows to avenge his boy's brutal murder, so stealing outside with his daughter, they surprise the sentry and carry him off. The daughter, dressing in the sentry's uniform, takes the post, while the father scurries off in search of help. Knocking at the doors of his neighbors, each is opened by a sympathetic friend, but the young men all away fighting their country's cause, only the old folks and women remain. However, they are ready to aid him, and as all their arms and ammunition have been confiscated they must take up anything at hand. What a motley army they are, old men and young and old women, armed with clubs, axes, scythes, etc., eagerly anxious for the fray. The little band of patriots reach the house just as the identity of the daughter is discovered by the relieving sentry, who is silenced, and the invaders stealthily enter the house by windows and door, taking the Hessians entirely unawares. A brief struggle lays most of them low, while the old man singles out the Captain, who had killed the boy, keeping his vow of vengeance. In this subject we feel a pride, which will be deemed pardonable, for no more vivid nor interesting war episode has ever been presented than this. Beautiful scenery, powerful acting, with unexcelled photography, lift it to the very transcendentalism of motion picture art. Length, 965 feet.

COMATA, THE SIOUX.—A story of an Indian's constancy. That the Indian is the soul of honor, where his own is concerned, has been demonstrated many times, and if he has been guilty of any lawlessness, it has been induced by his misanthropic attitude towards the white man; and can we blame him? How often has he been deceived and taken advantage of until his erstwhile trustful nature has been changed to that of cunning suspiciousness. Monumental examples of white man's unscrupulousness are presented him on all sides until his faith in him has vanished. This story of the Black Hills consistently tells of the unrequited love of a Sioux brave for his chief's daughter, and how he premonished the awful results of her ominous marriage with a white cowboy. Clear Eyes, the daugher of Chief Thunder Cloud, is beloved by Comata, a Sioux brave, but having met and listened to the persuasion of Bud Watkins, a cowboy, leaves her mountain home to become his squaw. Poor little confiding Clear Eyes lives only for Bud, and he at first seems devoted to her, but at the end of two years, a little papoose arriving meanwhile to bless their union, he tires of her, and courts Miss Nellie Howe, a white girl, who thinks him single. Comata, however, has unremittingly watched his movements, and vows to avenge his lost one. Following him to the white girl's home, he sees enough to convince him of the whelp's villainy, so he goes and reveals the truth to Clear Eyes. The poor squaw is stunned by the news, and yet she herself has discerned a change in Bud towards her. Clear Eyes bowed in grief, Comata leaves taking the papoose with him, which he shows to Miss Nellie as evidence of Bud's perfidy. The girl must satisfy herself, so she retains the child and sends for Bud. He, confronted, cannot deny the truth. Clear Eyes discovering the absence of her papoose, is told of its whereabouts by Comata, who guides her to the place. A painful scene takes place, during which Bud is ordered off by Nellie's father, and the child restored to Clear Eyes. The heart-broken squaw goes back to her cabin, resumes her native attire, and starts back with her baby for her home in the mountains. It is but reasonable, however, to assume that hunger and fatigue overcome them on the way. Aside from being a story of intense interest, the scenic splendor of it has never been surpassed, transporting the spectator psychologically to the very heart of the Black Hills. Length, 963 feet.

EDISON MANUFACTURING CO.

THE MAKING OF HONEY.—Have you ever given any thought to that small bit of honey that often lies before you on your dining room table? We dare say you have not; still there is more food for thought in a small piece of honey no larger than an inch square than in your fifty-page Sunday newspaper. The statement has been frequently made that it requires more skill and knowledge for bees to produce a single pound of honey than it does for our modern architects to build a New York skyscraper.

It is with this thought in mind that we present this short industrial subject to the motion picture audience. Here we show the modern bee hive which is far superior to the ancient straw skep. These modern hives are constructed in such a way that the bee keeper may, with perfect safety, remove each separate comb or section without disturbing to any great extent the bees at their work. This picture, in addition to showing the interior of a modern hive in which 40,000 bees are at work, illustrates also the present method of what is known as artificial swarming. The queen bee is pointed to the observer, and she certainly is a queen indeed, when one considers that these 40,000 little workers are practically her slaves and come and go at her beck and call. It is useless to try to describe the various interesting and wonderful works of these minute giants. One must see this film to appreciate its interest and beauty. Length, 190 feet.

THE AMATEUR WILLIAM TELL.—The hero of this story gained inspiration for his exploits through reading of William Tell's historical feat of marksmanship. In so far at least as accuracy of aim is concerned his emulation of the noted Swiss patriot was decidedly successful. His bubbling spirits had brought him within the pale of parental discipline. For breaking some of the parlor bric-a-brac with a base ball bat he had been condemned to stay indoors. Rummaging among some books he came upon the story of William Tell, which suggested a wealth of possibilities to his active brain.

Stealing to the woodshed he constructed a primitive but effective bow and some arrows. Disappointed at his young sister's refusal to pose as young Tell he sallied forth in quest of subjects. Number one was a stout old gentleman sitting on a boot-black stand, whose high hat he neatly pinned to the building. Evading pursuit he next pierced a darky painter's can of green paint, almost drowning the painter as a result.

His next victim was an Italian plaster statue peddler, a well-directed arrow in the middle of whose back brought ruin to his wares. After severing the string that held a stock of toy balloons he returned to his home and attempted to shoot an apple from the head of his sleeping parent. His aim this time was bad and he retreated to the yard to escape punishment. There he wonnd up the day's sport by falling into the well. After being fished out and strapped by his father, he was put to bed.

His conscience troubled him that night for he was visited by a frightful dream. He saw himself conducted by shrouded and hooded figures into the awful presence of a scowling judge. Accused of all sorts of misdeeds he saw to his consternation, when their hoods were removed, that his accusers were all victims of his marksmanship of the day before, and the stern judge was his own father! Despite his pleadings he was sentenced to be chained to the wall and shot by his accusers, armed with enormous bows and arrows. Just as the arrows were about to speed to the mark he sat up in bed with a shriek that brought the whole family to his bedside.

Was he a wiser and better boy because of that realistic dream? Well, perhaps. At any rate his exploits furnished a film that is replete with comical situations. Length, 810 feet.

LITTLE SISTER.—Written especially for the Edison Company by Edward W. Townsend:

Cast of Characters.

Little Sister.....Miss Ethel Browning
Dick, Her Brother.....Mr. Bertram Yost
Mr. St. Clair.....Mr. Tefft Johnson
Mrs. Manning.....Miss Josephine Fox
Mrs. McGlinn.....Miss Maggie Weston
And Company.

Every great city has some particular section that stands out clear and distinct from all others because of the peculiar characteristics of its denizens in their daily walks of life. London has her West End, Paris her Latin Quarter and New York her East Side.

It is from the latter that material for our silent drama was drawn, and no one is more competent to correctly picture the life and habits of the denizens of the crowded East Side tenement district than Edward W. Townsend, the famous author of "Chimmie Fadden;" for he has made an exhaustive study of the underworld where virtue and vice walk hand in hand with poverty and crime.

In the opening scene of "Little Sister" Mr. Townsend introduces us to what is commonly called the "sky parlor" of the tenement district—the roof of a house. Here we see Jew and Gentile, foreigner and native, mingling in a common fellowship, all because of the crying need of that community—want of God's fresh air. We are shown the silent, pathetic figure of a youth who, though naturally good at heart, because of his association and environments is losing the great battle of life. Already he has slipped into the class called "suspects" by the Central Office men. His faculties dwarfed by his constant contact with misery and crime, Dick has ceased to strive for an honest means of livelihood.

Embittered by his lot, he regards society as his natural enemy and eks out his precarious living without the effort of labor, though with the full knowledge that in doing so he is hourly gambling with the price of liberty. All this is unknown to "Little Sister," who dearly loves him and for whom he entertains an affection strikingly at variance with his evil habits. We see her in the small but neat room over which she presides as housekeeper, alternately fondling her doll and preparing a meal in fond anticipation of Dick's return; while at the same time we witness his theft of a pocketbook from an aged member of the group on the tenement roof.

The theft traced to Dick through the suspicion that is ever attached to his presence, she refuses to believe his guilt but determines, with a precocity born of hard knocks, to thereafter follow and guard his footsteps lest he succumb to temptation. Along the crowded streets Dick prowls, with evershifting eye alert for opportunity to pick a pocket or steal a valuable, the pathetic figure of his little guardian angel, with rag doll clutched tightly in her arms, ever close by. His opportunity comes in front of a theater, but the attempt is clumsy and the watch on which his fingers close for an instant is jostled from his grasp and falls to the sidewalk, where it is recovered.

Wandering along the residential portion of Fifth avenue, an open window attracts his attention. A momentary glance up and down the street and he mounts the iron railing and climbs into the house of wealth, observed by none but "Little Sister," who is crouching in the shadow of a neighboring stoop. Once in the room, he hides behind a screen and waits for a propitious hour to carry out his plans. Chance does not favor him, for the master of the house, while in the act of closing the window, discovers his presence, overpowers him and sends for the police.

While awaiting their arrival Mr. St. Clair is astonished to see the window raised and an elfish figure, doll in arms, climb through and gaze enquiringly about. Discovering their presence and realizing what arrest will mean to the brother she loves so dearly, "Little Sister" throws herself on her knees and pleads for his release. Struck by her resemblance to his own little girl whom death has taken from him, and moved by the sincerity of her pleading, his captor not only grants her request but gives the youth a fresh start in life, far from the temptations of the city.

The story closes with scenes of "Little Sister" and her now reformed brother enjoying the simple and wholesome life of the country.

ESSANAY MFG. CO.

JUSTIFIED.—The awakening to a broader understanding of one's life partner in marriage, after the primrose path of the honeymoon is left behind, and the more commonplace things in life are to be dealt with, is often a tragedy which harvests bitter tears and many vain regrets. The story of Mr. and Mrs. John Seymour is the old, old story of love lost after marriage. In the closer intimacy which marriage offers, Mrs. Seymour finds in her husband anything but ideal characteristics which she imagined he possessed, and consequently ceases to love him. On the other hand, her husband, blind in his devotion, overlooks his wife's shortcomings. As is often the case in such a woeful one-sided love, Mrs. Seymour finds the company of other men more pleasant than that of her husband, and becomes infatuated with handsome John Hazleton, who, in turn, loves her passionately. Unbeknownst to her husband, Mrs. Seymour meets secretly with Hazleton, and in the end the misguided woman is persuaded to elope with Hazleton. Seymour has lately been suspicious of his wife's unfaithfulness to him, and upon the day Mrs. Seymour and Hazleton have chosen to leave the city together, he enters the house. Hazleton, who is in Mrs. Seymour's apartments, assisting her in her packing, and findisg escape from the room cut off, hides himself in the woman's trunk just as Seymour enters the room. The woman offers no explanation of her excitement and flurry and accounts for the trunk and the litter of clothing about it in a feeble excuse that she had decided to spend a few days at the seaside. Seymour's suspicions are verified when he observes on the table a lighted cigar. A movement from within the trunk satisfies him of the whereabouts of the intruder in love and home. Seymour plans revenge and adopts a unique and novel one. From a drawer in the writing table he draws a revolver, picks up a sheet of paper, and tearing a hole in the middle for a bull's-eye, requests his wife to place it on the trunk—that he is going to show her some expert marksmanship. The woman, horrified, refuses to do so. He forces the paper into her hand and compels her to place it upon the trunk. Calmly he raises the revolver and fires. A moment later a railroad ticket agent, accompanied by two baggagemen, enters the room, in answer to Mrs. Seymour's summons. The trunk

Received in Response to Our Announcement

A MIGHTY MASS OF MOMENTOUS MAIL

Coming from as far distant points as the western coast, the writers of these letters of inquiry, representing exhibitors and business men of known standing and repute, who realize the importance of our **Agency Proposition** and who are eager to represent an Institution With Unquestioned Ability to Supply Superior Film Service, Honestly and Surely.

Exhibitors Who Can Place Service in Other Houses Write

We have a special proposition to make managers of reputable and established theatres who can interest near-by exhibitors

Special Inducements on Machines, Repair parts and Supplies

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CONSOLIDATED AMUSEMENT CO., Inc.
HARRY R. RAVER, Manager
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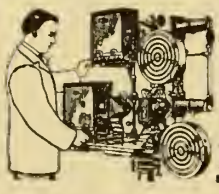

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and its contents are carried out of the room and Mrs. Seymour given her ticket, while her husband expresses the hope that she "may have a pleasant stay at the seaside." The woman, dazed by the sudden and awful tragedy, stumbles out of the room, and Seymour drops into a chair, his face in his hands. This big dramatic subject is enacted in one scene and the situations are intense and nerve-tingling. The photography is all that can be wished for and the interpretation of the story is by clever pantomimic talent. The film should prove a most successful one.

GAUMONT.

(George Kleine.)

FIRST AIRSHIPS CROSSING THE ENGLISH CHANNEL.—The firm of Gaumont has been extremely alert and enterprising in obtaining views of the recent first crossing of the English Channel by a flying machine, and has secured a couple of reels which are unique. Latham is seen in his experiments, and his start for Dover from Calais. As is known, he fell into the sea, and the next views show his return to Calais in the French torpedo boat which picked him up, and then the tug bringing in the wrecked aeroplane, which is seen from different positions, with Latham dressed in the clothes loaned by a sailor. Then follows the first trials of Bleriot at Issy-Moulineaux, near Paris; his flight near Calais, and then his departure across the Channel on Sunday last. These views were taken at 4:30 A. M., and are a splendid piece of photographic art. They were on view in London on the Monday night, so that Bleriot saw them himself at the Empire, where he was an honored guest. He returned to Paris on the Wednesday at 5 o'clock and at 8:30 that same evening I witnessed a public show of the film describing his triumphant entry into that city. The reels have already been despatched to America. Length, 510 feet.

THE MASON'S PARADISE.—A wealthy householder and his family are seen strolling about the beautiful grounds of their estate. They find a portion of the wall which surrounds their property has fallen down. The property owner immediately goes in search of a skilled bricklayer to repair the damage. The masons are found enjoying the luxuries of their union club, most of them being engaged in games. They object very much to any interruption, and the rich house owner is forced to await their pleasure. When he is finally given an audience, he learns that the regulations of the union require that he pay in advance, board, room, and treat with utmost kindness and respect the man he secures to do the work. Anxious to have the work done, the man promises to meet the terms and scale of wages. The construction which the mason puts upon the word "respect" furnishes material for a great deal of wholesome comedy. First, he insists on being taken to work in an automobile, the maid and the chauffeur are left in his service to hand him refreshments and bring him easy chairs when he is tired. After this has been done to please him, he refuses to work the first day. He is taken into the home and entertained royally for the evening. The entire family exert themselves in every way to entertain him, while the fortunate union member accepts their service with the air of a lord. The very fitting final scene shows the house owner and his family on the following morning at work under the orders of the workman. Length, 414 feet.

THE STOLEN GEMS.—This is an episode of the early part of the seventeenth century. The scenes are laid at the court of a beautiful and gracious queen, surrounded by a suite of brilliantly cloaked and plumed lords and ladies. The first scene is in the grounds of the castle, showing an old beggar woman and her child soliciting alms. She is repulsed by the noble lords, but receives charity at the hands of a nobleman who passes by in earnest conversation with one of the queen's ladies-in-waiting, of whom he is deeply enamored. The next scene is in the throne room. The queen enters amid the obeisances of her courtiers. Seeing the lovers, she joins their hands and gives her consent to their betrothal. As she turns aside, she drops a beautiful necklace of priceless gems, which is found by the lover and laid by him on a chair, whence it is stolen by a dishonest courtier, who hides it in a wood near by. The necklace is found accidentally by the beggar woman, who fears to remove it, so leaves it in its hiding place. The loss is discovered and the enamored courtier is accused by the dishonest one. He is seen under arrest in his cell, where he is visited by his lady love, who laments his misfortune and seems to doubt his honesty. She then leaves him, but at the castle steps she meets the beggars, who tell her of their discovery of the hidden gems. She goes with them, finds and takes the necklace away, and returns it to the queen, just as her unfortunate lover is brought into the torture chamber before the queen and is about to be branded "Thief" with a red-hot iron heated for the purpose in a charcoal brazier. Then the guilty nobleman, who is present, is shown to be the thief. He is branded in the place of the innocent courtier, who is next seen in the epilogue of the story, rewarding the beggars and happy in the presence of his love. Length, 464 feet.

GLIMPSES OF PARIS.—This film gives us a vivid conception of the pleasures of the smart set, horseback riding in the famous "Bois-de-Boulogne," which is suggestive of Central Park, New York. The riders exercise their steeds on the tanbark riding paths, while pedestrians parade on the paths on the left and automobiles spin by on the road on the right. A beautiful lake is exquisitely depicted, covered with pleasure boats, swans and ducks. Children and women feed the waterfowl and all around is an atmosphere of restful enjoyment. Next is shown a sparkling waterfall in the recesses of a stalactite grotto, and from the entrance to the cave can be observed the animated scene on the lake with its myriads of boats and their happy occupants. Then we see the equestrians riding through the shady glades of the woods and jumping their horses over hedges, ditches, etc. Length, 417 feet.

MOZART'S LAST REQUIEM.—In the opening scene we are taken to the music room in the Master's home, where he and his favorite student, Sussmayer, are at work with their music. Constance, Mozart's faithful wife, and little son are also introduced in this scene. The master musician has for some months been near to a serious illness. While he and his pupil are at work, a strange man in gray arrives with a message from some unknown party ordering a requiem for as early a date as possible, and asking the price at which the work will be held. Mozart is filled with a strange foreboding that his life is near its close and the order for a piece of funeral music comes to him as an omen of his own death. Overcome by the thought, he becomes lost in a vision of a funeral service within a cathedral. Recalling himself, he gives answer that he will deliver the music as requested. Following the departure of the messenger, the great musician is haunted by the idea that the requiem is his last work. In melancholy thoughts finally affect him to such an extent that he becomes very ill and a physician is called, who recommends perfect rest and by all means the abandonment of music for a time at least. Through all the illness Sussmayer remains with his teacher. During this time the sick man forever has the dream of the requiem upon his mind and feels that beyond hope his days are numbered and that he must hasten the production. The messenger comes again, bringing the money for the promised piece of music, and a message asking that the funeral song be hurried. The sombre bearer of this news spurs the composer to work beyond his strength, and for some time it is doubtful whether he will recover vitality enough to complete his work. However, he regains some strength and begs his companion and student to play for him upon the violin. As Sussmayer plays the music most dear to his friend, Mozart, the dying man moves calmly about, a gentle sadness seems to fill his soul, and he calls for his material and starts his last masterpiece of composition. A little work overcomes him, then as he listens to the strains of the violin visions come before him of scenes from his favorite operas. First he hears the magnificent strains and sees the excellent stage settings of the Cherubins' Romanza from the Marriage of Figaro. This is followed by the dashing scenes of the Serenade from Don Juan. The next vision is from the Magic Flute, the opera which had brought great wealth to the man for whom it was written. Now the composer's mind is filled with melodies for his last song and he shakes off his lethargy and feverishly applies himself to the task of recording the melodies that cross his mind. The work is almost finished when a deputation of musical men, scholars and celebrities arrive to inquire after his health. As they enter the composer requests them to take the different parts and sing them for him. He, himself, sings the alto part and as the last chord dies away in an artistic ecstasy, his life departs. Length, 940 feet.

KALEM MFG. CO.

HIRAM'S BRIDE.—Scene I—Hiram's Sister, Miranda, Plans His Marriage to Fanny. The scene opens with a view of the old homestead where Hiram and Miranda grew up and where they have been living alone since the death of their parents. It is the early evening of a Summer day. Through the door comes Miranda and with her is Fanny, the only daughter of a well-to-do farmer, whose spreading acres adjoin those of Hiram. It is Miranda's plan that Hiram and Fanny must marry. Fanny is a silly, flighty girl, fond of admiration, and ill suited to be the wife of an earnest young farmer like Hiram, but to this fact Miranda is blind, seeing only the material advantage of such a union. Hiram returns from the barn, where he has been helping the hired men with the chores. Miranda tells Hiram to see Fanny to her home. Hiram demurs, pleading work, but at last yields good-naturedly and departs with the simpering, gushing Fanny leaning on his arm. Miranda watches them disappear with a pleased look on her face, for she sees her dearest wish about to be gratified.

Scene II.—Hiram Answers Beth's Advertisement.

Scene III.—Beth's Arrival.

Scene IV.—The Wedding—It is Hiram and Beth's Wedding Day. The farm house is too small to hold the crowd of neighbors gathered to witness the ceremony, and, as is customary in that section of the country, the wedding is to take place in the front yard. Here comes the minister—the son of the very preacher who married Hiram's father and mother forty years ago. Beth and Hiram come slowly down the path. Hiram approaches Miranda, who stands at one side, and asks her if she is not going to wish him happiness. She answers curtly that he will never be happy with that girl and turns her back on them. Now the minister joins their hands, the simple ceremony is said, and after a word of blessing he pronounces them man and wife. A shower of rice falls on the newly wed and the neighbors crowd around to offer their congratulations. Here comes Zeb Hawkins, the fiddler, who has not missed a wedding in twenty-five years. Soon the young people are enjoying a jolly country dance, with the minister watching them from the steps in amused tolerance.

Scene V.—Miranda Arouses Beth's Jealousy. It is now several months after the wedding. Fanny has been calling on Miranda and as she leaves Miranda follows her to the door. Hiram comes in and Fanny smiles at him foolishly, for she is still in love with him. Miranda asks Hiram to take Fanny home. Hiram looks for some excuse to get out of it, but finds none, and as Fanny stands simpering and waiting, he goes to her. Fanny takes his arm and clings to him as they leave. Now Miranda, who has never forgiven Beth for marrying Hiram, calls her and shows Hiram and Fanny to her, hoping to arouse her jealousy and make her unhappy. She succeeds. Poor Beth, as soon as Miranda goes into the house, drops to the steps and stares out after Hiram, struggling hard to keep back the unhappy tears.

Scene VI.—Beth Suspects Hiram of Loving Fanny. The little Sunday School that Hiram and Beth attend is giving its annual picnic. Beth arrives just in time to see Hiram leading Fanny away, his arm around her and her's around him for support. Beth watches them out of sight, then sinks to the ground heartbroken, for she is now convinced that Hiram's love is given to Fanny and not to her.

Scene VII.—Miranda Forges a Letter. And now Miranda thinks the time has arrived to carry out another plan of revenge that she has made against poor Beth. She is just finishing a letter, which she addresses to Hiram. Then tearing open the end as if it had been read, she leaves it on the table and goes into the house to watch for Beth. Here Beth comes. She takes a drink from the well, then, tired from her household duties, sinks into the chair for a moment's rest. In taking up a paper to fan herself, she accidentally knocks off the letter Miranda has placed there for her. She sees it is in a woman's handwriting and addressed to her husband. She becomes suspicious, looks about, then opens the letter and reads.

Scene VIII.—Sunday Morning—Beth Goes Away. She has determined to leave this place where she is not wanted and return to the city. She has written a pathetic little note to Hiram telling him why she is going. This she leaves on the well, where she knows he will see it when he returns from church. With a last look back at the farm house where she had hoped to spend many happy years with Hiram, she goes sorrowfully down the lane to the road.

Scene IX.—Hiram Follows Beth. Down at the flag station Beth is waiting for the train. Just as it arrives Hiram drives up. In a few hurried words he explains all to Beth. The astonished conductor is told to move on and Beth finds herself with Hiram's dear arms about her hurrying to the buggy that is to take them back to the farm.

Scene X.—Miranda Deposed. Arriving home, they reach the house just as Miranda comes from it with a valise in her hand, ready to depart. True to her unforgiving nature, she is leaving Hiram's home rather than submit to the defeat of having Beth mistress there. Beth gives Miranda a look of gentle forgiveness as she passes, but Miranda ignores her and stalks grimly by. Hiram and Beth watch Miranda out of sight, then Hiram turns to Beth and, taking her in his arms, tells her that henceforth she is not only his bride but the mistress of both his heart and his home.

LUBIN MFG. CO.

THE CALL OF THE HEART.—A young widow is engaged to an old friend of the family. Having a daughter 16 years old, she asks her intended to keep the engagement secret until some later date.

The intended is coming on a visit. He is heartily greeted by his fiancee and more so by the daughter who recognizes her old friend.

A month has passed. The young daughter has fallen in love with her mother's intended, but he is too honest to let his heart get the best over his honor, having promised his hand to the young widow.

Accidentally the parting words of the lovers have been overheard by the mother, who seeing her mistake and only looking for the happiness of her child, tells her intended that she never can marry him and begs him to make her daughter happy. The call of the heart has been heard. Length, 670 feet.

OUR COUNTRY IN ARMS.—The picture opens with children playing soldiers. Boys and girls are in line and one of the little soldiers bravely defends the flag.

We next see the cadets at the military school in drills.

Boys and girls have grown up. The play has become serious. The soldiers are marching away.

The next generation is the Grand Army man. Grandfather, the Grand Army man, is visited by his sons, one of which is in the army, the other one a naval cadet, and by his grandchildren, who also have donned military uniforms.

The picture finishes with the North and South joining hands, Columbia laying a laurel wreath on both of them. Between them the American shield

NEXT Sand A FILM ISSUE

Two Jolly Little Comedies

"A CASE OF TOMATOES"
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After 'While.
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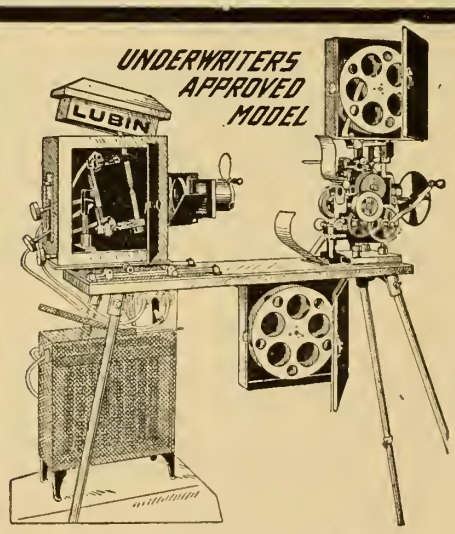

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THE CALL OF THE HEART

A picture dealing with a mother's love who gives up her own happiness for the sake of her daughter. LENGTH 670 FEET

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From early childhood until the end of our days we are in arms. The spirit of 1776 is still in us. LENGTH 250 FEET

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A TRUE PATRIOT

A stirring dramatic picture, beautiful in every respect. LENGTH 735 FEET.

GLIMPSES OF YELLOWSTONE PARK

A picture of scenic beauty just as the name implies. LENGTH 185 FEET.

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with the word PAX, meaning peace. Length, 255 feet.

A TRUE PATRIOT.—The English are hard pressed by the Americans. The English General wants to send a message to his regiment and promises a country lad fifty pounds if he will deliver the message safely. The country fool overhears the promise. The country lad asks for time to consider the proposition and in the dark of the night rides to the American General telling him of the English offer. He is advised to accept the money and deliver the message to the American General instead of the English. This our patriot does but not before he has been sworn not to divulge the secret.

When the father returns and is informed by the country fool that his son betrayed his country for money's sake, the enraged man takes an axe and strikes down his son. At this moment the American General with his staff enters to thank the lad for the great service rendered to his country. The father is prostrated when he learns how he wronged his son and with the wounded lad in his arms he begs forgiveness. Length, 735 feet.

GLIMPSES OF YELLOWSTONE PARK.—This is a very interesting film of rare natural beauty. It begins with a panoramic view of the "Mammoth Hot Springs," passing to "The Devil's Fire Hole." We have a panoramic view of the "Yellowstone Falls" (305 feet high) and of "The Canyon" (1,200 feet deep). Next we get "A close view of the falls," pass on to the "Giant Geyser Crater," a most beautiful sight. Senator Miles of Montana "Feeding the Elk" and "A Herd of Buffaloes" close this short but beautiful picture. Length, 180 feet.

BEFORE THE DAWN.—On the Verge of Bankruptcy. Clure for the sake of his family kept up appearances, even though he found himself on the verge of bankruptcy. Hale, his confidential clerk, is just conferring with Clure when his wife and daughter enter.

The Last Dollar. Mrs. Clure asks her husband for money. He gives her his last dollar and smilingly kisses her good-bye. Hardly has she gone when Clure drops to the floor, and before help can be brought dies of heart disease.

A Faithful Servant. There is consternation in the house when Mrs. Clure learns that she and her daughter have nothing to live from. She begs Hale to keep the news from Erna, which he promises.

Everything is Sold. Mrs. Clure sells all her household goods with the understanding that they remain in her use while Erna is courted by a rich young man. The faithful clerk pays the rent unknown to Mrs. Clure.

Working Weary Hours for Her Daughter's Sake. Mrs. Clure is embroidering. While her daughter is enjoying herself at balls and parties, she is sitting at home working to earn a living.

The Mother Discovers that the Faithful Clerk Pays the Interest on Her Furniture and Gives Up Her Home. The interest on the furniture is due. The men demand their money. The faithful clerk was just at their house to pay the interest but he missed them. He quickly runs to Mrs. Clure's home, but he comes too late. Mrs. Clure knows everything. She gives up her home and decides to live in a small garret room. Erna, her daughter, for the first time knowing the true circumstances, thanks Hale and promises to stay with her mother, happen what may.

Sunshine After Rain. It is a plain, cosily furnished room where the woman's loving hands now reign. A message is brought for Miss Clure from her intended, informing her that he is so sorry to learn the loss of her fortune. He informs her that he shall not be able to call on her in the near future as pressing business calls him ot once out of the city. Thus she learns the true character of the man she was to marry. Just then Hale enters, hesitatingly, confused. At last he takes courage and asks Miss Clure for her heart and hand. There a heartless youth speculated at her fortune and here stands a true heart, a man who made sacrifices for her, a man who loves her for her own sake. Could it be difficult to choose? And with a happy smile she says "yes." Length, 620 feet.

WIFEY AWAY, HUBBY AT PLAY.—The husband sends his wife for her recreation to the country. The parting is a very sad one for hubby and he almost cries his heart out not to see his sweet wifey for such a long time. Hardly has wifey gone when hubby invites a chorus girl and they have a good old time. In the evening he sends his wife a letter telling her how much he misses her. This brings wifey back at once to the great surprise and consternation of hubby. Length, 320 feet.

MIDNIGHT SONS.—Four young men had a good time at the club. It is midnight when they leave. They create some disturbance at the music hall from where they are finally ejected. The adventures of the leader are most curious and build the foundation of an excellent trick film. Length, 385 feet.

NEARSIGHTED MARY.—Mary applies at an employment office for work. She is so nearsighted that she nearly walks over the clerk. Having paid her fee she is handed a card on which is written her place of employment. She introduces herself and begins work. At once her troubles begin. She falls over everybody and breaks everything. She pours tea over the madam's dress and the soup over the master's head. She breaks the statuary at an Italian marble shop where she was sent for a marble statue. She really manages to bring the statue home unbroken but slips on the last step and the statue breaks in pieces. This is too much for the enraged master of the house and he pushes her down the step, where she upsets a policeman. She is now looking for another position. Length, 495 feet.

PATHE FRERES.

A VISIT TO BISKRA.—In this beautifully colored picture we present some realistic scenes taken in Biskra, a French possession in Arabia, and the public will enjoy the novelty of seeing and studying the manners and customs of the inhabitants of this place, which is situated on an oasis in the desert.

In the first part we get a good view of the surrounding desert, then looking over the town from the ruins of an ancient Turkish fort. The market place is shown with the natives going about, then some of the principal streets, and lastly is a parade of the native soldiers. Length, 443 feet.

SHOW YOUR LICENSE.—A hunter is having great sport bagging some fine game, when an officer puts in his appearance and demands to see his license. Having a keen sense of humor and wishing to put the officer of the law to great inconvenience and have a little fun at his expense, the hunter tells him that if he wishes to see the license he must chase after it, whereupon the sport starts to run. The policeman, who is an awkward, clumsy old fellow, starts in pursuit of his adversary, and the many funny situations that ensue are extremely amusing. The hunter keeps a fair distance ahead of his pursuer, but at times he stops long enough to strike the latter and tease him a little in order to arouse his wrath to an exciting point and keep up the life of the chase.

Finally the sportsman runs into a Summer garden where he orders some refreshments, and is just imbibing the alluring beverage when the officer comes upon him and demands to see the license. Without losing his gravity the fellow takes the document out of his pocket and satisfies the protector of the law that he is entitled to have as much sport as he desires without the interference of anyone. Length, 420 feet.

A GRAVE DISAPPOINTMENT.—A pretty girl who is employed in a large millinery establishment is called upon to deliver a hat to one of the customers. She takes the bundle and starts out, but before going far she has the pleasure of meeting her fiance, who invites her to partake of some refreshments. Entering a restaurant, the happy young couple take their places at a table, and all during the meal the youth makes desperate love to the girl. As she must be about her duties, the maiden begs to be excused, and after bidding her friend a fond adieu she hastens away.

The next picture shows the girl at work in the store several days later, when she receives a note from her fiance which gives her a terrible shock. The girl has been living in happy anticipation that some day she would become the wife of the youth, but now he realizes that her social position is such that it will be impossible for him to marry her, and he sends her the note stating that the engagement must be called off. The poor girl, now feeling that all hope has abandoned her, goes to her room where she decides to end it all by inhaling gas. A man living in the next apartment, who has always loved the gentle girl, but whom she cared little for, discovers the attempted suicide and rescues the would-be victim just in time. Upon hearing the girl's sad story, the noble fellow confesses his undying love for her, and begs her to forget her grave disappointment and become his wife. Length, 361 feet.

LAUNCHING THE "VOLTAIRE."—This interesting picture shows the wonderful feat of launching a large battleship in France. The monstrous sea lion is shown on the ways where everything is being made ready to give the signal to cut the ropes and let her slide gracefully into the water. She is cut loose and slides slowly down the ways amidst the cheers of the throng, dipping her keel into the water and floating for the first time. Length, 253 feet.

TRAINING BULLS FOR THE FIGHT.—In Spain, where the bull fight is the national sport, it is natural that a great amount of attention is paid to the rearing of the animals which are used for this sport. In the first picture we see the herders driving the bulls into the river, where they are compelled to swim in order to strengthen their muscles, after which they are driven through the country on a steady trot, all to give them the proper exercise. When they are ready to put in the ring they are driven to the village, where they are given a little practice every day, and this portion of the picture is very interesting, for it shows how they drive the bulls into the arena, and force them to fight the trainers. Length, 331 feet.

VERSAILLES.—Versailles is a place about eleven miles from the city of Paris, made famous by the magnificent marble palaces built by King Louis XIV., and which at the present time are kept up in their grandeur, forming a fitting memorial to the great kings of other days. It is one of the show places of Paris, and the public enjoy the privileges of visiting this magnificent place, which in the time of the Louis' was their private estate, but at the present time the massive buildings are used as public museums and the vast estate is a beautiful park. Great pains have been taken in the making up of this interesting picture, which shows all the principal buildings, the gardens and grand canal with its famous fountains. In the first portion of the picture a vivid idea is given of how the place appeared in the time of Louis XIV., and the latter portion shows the estate as it appears today. Length, 462 feet.

THEY ROBBED THE CHIEF OF POLICE.—This droll comedy shows the pompous chief of police taking his good wife to call upon some friends, leaving their home unprotected. While they are absent a couple of burglars come to their place with a wagon and are in the act of dismantling the rooms and loading the spoils on the wagon, when the couple unexpectedly return. The robbers, instead of running away, cover the chief of police and his wife with their guns and force them to carry some of the furniture down to the cart. The old chief having no weapon with which he can defend himself complies with the wishes of the burglars and is compelled to drag the wagon down the street. As the enraged couple are running along with the load they meet a couple of policemen, who, not recognizing their superior officer, arrest him. The burglars make their escape, and although the old chief tries in vain to explain the embarrassing situation, his word is not taken, but he and his wife are hurried off to the station. They are thrown into cells, and the reserves called out to find the other culprits. When some of the officers from his own station arrive on the scene they recognize their superior officer, and after many apologies he is turned loose. Length, 456 feet.

THE LITTLE SOLDIER.—In innocent childhood the little boy and girl are sweethearts, and as the years roll on their love for one another becomes stronger. The happy youngsters are patiently waiting for the time to come when they will be old enough to become man and wife. Finally the youth reaches his majority, and his father being a soldier, the son inherits the same fighting spirit, so one day he enlists in the army. The father of his sweetheart is the general, and although the youth is only a private, the proud commander feels that there is a social barrier which will prevent the young private from ever becoming his son-in-law. When the young couple are informed by the gruff old man that their friendship must cease, they both feel the sad disappointment keenly. The maiden feeling that there is no other interest in life without her sweetheart of childhood days, becomes violently ill, and although her father tries every possible way to divert her mind, it all proves fruitless. The lovelorn youth is affected in the same manner, and although his father pleads his cause with the old general, all hopes of a reconciliation seem remote. Finally feeling that he has done the young couple an injustice, the general accedes to the wishes of all his friends and gives his consent to the marriage of the young couple. Immediately they recover their health and receive the blessings from both proud fathers. Length, 394 feet.

SWEDEN—GOTHA CANAL.—In this interesting picture we are given the rare privilege of viewing some of the magnificent scenery around the city of Stockholm. On account of dangerous rapids in the river, the boats are compelled to pass through the Gotha Canal, and herewith is given a good picture of the locks in operation, showing the boat going through them, and then peacefully sailing down the stream. All along the river bank the scenery is magnificent, and a clear view of the ancient Vadsteva Castle is given. Length, 456 feet.

TOM THUMB.—This is a refreshing little fairy tale, full of good humor, with a touch of pathos, in which the leading character is portrayed by a little boy, who plays his part in a manner which is bound to hail approval from young and old, and make this picture stand out as one of the best in its particular class. In the opening picture we see the father and mother, who are too poor to support their large family of boys, take the youngsters out to the lonely wood and lose them. Tom Thumb, although the smallest of the lot, insists upon his brothers keeping up their courage, assuring them that he will eventually find them another home. He leads the little brood through the wood, and as they roam aimlessly along, tired and footsore, Tom discovers a tall tree. Telling the other children to wait for him, he climbs to the top of the tree, and from his elevated position sees a light in a house in the distance. Feeling that at last he has found a home for his little brothers, Tom quickly descends and leads his little band to the place, which happens to be the home of a vicious old giant. The good wife of the latter, when she sees all the little fellows, hides them in a wood box, but her husband upon entering the room soon discovers the hiding place of the little wanderers. The cruel old fellow immediately orders the youngsters off to bed, and they at once prepare to retire. The seven youngsters are all put in one bed, and in another bed in the same room are seven little girls with crowns on their heads. When all are asleep, Tom gets up, and taking the nightcaps off of his brothers, puts them on the heads of the little girls, and places the crowns on the boys. Through this act he saves the lives of his family, for in the middle of the night

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THE TEMPTATION

Dramatic. A trusted employee, overcome by cupidity, disguises himself and attempts to rob his own home of a large sum of his firm's money. After overpowering his wife, he is frustrated by the intervention of a tramp whom she had sheltered from the blizzard. Intensely dramatic throughout and superbly enacted.
No. 6512 Code, VERSABUNDA Approx. Length, 475 feet

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No. 6514 Code, VERSAGUNG Approx. Length, 805 feet

Releases of September 14th and 17th

RELEASED SEPTEMBER 14

LITTLE SISTER—Dramatic
No. 6515 Approx. Length, 1000 feet
Code, VERSALETES

RELEASED SEPTEMBER 17

HOW THE LANDLORD COLLECTED HIS RENTS—Comedy
No. 6516 Approx. Length, 460 feet
Code, VERSALILLA

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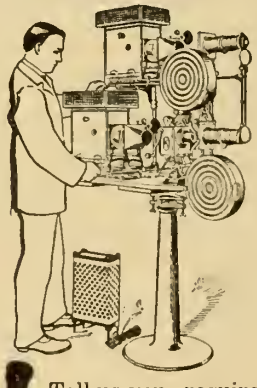

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the old giant comes into the room to cut off the boys' heads, but mistakes the girls and destroys them instead. Immediately the little brood jump out of bed and escape from the dangerous place, where their lives are in peril. The old giant soon misses the little fugitives and starts out in pursuit, but being tired and worn out he falls asleep under a tree. Little Tom steals his big boots, and when the giant awakens he is unable to proceed further on account of the tenderness of his feet, thus giving the youngsters an opportunity to make good their escape. They make their way back to the home of the giant, and the latter's good wife presents Tom with a magic wand and starts him on his way home, where, upon arriving, his poor parents are overjoyed to see their family once more. Tom makes good use of the magic wand and transforms everything from poverty into the splendor of riches, and under the guidance of the Fairy Queen the family are installed in a magnificent palace, and Tom Thumb is the hero of the hour. Length, about 1,016 feet.

CHASING A SEA LION IN THE ARCTICS.—This unusual subject is well worth seeing, for few people can ever hope to enjoy the rare sight of capturing sea lions in the Arctic regions. The first picture is taken from the deck of a large vessel as it piles its way through the region of icebergs, and some magnificent specimens of the latter are shown in the perspective. As the boat plunges along through the foaming deep, all on board become excited, for the alert sailors have sighted a sea lion floundering around on a large cake of ice. One of the men takes aim and is successful in killing the beast, and it is not long before they have him on board the ship, where he is skinned, after which the carcass is thrown overboard. Length, 371 feet.

SPORTS IN JAVA.—This unique and interesting subject, which is bound to prove a potent feature among the scenic pictures which have preceded it on the market, depicts some of the sports indulged in by the natives of Java. Their ideas of sport, while vastly different from most people on account of certain cruelties, is nevertheless interesting, being so wide apart from anything witnessed by Americans. In the first picture we are treated to a strenuous combat between two large bucks, after which the natives show their skill in handling themselves in a friendly bout. Next is a bow-and-arrow contest, and the marksmanship with the arrow by some of the contestants is indeed commendable. Lastly is a fight between two quails, and so intense is the combat between the game little creatures that the men are compelled at times to separate them. Length, 298 feet.

HOW TO TAME A MOTHER-IN-LAW.—In this home, which can be called anything but a happy one, the mother-in-law holds forth, and being jealous of the attentions paid to her daughter by the latter's husband, the old woman raises ructions and oversteps her authority by beating her son-in-law. The latter, after defending himself in no mild fashion, bolts from the house and goes to a hypnotic professor's office, where he attempts to learn the art of hypnotism, that he might use it to advantage in taming down the wild old woman. This scheme does not work, for the latter's mind is not so easily influenced, and when she learns the nature of the young man's scheme, she becomes more tyrannical than ever. Finally the unhappy man goes to a suffragette's court, where he states his case and asks for a little advice on the trying task of taming his mother-in-law. The gentle creatures formulate a scheme whereby he will find happiness in the company of the old woman if he will only try their plan. They tell him to try flattery as a last resort, and this the youth gladly consents to do. Going to a market, he purchases a large bouquet, after which he starts for home, and hardly has he entered the place when the old woman starts at him, but instead of stopping to quarrel with her, the man presents the old tyrant with the flowers. Immediately she falls a victim to his false flattery, and from that moment the best in the house is none too good for the favored son-in-law. Length, 351 feet.

SELIG POLYSCOPE CO.

THE BLIGHT OF SIN.—In a little river town of the South, early in the seventies, lived a young married couple with but one child, a bright little cherub, idolized by her father but neglected by her mother, who unfortunately was too young to realize the responsibility of motherhood. Jim Langdon, her honest and big-hearted husband, pondered long on the seeming coldness of his wife, little dreaming that the cause of it all is a mad and unreasonable infatuation for Joe Herndon, a gambler, who dressed well and lived at the best hotel. Poor little Mabel Langdon was dazzled by the veneer of this clever rogue, and so carefully did he plan his schemes and so seemingly sincere was he in his protestations of undying love that the young wife, without realizing the danger she is in, places herself in the gambler's power and consents to an elopement with the blackest of villains. The opening scene of the picture shows the wife planning to leave by the early morning boat with her paramour. A letter left at a trysting place instructs her to be in readiness to embark on the steamer "Gem," which leaves at daylight. We next catch a glimpse of the bar of the Hotel Royal, where Herndon is engaged in a game of cards with big Jim Langdon, the man he is seeking to ruin. Jim has lost nearly every dollar he has in the world, and that, with his domestic troubles, drives him to desperation, and forgetting all else but that the smooth, crafty gambler sitting opposite to him has brought him to beggary, he springs at the throat of his adversary and would throttle him but for the interference of others. Gathering up the stakes quickly, Herndon notes the time is fast approaching when he is to meet Mabel at the landing. He listens to his room, packs his valise, and makes his way quickly to the appointed spot, and is soon joined by the guilty wife. But back in the little home a baby girl awakens, and hearing no familiar voice to greet her cries, gets out of bed and toddles about the house to find her mamma. In vain she searches; then making her way to the front door she is soon outside the house and on her way down the street, crying for her papa. Reaching the entrance to the hotel, the child is found and taken to her father inside. With a cry of alarm the distracted man clasps his little one to his breast and questions her as to what brings her there and where was her mother that she allowed her child to wander forth on the streets alone and in such a garb. Then the revelation comes. Pinned on the gown of the baby is a crumpled note which Mabel had placed there. With trembling hands Jim unfolds it and reads the awful confession of his child's mother—that she no longer cares for him and has gone away with the man who has robbed him of every dollar he had in the world. With the cry of a wounded heart, the betrayed husband staggers to his feet and swears an oath of vengeance on the wrecker of his happiness. He is instantly surrounded by sympathizing friends, among them old Judge Hay, a fire-eating and fearless war veteran, who at once volunteers his assistance to help run down and punish "the miserable hoss thief and tinhorn gambler," as he expresses it. Someone suggests that the boat has not yet left and perhaps the guilty couple could be apprehended before they had time to embark. Jim and the judge hurry to the landing, but arrive just in time to see the "Gem" swing out into midstream, and catch a glimpse of the triumphant Herndon and the shrinking, terror-stricken wife. "Get horses at once, ride down to the levee as fast as we can go, overtake the steamer and pass her, then take a rowboat and board her," gasps the winded and excited judge. His suggestion is at once acted upon and carried out successfully. A small boat shoots under the prow of the steamer and two men fling themselves over the forward rail. It is Jim Langdon and his friend, the judge. The guilty couple see them as soon as the crew of the boat, and, completely unnerved, the gambler throws the terrified wife from him with brutal force and rushes aft to hide himself from the wrath of the avenging husband, leaving the woman in a dead faint on the deck. Now the chase begins, the gambler making desperate efforts to elude the maddened husband, while the wife, who has awakened from her swoon, pleads wildly with the officers of the boat to prevent bloodshed. At length, almost insane from fear, Herndon rushes below to the furnaces, and securing a burning brand hurls it into the midst of the cargo of turpentine, setting fire to the boat, and then dives headlong into the eddying waters and strikes out for the shore. Not being a strong swimmer, and ignorant of the treacherous currents of the river, his effort at escape proves futile, and battling desperately for his life, the unfortunate wretch sinks from view and is seen no more, thus ending a life of corruptness and sin. Now we return to the burning boat, where the crew are fighting furiously to quench the flames. A lifeboat is lowered, and, carrying the inanimate body of his wife in his arms, big Jim Langdon and his friend leap into it and in a few seconds are safely beyond the danger zone of the burning steamer. Back to town the saddened husband returns with his repentant and crestfallen wife. Her neighbors turn against her and flaunt her sin in her face. It is then that the big heart of her husband speaks and makes excuses for the erring woman. "She is too young to know her own mind," he explains to those who judge her, and so folding her on his breast he stands like a rock between her and the scoffs of those who would crush her further by their taunts.

THE STAMPEDE.—A Western picture in a new setting; the scenes are laid on an Oklahoma cattle ranch. The foreman of the ranch is in love with the owner's daughter, and how near this love comes to costing him his life forms the basis of the story. Ranch scenes never before introduced to motion picture audiences are embodied in this strange tale of love and hatred. Mabel, the ranch owner's daughter, returns Jack's affection, and has long promised him a photo that he may have a picture resemblance to cheer him during the long hours he is forced to be away from her while attending to the vast herds of cattle under his charge. We see Mabel ride into the prairie town for the daily mail, and as she passes an itinerant photographer's cart she remembers her promise and secures a picture. Jack has a rival, an unscrupulous neighboring ranch owner. He meets Mabel as she comes from the photo wagon and begs for the picture. Mabel coolly tells him that she intends to give the photo to Jack, and the rival leaves, vowing vengeance. We then witness a meeting between the lovers as Mabel rides out where Jack is on duty. The rival also sees the two, and, maddened by a realization of the success of Jack in winning Mabel's love, he determines to be revenged. A daring plan occurs to him as he rides by the monster herd. He knows that Jack is just out of sight. "I'll stampede them over that rise of ground," and his trained eye takes in the distances at a glance. The cattle, several thousand in number, are stretched over a range of nearly a mile; a wide river winds its crooked way just below. Jack is reclining half asleep, still gazing at the pictured features of the girl he hopes soon to call his own. The coward strikes his spurs into the flanks of his mustang and in two minutes has reached the head of the herd. Ranch-raised cattle feeding are a peaceful sight, but only those who have lived among them and cared for them can realize how easily they can be turned into a living and irresistible flood. Once started, panic seizes them, and only tired nature can stop their mad flight. A few rapid shots, a quick sharp yell, and frenzy seizes the mass. They are off. Jack's trained ear notes the sound as the stampede starts. He rushes to the top of the valley's bank and looks for his horse, but too late; he has taken the alarm and is off like the wind down the valley. "My God! someone has started them. I haven't a chance on earth." You are wrong, Jack. The woman who loves you has seen the danger and also knows intuitively what has brought it upon you. She turns her horse and rides for the life she loves, and as Jack in despair watches the death he cannot avoid, approach, Mabel's voice reaches his dazed senses. "Get up behind; Pinto will save us. The boys have seen the cattle and will turn them." Jack reaches the camp with the half-fainting girl and tells the story of the stampede, and with but little respect for the law the cowboys would have made short work of Jack's rival. However, justice seldom goes amiss where men and women live close to nature, and the neighbor gets his deserts to everybody's satisfaction.

For rapidity of action and surprising scenes depicting Western ranch life, even Selig has few such pictures as "The Stampede" to his credit. A new and stirring spectacle of life on the plains.

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THE HUNCHBACK.—Cursed with the deformity of a crooked spine and made the butt of the village jesters, the hunchback seeks at least temporary forgetfulness of his lot in the bottle. Earning a meager pittance as sexton of the church, his wages all go for drink, and he staggers about his duties sodden and filthy, a fair mark for his tormentors. His soul knows no peace, for his fellows allow him none, and his mind is more terribly deformed than his body by hatred and the wretched life he leads. He is seen first in the belfry of the church, where, after performing his duties, he drains the bottle and hurls it from him with terrible imprecations. He staggers down the rickety stairway and stumbles along to the common, where he throws himself into a seat before the inn and calls for more drink. He falls into a drunken stupor and a rural clown amuses himself and his fellows by tickling the hunchback with a straw. All roar with laughter when the sleeper seeks to dislodge the troublesome insect, but their laughter grows too boisterous and rouses the man from his slumber. With brute fury he charges his tormentors and strikes one of them to earth, for which he is arrested, and, in default of a fine, placed in the stocks, where the others have full liberty to continue their torments without fear of retaliation. Lady Gertrude, the Lady Bountiful of the village, comes upon him in the course of a charitable visit, and, paying his fine, obtains his release. She takes him into her own employ as a gardener, and a wonderful change comes over the erstwhile drunkard. With sobriety, his face loses its brutish cast, and the innate nobility of the man's real self shines out through untroubled eyes and is displayed in the fine markings of the well-cut features, no longer crusted with the dirt that, in his debauches, he took no trouble to remove. He worships Lady Gertrude with passionate adoration, and, when she encounters a gay young rake in the park of her estate and he seeks to steal a kiss the hunchback comes to her rescue and is restrained from wreaking vengeance upon her insulter only through her appeal. Later the libertine sends a lying appeal for her aid in his sickness, and, despite her misgivings, she consents to visit him. Arrived at the shooting box, where he is supposed to have been stricken, she is locked in the room with her pursuer. The hunchback, searching for his lady, finds the decoy letter and arrives just in time to strike down her assailant and his confederate. He receives his death thrust, but staggers home with Lady Gertrude, and not until she is safe does his great heart give way as he falls at her feet, faithful unto death. The subject is splendidly mounted and the action is spirited and compelling. An unusually good production. Length, 633 feet.

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A Full Description of these Subjects will be Found on Another Page

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THE PAYMASTER.—The opeuing scene of this Bison production shows Silver Bird, an Indian girl, riding on when she is met by Private Jones, who dismounts and attempts to drag her from her horse. Lieut. Barnes and a companion who enter dismount from their horses and go to assist the young girl. They bind and disarm Jones compelling him, at the point of a gun, to mount, and insist upon Silver Bird accompanying them to the fort to make charges against Jones. Major Pond after hearing Lieut. Barnes' report, and the Indian girl's story, orders that Jones be placed under arrest. Later he is marched before the Major and is dismissed from the ranks. After leaving the regiment Jones joins a band of outlaws. Silver Bird, hidden behind a rock, bears of a plan to rob Barnes, the Paymaster, when he goes to the depot for the money. While returniug from this quest Barnes is overtaken by the outlaws. Although he succeeds in disabling one, he, wounded, slips from his horse. The outlaws are overcome with astonishment at seeing Silver Bird grab the sack and ride quickly away. Here is seen a remarkable chase between the Indian girl and the outlaws. After reaching the fort, delivering the money to the Major and telling of all that has happened, orders are given to mount in search of the outlaws, Silver Bird leading the soldiers. During the excitement of the soldiers capturing the outlaws, Silver Bird dashes off to aid Barnes, whom she finds lying by the roadside. After making him comfortable, she helps him to mount the horse with her, and they ride away. The soldiers with their prisoners enter the fort. The Indian girl also returns with Barnes, whom the guards help to the ground. The Major thanks Silver Bird for her bravery, and Barnes, with gratitude, extends his hand, which she shyly takes.

CENTAUR FILM COMPANY.

THE WISHING CHARM.—Professor Tompkins, of Boston, is in Egypt, looking for specimens of ancient pottery. His Egyptian servant unearths a peculiar looking casket, and breaks it open. A cloud of smoke arises and from it the enormous figure of a Geni appears. In gratitude for his release the Geni presents to the professor a silver charm, saying: "Who holds this charm shall have every wish granted." A puff of smoke and the Geni is gone. Tompkins wishes that he were home. He and his wife each believe the other to be ghosts. The Irish maid enters, sees the professor, drops her tray of dishes and collapses on a sofa. Later. The maid in dusting smashes a costly vase. The professor wishes the vase whole, and the maid, to show her gratitude, hugs him. Wifey comes in, sees this, and there is a picnic. The professor is explaining to his wife the wonder of the charm. A tramp comes up begging. A touch of the charm and Weary Will holds a sandwich and a bottle of beer. The tramp figures that anything that will bring beer and food so easily is too good for anybody else. He grabs the charm and dashes off with it, and now the fun begins. The professor and his wife, after chasing the tramp, are made to do a funny run backward. Perry, the dude, offended by the tramp's offer of a drink of beer from his "growler," is made to exchange clothes with the tramp. A driver beating a small mule is made to take the mule's place, and the mule is seen seated on the wagon enjoying his first ride. A man and his wife quarrel and fight over the mysterious disappearance of a growler of beer brought about by the tramp and his charm. They suddenly stop fighting, hug and kiss each other. A man and his girl drive up in an auto and the man goes into a house. The tramp flirts with the girl; he touches the charm; the automobile jumps across the street, the tramp enters and rides off with the girl. The girl's beau comes running up with a policeman, who is about to arrest the tramp. The policeman arrests the real owner of the auto and pulls him off to the station. The girl is made to kiss and hug the tramp. She sees the charm, asks about it, and the tramp explains. The girl seizes the charm and says to the tramp, "Go to the devil." His Satanic Majesty comes up out of the ground, seizes the tramp and pulls him down below.

THE DIAMOND NECKLACE.—Hallett, a stock speculator, urgently needs $10,000, and he borrows that sum from his friend Bradford, giving as security for the loan the famous Hallett diamond necklace, valued at $50,000. The necklace is placed in Bradford's safe. A week passes. Hallett calls, prepared to pay the loan, and demands his diamond necklace. Bradford goes to the safe, takes out the case, and Hallett opens it. The necklace is not there. Bradford and his wife are astonished and Hallett, furious, tells Bradford that unless the necklace is in his hands by the following day he will turn the matter over to the police. Bradford sends to New York for a detective. The detective sees the butler place a note under a vase. The detective reads the note, which is to the French maid, asking her to meet the butler in the woods. On the trail! We see the detective following the butler through the woods; the butler with a mysterious air hands the maid a package. The detective draws his handcuffs: creeps nearer. The maid opens the box and takes from it some candy.

Midnight. Bradford is in despair. To-morrow will bring disgrace. The detective is baffled. Suddenly footsteps are heard. The two men hide. A figure in white enters the library. It is Bradford's wife. She is walking in her sleep. The two men see her go to the library safe, then, as if remembering something, she goes out into the garden; she searches about the roots of a large plant, and placing something in the bosom of her robe, she goes back into the house, followed by her husband and the detective. The sleeping woman opens the safe, places the diamond necklace into the case, locks the safe and goes out. Bradford runs to the safe, opens it, takes out the case, sees the necklace, and he and the detective collapse in surprise.

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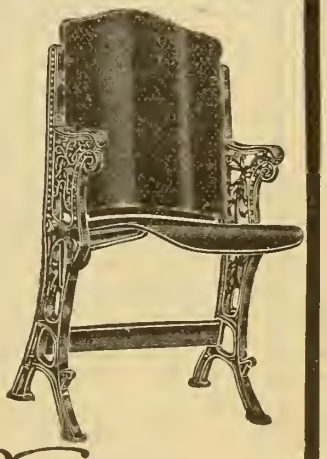

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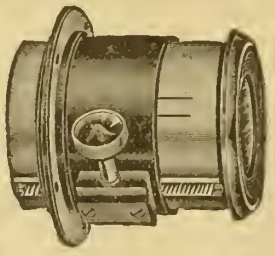

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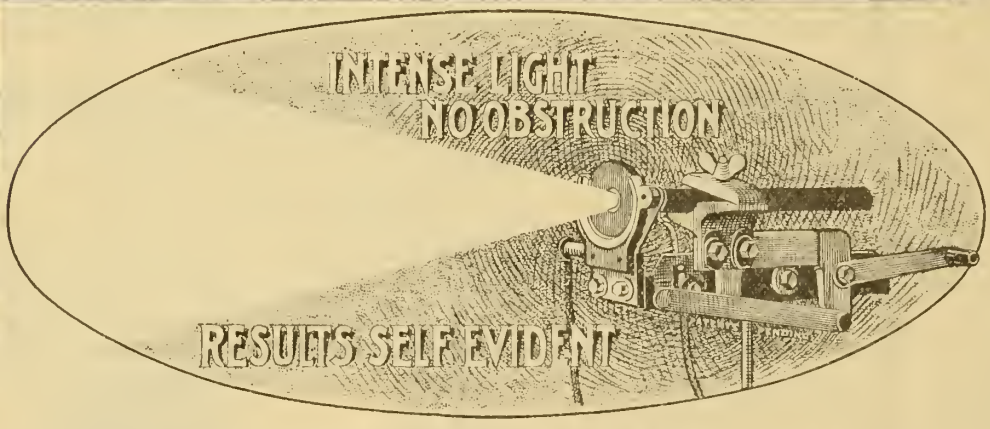

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Sept. 9—Comata, the Sioux (Dramatic).....963 ft.

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Sept. 3—Ethel's Luncheon (Comedy)..... ———
Sept. 3—Backward, Turn Backward, etc. (Dramatic) ———
Sept. 7—A Dangerous Pair (Comedy)..... ———
Sept. 7—The Temptation (Dramatic)..... ———
Sept. 10—The Making of Honey (Industrial).....190 ft.
Sept. 10—The Amateur William Tell (Comedy)....810 ft.
Sept. 14—Little Sister (Dramatic).....975 ft.

ESSANAY FILM MFG. CO.

Sept. 1—My Wife's Gone to the Country (Comedy).952 ft.
Sept. 8—Justified (Dramatic) .....970 ft.
Sept. 15—A Case of Tomatoes (Comedy).....495 ft.
Sept. 15—Three Reasons for Haste (Comedy).....485 ft.

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(George Kleine.)

Sept. 1—An Awakened Conscience (Dramatic).....627 ft.
Sept. 1—Magic Cartoons (Comedy).....340 ft.
Sept. 7—First Airships Crossing the English Channel (Scenic) .....510 ft.
Sept. 7—The Mason's Paradise (Comedy).....414 ft.
Sept. 8—The Stolen Gems (Dramatic).....464 ft.
Sept. 8—Glimpses of Paris (Scenic).....417 ft.
Sept. 11—Mozart's Last Requiem (Dramatic).....940 ft.

URBAN-ECLIPSE.
(George Kleine.)

Aug. 31—Prof. Puddenhead's Patents (Comedy).....404 ft.
Aug. 31—The French Battleship "Justice" (Dram.).557 ft.
Sept. 4—In Hot Pursuit (Dramatic).....514 ft.
Sept. 4—Romantic Italy (Scenic).....437 ft.

KALEM COMPANY.

Aug. 27—The Dyspeptic and His Double (Comedy)..575 ft.
Sept. 3—The Pay Car (Dramatic).....930 ft.
Sept. 10—Hiram's Bride (Dramatic).....—— ft.

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Aug. 30—The Doctor's Bride (Dramatic).....580 ft.
Aug. 30—The Haunted Hat (Comedy).....305 ft.
Sept. 2—The Woman Hater (Dramatic).....810 ft.
Sept. 6—The Call of the Heart (Dramatic).....670 ft.
Sept. 6—Our Country in Arms (Patriotic).....255 ft.
Sept. 9—A True Patriot (Patriotic).....735 ft.
Sept. 9—Glimpses of Yellowstone Park (Scenic)....200 ft.

PATHE FRERES.

Sept. 6—Versailles (Scenic) .....462 ft.
Sept. 6—They Robbed the Chief of Police (Comedy).456 ft.
Sept. 8—The Little Soldier (Dramatic).....394 ft.
Sept. 8—Sweden—Gotha Canal (Scenic) .....456 ft.
Sept. 10—Tom Thumb (Dramatic).....1016 ft.
Sept. 11—Chasing a Sea Lion in the Arctics (Sc.)..371 ft.
Sept. 11—Sports in Java (Scenic) .....298 ft.
Sept. 11—How to Tame a Mother-in-law (Comedy).351 ft.

SELIG POLYSCOPE CO.

Aug. 30—Mrs. Jones' Birthday (Comedy).....540 ft.
Aug. 30—Winning a Widow (Dramatic).....450 ft.
Sept. 2—The Blight of Sin (Dramatic).....995 ft.

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Sept. 4—The Galley Slave.....885 ft.
Sept. 7—The Fisherman (Dramatic).....430 ft.
Sept. 7—He Tried on Handcuffs (Dramatic).....564 ft.
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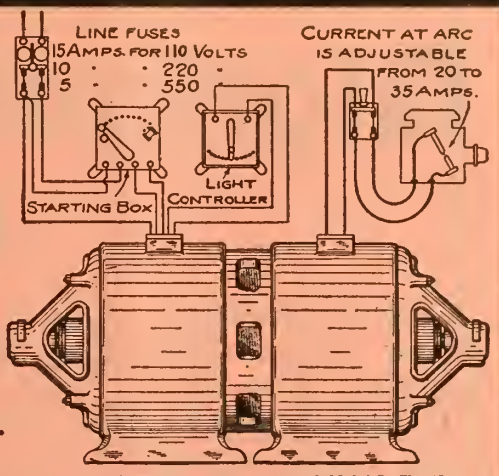

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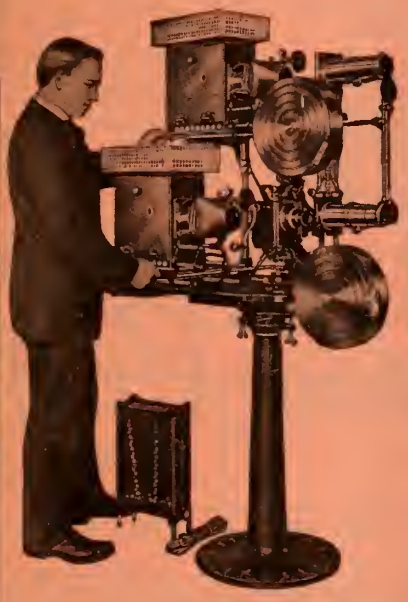

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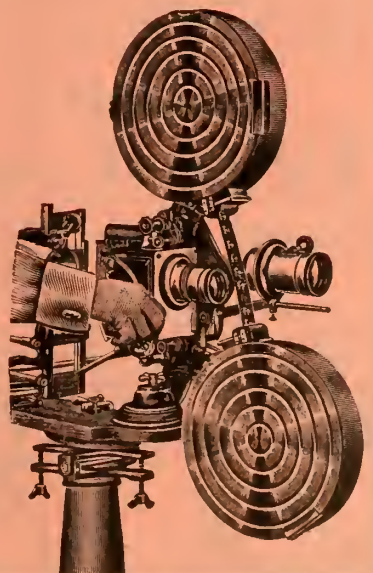

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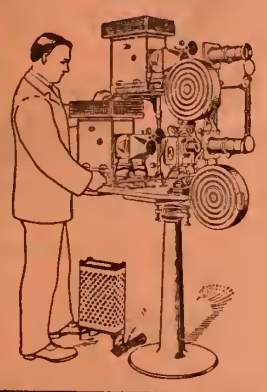

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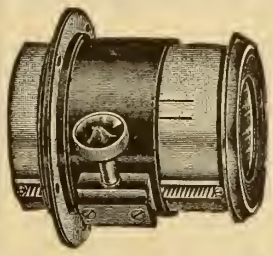

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Send for our free booklet and learn how you can own one of these great money-making games for only a few dollars down and the balance payable from your profits. Remember—you pay just a few dollars down, and your profits the very first month should more than pay the entire cost of the outfit. Write for booklet at once. Address

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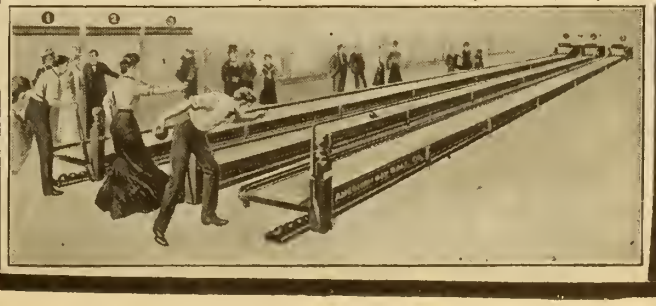

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THE WEALTHY RIVAL

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LENGTH, 360 FEET.

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THE MARBLE HEART

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LENGTH, 968 FEET.

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Moving Picture World
The Exhibit.

Founded by J. P. CHALMERS.

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Vol. 5 SEPTEMBER 18, 1909 No. 12

Editorial.

Children and the Moving Picture.

Amongst the thousands of readers of the MOVING PICTURE WORLD, we have many, many young people of both sexes for whom there is a warm corner in the editorial heart. Some of these we know personally, and we are delighted to know that week by week these pages are carefully studied and that they are leading, on the part of these highly educated children, for such they are, to real appreciation of the dramatic and other possibilities of the moving picture. The stories of the films and criticisms are attentively followed—so attentively that we have been surprised at the intimate knowledge of the pictures which our young friends possess. Only last week one bright girl, fresh from an ocean resort, asked her parents for the latest copies of the MOVING PICTURE WORLD, which she had missed during her absence.

There are many similar signs of an intelligent interest in the moving picture taken by American children. Whenever we go to a moving picture theater we have a keen eye for the effect made upon the minds of the children. It is one of our greatest pleasures in life to watch the rapt attention which they give the pictures, to watch their wondering eyes and the expression on their faces which indicates wonderment, interest and attention. It is the same with all degrees and classes of children—the prosperous, the highly educated, the children of the very poor. Some months ago, when we were in Mr. Jacob's Bronx Theater, the house held seventy per cent. of children from infancy up to adolescence, and it amazed as well as pleased us to note their absorbed interest in the pictures.

Here history is repeating itself. Do we not all, those of us who are no longer young, remember the effect made upon our minds (as children) by magic lantern pictures, the kaleidoscope, the thaumotrope, the dark lantern, dissolving and other optical phenomena on the screen? The love of most of us for these things has lasted through life, because of the depth of those earlier impressions.

And so it clearly is and we believe will be, irrespective of the moving picture and its effect upon the minds of the rising generation, the more especially as the pictures have the marvelous, and, to the infantile mind, almost miraculous, property of motion. Children are good judges and good critics. They have the intuition for what is good. Take the case of books especially written for them. How they fondly cling to fairy stories, stories of adventure, and good deeds! Try them with the literature of modernity or realism and see how they instinctively recoil from it.

The future of the moving picture, of course, rests with the children. The love they are conceiving for it just now will probably never leave them. Their children, too, in their turn, will no doubt take the same attitude. Consider, then, what terrible danger was done to the minds of these young people, and, of course, to the moving picture industry, by the prevalence of the unsatisfactory and undesirable pictures which the good sense of the American people killed off some time ago, once and for all and forever. It is consoling to reflect that at the present time the minds of our small patrons, the future sovereigns of the country, are being properly fertilized by moving pictures which seldom nowadays merit censure in respect of unsuitability of subject.

Government Recognition of the Moving Picture.

It is not generally known that Uncle Sam is a great patron of the moving picture. We do not mean in respect of the body politic, or, in other words, the great mass of American people, but the State Departments who do Uncle Sam's official work at Washington. Both the naval and military authorities of the United States of America have long utilized the moving picture for a variety of purposes. Quite recently we saw a number of films of battleships and smaller craft, and also scenes of the life of the sailormen employed on those vessels. These pictures serve a variety of purposes, not the least important of which is the recruiting end of matters. The pictures, in short, show life on the ocean wave to be full of attraction, variety and adventure, and thus in a measure act as a recruiting agency for the United States Navy.

Similarly the Military Department make a like use of the moving picture, though, perhaps, not to the same extent as the Navy. Both departments realize that for the purpose of enlisting popular appreciation of naval and military work, the moving picture is a valuable agent. Of course it is known that for strategic and official purposes, the moving picture, as well as stationary photography, is largely employed by both departments. But it would obviously not become us or any other responsible newspaper to deal with matters of this kind in too much detail, however alluring the temptation to write attractively reading articles on this topic would be.

Yet a third Government department has taken the moving picture in hand for the purpose of furthering its work, and it is going about the business in an even more thorough manner than either the naval or military branches of the public service. These latter have the moving picture work done for them, but the national Department of Agriculture has actually gone, itself, into the business of moving picture making for the purpose of spreading a better knowledge of the principles of agriculture amongst the farmers of the country. Last week the Minnesota Agricultural College was visited by the departmental moving picture man and films were shown illustrating grain standardizing and grading, breaking and subduing the land, road making and plant breeding. These films were made in various parts of the country, and they include a series showing the whole process from pasturing the cows to the moulding of the butter.

It seems to be the intention of the Agricultural Department to make films at the various experimental stations throughout the country, showing not only the work described above, but the breeding of cattle, horses, sheep and farm animals, and the many other branches of work that farmers have to take in hand. These pictures are to be exhibited at popular meetings of farmers all over the country. The films are developed at Washington; we understand that duplicates of them will be furnished to such of the farmers' organizations desiring them for agricultural meetings.

This is a great and good work, and we are glad to see the Department of Agriculture going so thoroughly into the business. This official recognition of the utilitarian value of the moving picture is one that pleases us immensely, for, as our readers know, we have never slackened in our advocacy of the moving picture for disseminating industrial, scientific and educational information. We are sure that the State Department of Agriculture will be the means of disseminating most valuable knowledge amongst farmers by means of these scientifically made records of farm life, progress, and possibilities.

The Modern Moving Picture Theatre.

Chapter I. "Your House in Order."

In Greco-Roman times, the theater, or ampitheater, as it was called, formed a recognized part of the amusement of the people. It was, if we remember our history right, supported by the State, and the consequence was that you had that best plays and the best actors to interpret them. To this day classical plays are held in great esteem, and occasionally you will even find one or two of them disinterred from the limbo of antiquity, adequately mounted, well played and accentuated by all the best accessories in the way of music, lighting and general good *mise-en-scene*. In other words, the classical drama of the past is recognized by modern students as offering the high water mark of what a theatrical representation should be. That they are not more popular with the public of to-day is solely due to that change in taste which comes over a people with its change of amusement and general outlook on life.

Now the Greeks and Romans of 2,000 years ago not only had fine plays well acted, as the records show, but they also had beautiful houses in which those dramatic representations were made. The theater managers of those times appealed in every possible way to the eye and the ear and to the sense of beauty and luxury which is inherent in all of us. They gave the drama a beautiful home. That this is true, is shown by the fact that the great ampitheaters in which spectacular productions were put on, in Greece, Italy and other old countries, are amongst the finest architectural ruins now to be seen.

The humble tenant of a moving picture five-cent theater may not unreasonably ask: What has all this to do with the way in which I conduct my house? We reply: It has all to do with it. There is no branch of work or industry to-day, nothing in art, science or literature, engineering, manufactures, of which we cannot learn something from those people to whom we all owe so much—the Greeks and Romans. Those people knew how to enjoy themselves. Indeed, it is questionable if their refinement, in these respects, has ever been equalled. It certainly has not been excelled since the alleged dawn of modern civilization in the middle ages, when enlightenment due to the printing press began to spread. At this very moment there is about to be opened in New York City a new theater which is built on classical lines; and when the other day Miss Maude Adams acted "Joan of Arc" at Harvard, her advisers went back to first principles, for, it will be remembered, the play was presented in an open-air theater.

We don't want the moving picture man to dream of converting his house into an open-air place, or amphitheater, but we do want him to go back to first principles in the construction, the care, and the administration of his house. First of all we want him to attract the eye of the public by obvious means: that is, by presenting to sight a dignified exterior. Let us give a concrete example by way of illustration. Quite recently, business and some pleasure have taken us up and down Eighth avenue, New York City, between Twenty-third street and Columbus Circle. In these thirty-six blocks there are many moving picture houses which catch the eye of the passerby, especially at night. At the risk of being considered invidious, we will say that we are impressed by the beauty and brilliancy of the facade of one of those houses. We believe it is called the Columbia Theater. It is a two-story building. The color scheme is white. It is brightly lighted, the entrances are kept clear of rubbishy-looking posters, the pay box is neat, and on the first story there are banks of plants, giving the whole a singularly refined and inviting aspect. Understand, this is just an impression in passing, and that impression, as we are trying to convey to the moving picture exhibitor, is so pleasing that we will assume for the present that we are entirely unconnected with the moving picture business and found ourselves promiscuously wandering through Eighth avenue. Well, we would patronize the Columbia Theater, because its exterior looks so neat, refined and inviting.

It must always be remembered that the vast bulk of the public are very much moved by first impressions. We think we are well within reason in saying that if an educated man or woman took a tour amongst the moving picture houses of New York City, either by day or night, his or her first impression of those places gathered by a short study of their entrances would by no means be favorable to the class or character of the entertainment to be seen within. In fact, we have instances in our mind where the effect has been a repellent one. How different it is with an ordinary theater! Take those theaters round about Forty-second street. There you have brightness, neatness, elegancy, a suspicion of luxury; the whole aspect of the entrances to these places is that of refinement, from which not even the most sensitive man or woman shrinks.

The case is different with a greater number of moving picture theaters in New York City. Some of them are positively forbidding in their exterior aspects, requiring very considerable courage, especially on the part of women and girls, to penetrate the cavernous-looking entrances. We ourselves, in the course of the many visits we have paid during the past eight months, have felt this disagreeable effect somewhat keenly. We have never been nervous about our personal safety, but we have felt that if the entrances to some of these places were less forbidding, less vulgar, less gloomy, less dirty and less disreputable, our enjoyment of the pictures about which we went to write, would have been far greater.

The object of this, our first chapter in this series of articles, is to strike a sharp note of dissatisfaction with the way in which the exterior aspects of moving picture theaters that we see in New York City and elsewhere, are managed. What we want the moving picture theater manager all over the country to realize is this: that he must be like any other tradesman who seeks to attract public patronage. He must dress his window to the best advantage, and put his house in order. He must commence with the outside of the house.

Plain Talks to Theatre Managers and Operators.

F. H. Richardson, Chicago.

CHAPTER XVII.

Setting the shutter is a simple operation, but comparatively few men in charge of operating rooms know how to do it correctly. Here is a method which is correct and will work equally well on any machine: Loosen the shutter on

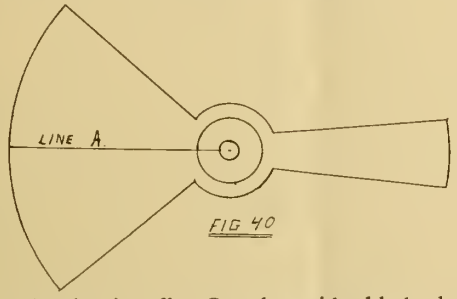

FIG 40

its shaft and take it off. On the wide blade lay out the center line A, Fig. 40. Now replace it loosely on its spindle. Next cut a short piece of film (say a foot long) exactly on the dividing line between two pictures. Thread this into the machine and by looking through the projection lens, frame it up carefully. Be very sure to get it exactly in frame. Now carefully, with the flywheel, turn the machine in the direction it runs until the end of the film is **exactly half way across the picture opening.** Turn the shutter, in the direction it runs, on its spindle until mark A, Fig. 40, is exactly opposite the end of the film. Tighten your shutter on its spindle and the job is done. With the motiograph machine set the crease in the center of the inner shutter blade opposite end of film and set cutter shutter in exactly the same position. That is to say: set inner blade as directed and tighten it on shaft. Then, without moving machine a particle, set the outer blade central back of inner blade. A moment's thought will convince you that a shutter set thus **must** be right if the shutter itself is properly proportioned. The office of the wide blade of the shutter is to cover the aperture entirely during the time the film is in motion and not an instant longer. With some machines the film begins to move just a trifle before the opening is entirely covered. This is for the reason that unless it be too much the effect is not noticeable on the curtain and every bit taken from shutter width increases the amount of light which reaches the screen. The narrow blade of the shutter is of no interest to the operator except that he wishes to study the peculiarities of optics. It is added to the shutter simply for the reason that the flicker caused by one blade alone comes far enough apart that the eye catches them more noticeably than the more rapid flicker of two blades. Perhaps that particular explanation is somewhat crudely put, but in the main it is correct. Take all the spokes but one out of a wagon wheel and revolve it rapidly. You see that one spoke plainly all the time. Put in all the spokes and revolve the wheel at the same speed and you see no spokes at all—just a sort of blur. Project light through the revolving wheel with one spoke and you will see the spoke's shadow plainly. Project light through the revolving wheel with all its spokes and you will see no spoke shadow at all, but the amount of light going through will be reduced. Right here let me say that those purchasing machines should closely examine into the matter of its shutter width. If the intermittent movement be comparatively slow the shutter must perforce be wider than in a machine with faster movement, and this naturally reduces the light you will get to the curtain from a given arc intensity. In other words, you must have a more powerful light to get the same result on the curtain if your machine has slow intermittent movement with consequent wider shutter. Look into this carefully. That is the secret of the one pin movement being better than the two pin. Its star movement is necessarily very much faster, which allows of material reduction in shutter width. On machines where the side of the shutter hub and spindle can be plainly seen it is a good plan to mark the shutter while it is set right. Do this by making a small prick-punch mark on the spindle close to the hub. On the hub, exactly opposite the punch mark make a scratch mark. You may now set the shutter correctly any time it slips by simply bringing the two marks together. To set a shutter quickly and with approximate accuracy turn the machine by its flywheel in the direction it runs until the cam pin just begins to move the star. Now set the shutter so that all but about a quarter of an inch of the lower righthand corner of the aperture is closed and tighten on its shaft. This will, or should, be very nearly right. It applies equally to the finger feed machines, but cannot be used with double shutter machines. With them the leaves of the shutter should be set so as to just barely close the opening (in its exact center) as the star begins to move. Ordinarily, however, double shutters require very fine adjustment. I would recommend to purchasers of machines that they insist on being provided with an exact pattern cut from paper, of the shutter of each machine under consideration. By placing these patterns one on top of the other you can see at a glance which one cuts the most light. In this test both the small and large blades should be taken into consideration. On double shutter machines the width of both blades must be counted; that is to say, you must add together the width of both wide and both narrow blades.

Sprocket idlers should never run clear down on the sprocket unless there be a ridge on one or the other for that purpose, as is the case with some machines, notably the Viascope. There are setscrews for the purpose of holding the idler away from the sprocket and they should be set so that the idler is off the sprocket by about the thickness of a film or a trifle more. Idlers running clear down have a tendency to make the film climb the sprocket teeth. The tension springs which hold film against aperture plate should be set so as to provide just enough pressure to prevent vibration in the film and **no more.** Some operators who are too lazy or ignorant to keep their intermittent movement in adjustment seek to take up the lost motion by added pressure of tension springs. The result is accomplished all right, unless the case be too bad, but at expense of heavy wear on driving gear, star, cam-pin, aperture plate and film. The office of the tension springs is to stop the small section of film between the upper loop and the intermittent sprocket and hold each picture absolutely stationary before the aperture during the time of its exposure. More tention than is required to accomplish this is very bad practice. Keep your intermittent movement in accurate adjustment and a very slight tension will do the required work. Automatic shutters all depend on the same principle, viz.: centrifugal force. They are too simple to require remark other than that they are rather delicate in their action and should be kept scrupulously clean and in the best of order.

The Powers machine is a very finely built piece of mechanism and like all other finely made machines requires intelligent attention and care. It is, however, perhaps one of the easiest machines there is to adjust, since its mechanism is all "in sight." Now right here I feel that in justice to myself and others I must make some explanation. To serve the purpose of these articles I am obliged to give to some machines considerable space, while with others this is not the case. Frankly, there is no machine on the market I personally like better than the Powers, yet I feel that what has already been said covers that machine completely and very nearly covers the Edison as well. With the Lubin I am not acquainted. That company very kindly offered to send on a head for my inspection, but operators who have run the Lubin inform me that what has been said covers the essential points of that machine also, so that I do not feel justified in putting the company to that expense. The Viascope is very simple, but being radically different from other machines I shall give detailed instruction on it. The Motiograph is such an entirely different form of construction from any other machine that detailed instruction on it is imperative. Trusting that the various manufacturers will understand my position and that I have no desire other than to treat everyone fairly and impartially, doing even and exact justice to all, and that the fact that I say more about one machine than another indicates nothing except that the writer feels one to require more detailed instruction than another, I will proceed.

The **Edison machine** has been put out in several models, but I shall only consider the latest, known as "Type B." There is little which is not covered in the remarks already made, except that the gears on operating side may be removed in a moment's time as follows: By taking out the screw in end of main gear-wheel hub, remove that gear. By removing split key take off second, small, intermediate gear wheel above main gear wheel. You will now see the heads of two screws, one which was near bottom of main gear wheel (it may be seen through one of the holes in the wheel, and may be taken out without removing wheel if desired), and one which was behind the small gear wheel you removed. Take out both these screws and by carefully prying with your screwdriver you can take off the cast bar which holds the main gear and the two small intermediates next above it. You can then, by releasing the cam and

bevel gear on camshaft, pull the shaft out if desired. The removal for renewal of other parts of this machine is too simple a matter and the necessary operations too self-evident to require further directions, other than those already given under general information. The gears of the Edison Exhibition Model are removed in practically the same manner as above described.

The Viascope, unlike most other machines, passes but twelve pictures to one turn of the crank. Another peculiarity of this machine is that it has two flywheels, one on either side, which makes for steadier motion and is an advantage in other respects. Still another decided peculiarity of this machine is its tension shoes, which are perfectly stiff and rigid, eight inches in length, with a bearing on the film of three inches at the top and two at the bottom. On the lower corner next you as you sit in operating position is a small, square lug with a screw in its end, through which passes one of the round, upright rods. Inside this lug is a loose shoe on which the screw bears. By tightening or loosening the screw the frame-up movement is made tight or loose. When the feed fingers become loose remove the small plate near bottom of film track (when gate is open). The finger plate will then be fully exposed. Remove the two screws holding them and lift them out, replacing with new ones. The screws are very small and you should first arrange a newspaper underneath so that if you drop them they will not be lost. You cannot possibly get the new fingers in wrong, as there are two pins for a guide. The intermediate gear wheel on top of the main driving gear is held by a pin through its hub, the removal of which allows the gear to slip off. The gear next above this one is removed by loosening a screw in back end of shaft, but to get it out you must also loosen the casting which holds it by removing the three screws holding it in place. By loosening upper feed-sprocket on shaft both shaft and gear slip out. To remove tension shoes take off jam nuts behind spring bearing on face of gate. To remove main shaft loosen set screws in hubs of both fly wheels, set screws in small bevel gears inside machine, and heavy set screw in hub of cam movement. You may then slip the shaft out, tapping it lightly if necessary, to start it. To remove the cam movement first remove the main shaft. Projecting through the small door on lens side of machine is a lug with a set screw in its end and a nut on side next you. Loosen set screw and remove the nut and you may pull the whole intermittent movement out of the machine. To set the shutter proceed as previously instructed except that the shutter is not loosened on its spindle. Looking through the door on lens side of machine you will see to the right two small brass bevel gears meshing into each other. Loosen the one on main shaft and you will find that the shutter will revolve freely. Remove the half-round wing covering the shutter to facilitate handling it. The whole front plate of the machine may be readily removed as follows: remove two set screws near bottom in front. Each upright, round post is held to top casting by a screw. Take these out and the front plate will lift off, exposing the entire interior mechanism. Before starting the day's run pull out the lower magazine spindle and oil it. The take-up friction surface is leather and should be greased sparingly, occasionally with castor oil. There are five oilholes which the operator who is not familiar with this machine might overlook, viz.: one in front plate near top of projection lens; two on back sideplate; one in top plate near back, left-hand corner, and one in collar on further end of main shaft, inside machine. I think the other points about this machine are too obvious to require mention. If the picture trembles or jumps, tighten your tension just a little. If this don't stop it (provided the fault is not in the film itself) it is a pretty sure thing that the fingers are worn. A good, heavy machine oil is best for use on the Viascope.

(To be continued.)

According to the statistician of the Illinois Firemen's Association, there were 10,159 fires reported in that State last year. Twelve of these are assigned to moving picture apparatus, which is the lowest percentage of any contributive cause specified.

J. M. Mullin, of the Mullin Film Exchange of Syracuse, N. Y., has recently opened a branch at 10 Third street, Troy, N. Y., which occupies the old suite of the Syko Film Exchange. This is an independent concern which will buy twelve reels per week from the domestic independent manufacturers. Their offices are well equipped for business and we recommend independent exhibitors in the vicinity of this exchange to get in touch with them.

THE ELEMENTS OF ACCURACY IN MOVING PICTURE MANUFACTURE.

By Arthur S. Newman.

CHAPTER V. (Continued from page 309.)

The camera mechanism should run quite easily, and at the first sign of a bind in any of the parts, or stiffness on turning the handle, provided such troubles are not due merely to want of oil, the camera should be sent to the maker for rectification. On the other hand, careful notice should be taken of the particular mechanism which moves the film intermittently, and when wear can be detected by feeling the smallest amount of shake in the bearing or joints of the parts, the maker's attention and refitting are required if good results are to be attained. The sprockets and other gear may wear considerably without affecting accuracy, and the camera become quite noisy in use; but the intermittent mechanism **must** be kept in first class condition.

I shall not say anything about accurate focussing or accurate placing of the picture on the film in these articles, because I am leaving the optical and chemical side of the subject for treatment in another series, this series being intended to deal only with the mechanical problems. Having stated last week that the average camera was usually well constructed and that it had the right to be considered the most perfect of the four principal instruments, I am now going to condemn one of its appurtenances, the revolving tripod head, as being usually the most unsatisfactory of all the appliances for the production of moving pictures. Having examined many revolving heads, I think I may say that not one passing through my hands could lay claim to thorough smoothness in working, and at the same time freedom from what mechanics call "loss of time." To make a revolving head to combine these two attributes requires the exercise of considerable mechanical skill; not that the problem is a difficult one in itself, but it certainly calls for extreme care, and if made on the present lines, it requires that the last 1-1,000th of an inch should have attention. "Near enough" will not produce good results—nothing can be "near enough," it must be right. How seldom do we see a "panorama" film move steadily across the screen? And, again, how often do we see a succession of jerks, during the most rapid of which all detail is momentarily lost? Now, with a perfectly working revolving head this should not occur. Tripods have to stand a considerable amount of rough usage, and as the head is often permanently fixed to the tripod, it comes in for its share of trouble. The rough usage must not be blamed for all the faults. When these instruments leave the workshop they are often far from satisfactory in action, and as a rule their condition does not improve with use; still, the rough usage they often meet with is frequently to blame for the poorness of the results for which they are responsible. In choosing a revolving head the photographer should note in the first place that the handle turns evenly, not only when at one part of the revolution of the top, but at all parts; and, secondly, that the screw is so well fitted that on reversing the direction of rotation of the handle the top immediately responds to the reverse. Many of the "market" heads will not stand this test, even when quite new. Sometimes it will be found that in one position all is as it should be, while at another, perhaps a half revolution of the handle must be made before the top responds. This loss of time is not in itself detrimental to the immediate results, but it shows lax manufacture, and such a head will sooner develop serious defects than one which will stand the above stated test. For panorama work the head should receive a careful overhauling from time to time, and at all times should be kept free from grit and dirt, and be well oiled. In cases where the head is also fitted with an elevating attachment still more care should be exercised, because should anything become loose, either by wear or injury, much film may be inadvertently spoiled. The tripod should always be examined for side twist whenever the camera is placed in position, and should any be detected, the legs should be spread wider apart if possible. Many otherwise perfect tripods show a considerable amount of side twist if the legs are spread over too small a ground space.

We now come to the printer. This is a critical instrument, and has been in the past, and is at the present time, responsible for much of the unsteadiness on the screen. Given perfect perforation, and a good camera, producing a steady negative, a bad printer, or for the matter of that a good one unsuitably treated, may turn out fearfully unsteady pictures. Rotary printers, in which the negative and film to be printed pass together over a sprocket wheel and are drawn together through a "gate" with a mask or slit exposed to the printing light, are not much in use at the present

time. A machine with a "pin" or a "claw" movement seems generally preferred. This is as it should be, and no doubt experience, and a process of trial and error have done much to discountenance the rotary printer.

The same reason which prevents the sprocket-spacing perforator from being a perfect instrument, causes the rotary perforator to be unreliable, the difficulty and improbability of getting a perfect sprocket and one perfectly mounted. There is another fact which militates against good results in a rotary printer. The film on which the negative is taken generally shrinks somewhat during development and drying, usually about 1-16th of an inch in a foot, and if the positive film has been perforated to the same gauge as the negative film, the gauge of the latter after development will not agree with the former. Both films pass together partly round the sprocket wheel, and the outer one ought to be the longer in gauge. This point has escaped the attention of all the makers of the machines which have passed through my hands.

The printer is the only machine of the series which is required to operate two perforated films at the same time. The gelatine sides of these films are in contact during the operation of printing, and owing to a small amount of drag of the one on the other, or in other words, to a slight adhesion of the gelatine surfaces; by whatever means they are operated, they tend to move at the same rate exactly. Now if the gauge of the two films could be made to exactly correspond, this adhesive quality would be a great advantage, but it is practically impossible to get two perforated films to agree exactly for a distance of six feet, even when both are undeveloped and fresh from the perforating machine; therefore when only one gauge is used in the perforating room, the developed film will be very different in gauge from that which is undeveloped. In all the rotary perforators I have examined, the positive film has been arranged to run in contact with the sprocket wheel, and the negative outside it, so that the short gauge film had to pass round part of a circle larger in diameter than that round which the positive film traveled. The negative during drying and development, usually shrinks about 1-16th of an inch to a foot—more in some samples of film, and more or less according to the rapidity or slowness of the drying process. When passing round the wheel the two films tend to cling together, but their gauges being different demand that they should move at slightly differing rates. As they will not easily slide the one on the other, the usual result is that for a few picture lengths they travel exactly together, and when the discrepancy in the perforation becomes great enough, the sprocket teeth, trying to enter pairs of holes not exactly coincident, cause a sudden small slip of the one film on the other as the teeth are forced into the perforations, and the two holes are brought into agreement. If the teeth of this sprocket could be made to exactly fill the holes, this slipping of the film would be a continuous process and steady pictures obtained, but as the films have not the same gauge—measuring angularly round the part in contact with the sprocket—and also because the difference of the gauges is accentuated by the fact that the longest gauge is in nearly all cases nearest to the center of the sprocket wheel, latitude and shake must be allowed between the sides of the perforations and the sides of the sprocket teeth, to prevent injury to the perforations, and also to overcome the tendency of the short gauge film to ride on the tops of the sprocket teeth.

With "pin" or "claw" movement printers this defect is much reduced. Instead of the slip having to be dealt with at each hole, it requires to be provided for at each picture length—**i. e.**, only once in every four holes. The "pins" or "claws" should be made to exactly fit the holes, otherwise the defect of the rotary printer is present in the other forms, though in a lessened degree. Rotary printers, not being provided with shutters, cause the print to be slightly blurred each time the slip takes place; the "claw" or "pin" printer, being provided with a shutter, does not cause this blur, because when the compensating slip takes place the light is obliterated by the shutter.

A properly adjusted "pin" or "claw" machine should compensate at each picture, and this will only be possible when the perforations of both positive and negative are of exactly the same shape, which shape must be exactly filled by the claws or pins.

Rotary printers are rapid in action, and turn out a large quantity of work in a given time, and, unfortunately, like the rotary perforators, that work is in most cases second rate in quality. The absence of a shutter allows the light to work for the whole of the time, and the mask can be made to show more than one picture at a time, so the light value will be about four times that of a "pin" or "claw" printer. With the same light a rotary printer can easily turn out four times the amount of work that is possible with the other forms, in the same period of time. The quality of the work so produced could be much improved if a proper measurement of the developed gauge were to be taken, and if, after allowing for the difference of diameter round which the positive film had to pass, the latter film were perforated to a gauge to suit the angular measurement of the sprocket teeth; but I have never heard of this being done, and, after all, a "pin" or "claw" machine would probably be found more satisfactory in spite of its more tardy production—due to, first, its mask only embracing one picture at a time; and, second, to the necessity of a shutter, which, in most cases, cuts off the light for one-half of the time.

From the point of accuracy the rotary printer must be condemned; and the pin or claw machine, to produce first-class work, must have its parts which actuate the film, nicely fitted to the perforations; which again must all be of the same size and shape in both positive and negative films. The printer—like the camera—should have its reciprocating parts well fitted, but the most important parts are the pins or claws, which should be renewed as soon as wear causes them to allow even the smallest amount of shake in the perforations. If the bearings or fittings of the reciprocating parts become loose through wear, no harm will be done to the picture (provided the pins fit well) but the margin may show a variation. Many people look at the spacing between the developed pictures, and if this appear even, are quite satisfied with the action of a camera or printer. Certainly the spacing should be even; nevertheless, uneven spacing in the printer is not a certain sign that the picture will be unsteady on the screen; if the pins fit well, it may only point to wear in the joints of the reciprocating parts, in which case the margin of the picture will not be steady on the screen, but will embrace a varying amount of a steady picture. The mask in the projector will most likely prevent this defect being detected.

I have previously laid particular stress upon the necessity of accurate adjustment and careful treatment of the printing machine, and I am now going to try and impress on my readers that the printing operation is a very important one. The room in which the machine is used also calls for special attention. Like the perforating room, it should be kept at an even temperature, but this is not so essential as that the air of the printing room should be dry.

Gelatine has the property of absorbing to some extent moisture from the atmosphere; and if it be placed—as I have often seen it—in the moisture laden atmosphere of the developing room, the films will be liable to become slightly damp. This condition does not improve the brilliancy of a print, and it has the great disadvantage that the gelatine surface of the two films will have a great tendency to adhere the one to the other, which condition, as I explained last week, is fatal to accuracy, and is liable to produce a print much less steady than the negative from which it was printed. I am of opinion that in many of the unsteady prints with which the market has been supplied for years past, at least half of the inaccuracy has been imparted during the operation of printing in a moist atmosphere. To get the best results with a printing machine in which the pins are fitted accurately to the perforations, it is necessary that the perforation of both negative and positive should be of good quality, i. e., even in gauge from end to end; but it is not absolutely necessary that the gauge of the positive and negative should exactly agree, nevertheless, the exact agreement would make assurance doubly sure, and the little extra trouble necessary to achieve this point also is well worth taking. Even and regular drying of both positive and negative films after development and washing should also be aimed at, so that the gauge of the finished films may also be even.

During the last few years many changes in the sizes and shapes of the perforations have been gone through, and in many houses, negatives which were taken years ago, and in which the perforations differ in size and shape from those now in general use, require to be printed from time to time. Where possible, the positive film should be perforated by the same or a similar machine to that which perforated the negative in question, so that the coincidence in dimension of the perforations may be a certainty. The modern perforation has usually larger holes than that in use so recently as three years ago, and though we hope finality has been reached, it is not safe to prophecy that another two years hence, will not bring either still further alterations or a return to old ideas.

When it is necessary to print from a negative having its perforation different from that of the positive film, an improvement in the steadiness may be assured by providing the printing machine with two distinct tensions, one to act on the negative and one on the positive film, just before they enter the gate of the printer. By such means one side

of each of the perforations in the films would be held against the leading side of the sprocket teeth, or claws, or pins, as the case might be, and the varying dimensions of the perforations would not introduce further errors. I have never met with this arrangement in any printing machine, but am convinced that its addition to the rotary printer would much improve its performance, as it would counteract the tendency to adhesion in the two films, and in the case of the gauges not being exactly in agreement, would cause the necessary slip of the one film over the other to be a continuous process.

We have now arrived at the end of our subject if the title of these articles be rigidly adhered to; and this title I still further narrowed down by stating at the commencement that only the mechanical side of the matter would be dealt with. From a purely mechanical point of view, the projector should next claim our attention, and although that machine has little or nothing to do with the "manufacture" of pictures, I shall claim sufficient license to include it in this series.

(To be continued.)

TRADE NOTES AND NEWS.

Cosette, the third of the Les Miserables series to be released by the Vitagraph, is announced for October 16.

* * *

When last heard of Mr. W. N. Selig, of Selig Polyscope fame, was travelling in France and Italy. He is expected to return to this country in a few weeks' time.

* * *

Mr. R. Prieur, the London agent of the Lux films, returned to England by the "Lusitania" on Wednesday last, after visiting New York, Philadelphia, Chicago, Toronto, Montreal.

* * *

Mr. W. G. Barker, who has severed his connection with the Warwick Trading Company, London, announces the formation of a new company with himself in control.

* * *

Expected visitors to New York include Mr. Ellis, the president of the Warwick Trading Company, London; Mr. I. I. Bamberger, of the Electric Palaces (Limited), and Mr. Jeapes, the patentee of the Cinephone.

* * *

The Vitagraph Company is now having designs drawn for the largest studio in use by any picture plant. It is planned to occupy the entire end of the Vitagraph plot with a huge glass and concrete structure for the purpose of taking aeroplane pictures which presently will be demanded because of the increased interest taken in aviation. Cycloramic and panoramic drops will be provided for and any demand short of actual distance flight can be met. The studio is the first practical acknowledgment of the newest fad by the picture people, though several airship subjects have been released dealing with air flight.

* * *

In addition to recording the daylight pageants of the Hudson-Fulton celebration, the Vitagraph Company is planning to record some of the features of the night illuminations of the bridges and other structures during the celebration. Each of the four bridges across the East River will be outlined in electric lights with further illumination by searchlight batteries and it is believed that many unique night pictures will result.

* * *

Contracts were signed this week for two additions to the Vitagraph Company's studios in Brooklyn. An addition will be made to the dark-room in the shape of a two-story building 50 by 100 feet, the roof of which is arranged for the taking of out-door pictures. An addition to the studios, 30 by 70 feet, also two stories in height, will provide the necessary increased accommodations for dressing rooms and the extensive wardrobe equipment.

* * *

Liberty Moving Pictures, which enjoyed great popularity on Sunday afternoons and evenings at the Majestic Theater last season, will be continued at that playhouse this year. The season will open next Sunday afternoon, September 12. Music will be furnished for these Sunday entertainments by the regular Majestic Theater orchestra, and Johnny Nestor will sing the latest illustrated songs.

* * *

It is expected that November will see the release of the first of the Biblical subjects written and produced for the Vitagraph by the Rev. Madison C. Peters, of New York. The scenery is almost complete and the company is in rehearsal. The first series of three or four reels will deal with the incidents in the life of Moses.

ON THE SCREEN.

By Lux Graphicus.

Labor Day for me meant a series of perigrinations conceived and carried out in the interests of the readers of the Moving Picture World. For with malice aforethought, I set myself the task of observing as far as possible how the crowds that made holiday on Monday last took in the moving picture as part of their scheme of enjoyment. In the city the various houses seemed to be doing extremely good business, and in no direction could I hear of any falling off in attendance.

* * *

Then I wandered farther afield and took in those popular Beaches which are a feature of one shore of Staten Island. Here again I noticed that the little moving picture theaters in the day time were crowded by appreciative seekers of pleasure. At Midland Beach I paid my nickel with the rest of humanity, and formed one of the audience who watched the moving picture with evident interest and delight.

* * *

Thence to Coney Island, where the moving picture is a staple part of the entertainment. On Surf Avenue you can sit and take your refreshment and witness the moving picture free gratis and for nothing. I noticed a very handsome ten-cent house, the attractions of which were trumpeted forth by an energetic barker and the people seemed to be pouring in in great numbers. All over the Island, of course, the moving picture is much in evidence, and it is astonishing to note the hold which it has upon all sections of the community. If there were any visible signs of decadence in public interest, it is certain that at those places of entertainment, where the moving picture is shown you for nothing, there would be nobody to look at it.

* * *

There is one little fact in this connection of my gathering the harvest of a quiet eye in my ramblings which impressed me more than any other. I had with me a small companion to whom I was incidentally showing the sights and giving some of the giddy pleasures for which the Island is famous. Towards the close of the day, on our return to the city, we sat down and watched the people shooting the chutes in Dreamland, always a very pleasing sight to those who do not care to engage in the sport itself.

* * *

Just where the chutes reach the ground level, there happened to be a moving picture machine in a booth and a screen fixed up axially to the chutes. Every frequenter of Dreamland can locate this position for himself. My young companion, who has got the moving picture affliction very severely, drew my attention to this and down we sat to have our alfresco exhibition of moving pictures.

* * *

I took stock of my fellow companions, to the number of 30 or 40, and these, like myself, had been doing the Island for a few hours, and yet, tired as they evidently were, their interest in this little exhibition of moving pictures held "far from the madding crowd's ignoble strife" was most instructive to watch. Even the waiters paused in their work to turn their eyes to the screen. On that screen were being shown some Gaumont pictures and I assure you the little audience followed the films with as much interest and concentration as if it was the first exhibition of the kind they had seen.

* * *

As I have said, this little fact made a great impression on me. The other people were men of education and some standing who seemed to have quitted the noisier delights of the Island or to have tired of them, and yet they found relief, pleasure and interest in this alfresco exhibition. They followed the pictures, as I have said, with the most alert closeness and interest. I and my young companion left them sitting there apparently immovable, and apparently just as eager as ever to see more of these wonderful manifestations of moving picture photography.

* * *

I wish that many of those who bombard me with questions as to the probable fugacity of the moving picture as a form of public entertainment—I wish that the crowds of those who shrug their shoulders and in pure ignorance and stupidity half wonder to themselves whether the moving picture has come to stay—I wish that all these and others who are timorous as to the stability of the moving picture in public favor, would take the trouble that I took and travel around, as I did on Monday last, amongst all sorts and conditions of popular audiences of these pictures.

If they would do this, or indeed, only do half as much, then I am sure they would be convinced the moving picture has got such a firm hold on public favor that it is absolutely inconceivable it can ever lose the proud position it has won for itself on its own merits. There is always the temptation in little reviews of this nature to sink into platitudes and I for one cannot resist a little platitude on this occasion. Merely then will I say that if, before Monday last, I had any doubt as to the position or the hold which the moving picture has upon the people at large my experiences here recorded would have absolutely dispelled it.

OPERATORS' UNIONS.

Several weeks ago we published a letter from the secretary of the New York Operators' Union inviting qualified men to apply for membership. Now we are informed that this notice has inundated the secretary with hundreds of letters from operators from all over the country asking for particulars as to how to become a member. Not having the time to reply to all the correspondence, Secretary Sherman asks us to say that his call for members to Local 35, I. A. T. S. E., applied only to Greater New York, under which their charter is granted. Many operators have also written to the Moving Picture World asking for information how to become a member of the operators' union and others have asked how to proceed to start a union in their locality. Mr. Sherman tells us that all the information desired can be obtained from **Mr. Lee M. Hart, care of State Hotel, State and Harrison streets, Chicago, Ill.** As far as we have investigated the New York local union, we find that their objects and aims are honorable and tend to the improvement of the picture business. Chicago and some other cities have well organized unions that work in harmony with the theater managers and if the operators in other sections desire to organize they should meet and appoint a temporary secretary to correspond with Mr. Hart at the above address.

THE UNIQUE THEATER.

This handsome show house on East Fourteenth street is playing to standing room, notwithstanding the addition of the new gallery which added some 300 to the former seating capacity. Good management is obviously the key to the success and the well-selected programs of vaudeville and pictures are so different from anything else on the street that one going the rounds is pretty sure of something new at the Unique. From the doorman to the manager's office there is an air of respectability and enthusiasm in the work. The Unique has lately adopted programs with advertising and we suggest that more details of the program, even to printing a synopsis of the films, would tend to bring more patrons to the theater and more advertisers in the program.

EXPLORER COOK HAS BEEN FILMED.

A long cablegram to Ingvald C. Oes from the Great Northern Film Company, Copenhagen, says that they have succeeded in getting a remarkably successful and clear film of the arrival of Dr. Cook at Copenhagen, the Esquimaux, the Danish whaler which brought them from the Arctic regions, and the fetes attending the reception on shore. Mr. Oes immediately cabled for a double supply of this film, which will be shipped from Denmark on the same steamer which conveys Dr. Cook. Arriving here about the time that his countrymen will be doing honor to the explorer, this film will no doubt be in great demand and we advise film exchanges to place their order early with the Great Northern Film Company.

NEW THEATER FOR PHILADELPHIA.

Architect Carl P. Berger has completed plans for a big moving picture theater for Charles A. Calehuff, at 501 to 515 Moyamensing avenue. It will be a brick and stone structure, with a frontage of 70 feet and a depth of 160 feet to Jackson street. The building will have a completely equipped stage and an auditorium with a seating capacity of 1,000.

AUTOMATIC TICKET SELLER.

We learn that the Motion Picture Supply Company, Cox Building, Rochester, N. Y., will shortly place upon the market a thoroughly tested automatic ticket seller and change maker. It is said that the crowds can be handled more readily by this device and expenses reduced, which will appeal to the theater manager. It is said to occupy little space in the box office and is attached to an ordinary incandescent lamp socket and is ready for business all the time. We hope to give more particulars in an early number.

Coloring Song Slides.

The artistic coloring of lantern slides is very delicate work. The slide is so small that the detail is not only almost infinitesimal but very much crowded, and the gelatine surface, as soon as it becomes wet enough to be sticky, is easily roughened and spoiled.

To be at all successful the worker must have a good eye for color and experience in handling a brush. One's first attempt at lantern slide coloring is apt to be a startling surprise when thrown on the screen, for its faults are so great as to dampen one's enthusiasm; but if one were discouraged over first attempts there would be very little accomplished in this world. Persistence being therefore the root of all successes, the novice must be willing to try, and to try again.

The fault of many colored slides is that the artist paints instead of tints his slides, the tendency being to apply the color too thickly and in too strong tones.

The English colorists are favorable to oil colors, made to flow easily by mixing with copal varnish. The French, who excel in this work, use water colors and the aniline colors. The latter colors will be found more satisfactory for the beginner, as they flow easily and are free from any sediment. They are in liquid form, very much concentrated, and are diluted with water to the tint required.

These colors may be bought in sets (ten colors in a set) or one may buy them singly. The latter is perhaps the better way for the beginner, who will find five colors quite enough for any attempt he wishes to make in coloring. These colors are yellow, orange, crimson, brown and blue. The only objection to aniline dyes is that they cannot be guaranteed as permanent; but in some cases this would be an advantage rather than a fault, for time would tone down the harsh or brilliant coloring.

The necessary apparatus for coloring slides is a negative retouching frame fitted with the very finest ground glass obtainable, a dozen or more brushes, and a water color palette. One should have three or four sizes of camel's hair or sable brushes of the kind made specially for water color work, and these should be of the quality that comes to a fine point when wet. In addition one should have three blending brushes, a sable about half an inch wide and very evenly trimmed, so that the color will follow without streaking.

The water color palette with a double row of depressions for mixing—sixteen in all—will be found the most convenient for mixing and handling the colors, but one may use separate dishes like the small china pans that come with color boxes. The advantage of the palette is that the whole gamut of colors lies before one in its entirety, with no danger of one color mixing with another, while with the separate colors the eye must travel from pan to pan to select the tint desired.

For work one requires two or three glasses filled with filtered water and several pieces of old cotton for wiping and cleaning brushes. In addition to this three or four bell-shaped glass covers are most convenient for covering the wet slide when it is necsesary to wait for one color to dry before applying another.

The beginner will find it easier to begin with figure studies rather than with landscapes. His only difficulty—or perhaps it would be better to say his greatest difficulty—will be in getting a good flesh tint.

"Colors seen by candle light do not look the same by day," and so to obtain colors to be shown by artificial light, the coloring itself must be done by artificial light. A gas burner fitted with a good Welsbach light is the nearest approach to the light of the stereopticon. This light can be arranged easily by using a drop light and a long piece of rubber tubing. Such a light can be set on the floor so that it shines up on to the ground glass, giving a very agreeable illumination for the work.

Lantern slides designed for coloring should be fixed in an acid bath, preferably alum, for the purpose of hardening the film. After being washed they should be placed for five minutes in a tray of alcohol to remove all traces of grease, and in handling the fingers should never touch the film. If the slide does not take the color smoothly, rinse and place in a diluted solution of acetic acid, twenty grains of acid to each ounce of water; rinse again and color without drying.

In coloring figure slides avoid strong, harsh tones. A soft color is much more artistic and far more pleasing to the beholder than the violent blues, reds, greens, and purples shown so often in colored slides.

A word about portraits. Never attempt to color a head which when thrown on the screen will be of heroic size. A heroic sized head on a screen never gave pleasure to any one; when colored it is positively hideous.

The detail in the draperies of figure studies often gives the desired effect of light and shadow without resorting to painting in two or more tones, thus necessitating only a simple wash over the surface. Vermilion and yellow in proper proportion make an excellent flesh tint. It should be put on in thin washes, the desire being usually to put on too much color. Allow each wash to dry before putting on another. This is a precaution well to follow, for without it one is very apt to make them too dark. When working with figures, it is a good idea to examine the work now and then with a magnifying glass to discover defects and remedy them before it is too late.

Having learned to apply the color in even washes and in light tints, one may attempt a landscape. The stumbling block here will be the sky; but if one has studied water color painting, his work will be comparatively easy, for the tint is applied in broad washes as in some water color work. The color of the sky depends on the time of day the picture was taken. A bright blue sky would never do for a picture of declining day, nor a tinted sunset sky for a landscape taken at noontide; yet such things are done, and exhibited too.

Having chosen the proper tint for the sky, dip a brush in clear water and brush over the sky very quickly, using one of the blending brushes; then with a second blending brush dipped into the color wash the sky over rapidly and evenly with light strokes, taking great care that the brush does not drag on the softened gelatine. This color must be perfectly dry before a second wash con be applied; and as soon as the slide is drying it must be covered. Before beginning work make some tiny cardboard easels, of very thin board not much thicker than a visiting card. Fold a piece and from the folded paper cut a double right-angled triangle, and toward the base cut two notches projecting at the lower side. When opened out it sets firmly on the table, the slide rests on the two notches and the glass cover is set over the slide until dry.

Having learned to color a sky evenly, one may attempt blending two or more colors. The simplest form is to try to make the effect of a sunset sky, where at the horizon line it is a rather deep orange and fades gradually upwards where it melts in a tint of blue which deepens more and more as it approaches the zenith.

Take two blending brushes, one of which dip into the color selected for the nearest the horizon, and the other into clear water. Now with the first draw across the plate next the horizon an even band of color, and follow immediately with the brush wet in water, thinning and blending until at the edge farthest from the horizon it shows a very faint tint. The tint must be applied in a swift, even sweep of the brush, in order to get the effect aimed at.

Next take a brush dipped in blue, and beginning at the edge of the plate paint a similar band in blue, and with the wet brush blend and soften until it finally melts and blends into the band below. In applying the color to the sky it is often desirable to reverse the plate so that the superfluous moisture may run off the plate instead of into the detail of the landscape.

Water which reflects the sky usually has a tint of blue in it. In some cases the color of the water is greenish blue, sometimes grayish green, and leaping, foaming water, white with just a hint of green in the shadows.

In coloring a landscape a dilute tint of green is washed in lightly over all objects to be in that color, and when dry worked over in different shades of green as lights and shadows seem to demand.

If buildings are included, the color must be carefully chosen, the coloring depending on whether the whole edifice seems to be starting out of its surroundings, or whether it appears in its fit and proper place. Some colorists never color a building whose original color is white, for when thrown on the screen it will of course appear white. If, however, the building has very strong high lights, it should be washed over with a dilute tint of lampblack, which will tone down the glaring lights and yet not destroy the impression of a white building.

Some natural objects like large stones or boulders in shadow do not require tinting, but may be left in their natural reproduction.

One will have to learn by experiment just how to mix the colors to obtain the tint desired.

Blue and yellow may be mixed to obtain almost any shade of green from light to dark, and in blue or in yellow tints. Orange and blue make a deep green, desirable for some special objects. By mixing crimson lake and Prussian blue almost any tone of purple may be obtained, predominance of crimson lake giving a warm purple, and more of the blue giving a purple in colder tones. Yellow and crimson lake judiciously mixed make a beautiful color like the sky at sunset, and may be used to advantage as the horizon tint previously described.

Slides may be tinted in monochrome,—a very desirable method for certain subjects. This is done by using plates specially prepared for monochrome, or by toning a slide with some chemical, such as uranium, etc.

One thing the colorist should bear in mind, and that is, to use soft colors, and in as simple washes as possible. Heavy, harsh coloring spoils the effect.

An artistically colored slide is a joy to the spectator, and the day will come when only such will be shown by that portrayer of the world's pageant,—the stereopticon.—E. F. W., in The Practical Photographer (London).

SUNDAY IN MONTREAL.

Fines aggregating $366 have been imposed on the moving picture managers who violated the Sunday law. The fines ranged from $10 to $40.

CHANGE IN MICHIGAN FILM COMPANY.

Harry D. Brackett and George W. Weeks have taken over the active management of the Michigan Film and Supply Company, 1106 Union Trust building. Mr. Brackett will be manager; Mr. Weeks, representative, while William F. Klatt will remain as president of the concern. The company controls about half the moving picture theaters of the city and about 40 per cent. in the State.

SYNAGOGUE TO RUN PICTURE SHOW.

Former Deputy Building Superintendent Lorenz F. J. Weiher has filed plans with Building Superintendent Murphy for equipping the ground floor of the three-story synagogue at 48 Avenue D, New York City, for moving picture exhibitions with a stage and asbestos curtain, the improvements being made for the Congregation Chevra Ahawath Abraham B'nai Koller, of which Paul Weiss is president.

MOVING PICTURES AGAINST SALOONS.

The moving picture shows are hailed by a Chicago sociologist as enemies to the saloons. All that they need to make their influence surely good is a reasonable censorship. This observer declares as to their adverse effect upon the saloon trade: "No one realizes this better than do the saloon keepers, and they are almost invariably opposed to the locating of a nickel theater in their neighborhood. In some instances a single 5-cent theater is said to have cut the buisness of several nearby saloons practically in half. . . . The man who after his day's work and supper would wander to the neighboring saloon . . . now takes the family to the nickel theater."

And yet we read of the churches opposing the m. p. show!

YIDDISH THEATER BECOMES PICTURE HOUSE.

As the result of a business arrangement completed last week, Marcus Loew and Adolph Zucker, representing the Bedford Theatrical Company, will take over Jacob P. Adler's Grand Theater, Grand and Chrystie streets, and conduct it hereafter as a moving picture playhouse. Admission, 10 cents. Mr. Adler, the former actor-manager, goes to Europe with his company.

PENNSYLVANIA EXHIBITORS PROSECUTED.

Harrisburg, Pa., September 3.—Chief Factory Inspector Delaney to-day ordered prosecutions against six moving picture men in Lackawanna County. Deputy Inspector George Nape reported that the owners of the theaters have refused to provide fireproof booths for their moving picture machines and that they have not provided the required aisle space.

BUSINESS FOR SALE.

STORE dealing in **Moving Picture Machines, Parts, Supplies, Stereopticons, Slides,** etc.

Doing a good steady paying business, oldest house in one of the leading cities in the Middle West; best of standing, condition, etc.

Owner has other business interests and would like to devote his time to them.

Rare chance for someone wanting a permanent and profitable business, or Eastern house wanting a Western branch.

Address "BUSINESS," care of Moving Picture World.

Comments on the Week's Films.

THE GALLEY SLAVE (Vitagraph).

An interpretation of a scene from "Les Miserables." It is the one where Jean Valjean is taken into his home by the Bishop, and rewards the good man by stealing his silver, and when the gendarmes arrest him and bring him back to the Bishop's home he is presented with the candlesticks and allowed to go, with the injunction that he must do good and not evil henceforth, for his soul has been bought for God. The principal character, Jean Valjean, is admirably acted and correctly follows the story even in the minute details, with the exception that Hugo sends him out of a window, while the film producer has him go out through a door. The general makeup, the acting and all the minor accessories proclaim the leading actor to be what his passport says he is, a galley slave and a dangerous man, and when he raises his iron bar over the head of the sleeping Bishop it seems highly probable that he will strike, if the slumberer is so unfortunate as to rouse from his sleep. The acting is all so vivid and follows the story so faithfully that Hugo's characters seem to be actually living their various lives before one. From the stealing of the loaf for which he was sentenced to the galleys for nineteen years, to the time when he leaves the Bishop's presence scarcely comprehending what has occurred, there is something about the character which appeals to one and which makes it seem real and sincere. It seems a correct interpretation of what Hugo meant, and it increases one's interest in the book itself. While there is always danger in reproducing anything of this kind that many in the audience have not read the book, there is, on the other hand, a possibility that interest will be aroused which will cause those who see the picture to read the book and thus become acquainted with one of the masterpieces of literature. In this particular picture the staging could not be better since it follows the book itself. The costuming is a feature worth attention, and unquestionably it is as accurate as it can be made. The acting is in harmony with the subject and follows the book closely. The picture is one of the best from the Vitagraph studio and is well worth seeing, not only by those who are fond of motion pictures, but those who are fond of good drama as well.

THE TEMPTATION (Edison).

Edison pictures hitherto have not, in our opinion, been of that strongly dramatic nature which occasionally hold an audience in suspense every instant of the time that the film is on the screen. It has rather seemed to us that the Edison producers have had a great tendency to spin out into five acts, as it were, what other film manufacturers might condense into two or even one. The Edison pictures indeed are usually crowded with characters and plenty of action and incident. They fill, they satisfy, they convince, but they do not excite.

The little picture under notice is, however, a radical departure from the usual Edison formula which we welcome, and which we think the public at large will welcome, for indeed, "The Temptation" is a short, sharp, incisive bit of drama which we hope is the precursor of many more similar efforts. A young man is entrusted with the cashing of the check for the pay-roll. Having got the money he arrives home in a blizzard, where he is greeted by his young wife. The money in a bag is deposited in a bureau in sight of the audience. Then the temptation occurs, and the young man gives way to it. So telling his young wife that he has business at the factory, he goes out into the stormy night. The girl is armed against possible intruders. In due course a tramp arrives and she succors him. Then later in the night a masked burglar appears and sets out to steal the money in the bag. Fortunately at this moment the befriended tramp intervenes and fells the burglar to the ground. Here occurs the most dramatic moment of the play. With the tramp out of the way, the young wife discovers that the masked burglar who attempted to steal the money, is none other than her own young husband. Of course, the foolish fellow repents, and the girl forgives him and so the story ends leaving a sufficiency of something to the imagination.

This is the kind of story that a moving picture audience likes. The Edison Company have worked out this particular one with wonderful naturalness and success. There are only three leading characters in the film—two men and a girl—the office staff, the bank staff shown in the first two scenes being mere accessories. But how finely dramatic it all is. We hope to see many more Edison plays treated with such simplicity and conviction. This one is photographically well done, and we count it amongst the Edison successes.

ETHEL'S LUNCHEON (Edison).

This production will go a long way toward dispelling the unjust criticism which is hurled at motion pictures by the unthinking and those who apparently know nothing about moving pictures. The comedy was written by Carolyn Wells especially for motion picture reproduction. The author and the actors have succeeded in making a picture which ranks as an achievement of importance in motion picture making. And well it might. It is the reproduction of a comedy enacted by a clubman and his fiancee and his friend, with the pranks of two madcap girls to supply spice. And the spirit which pervades the whole piece and adds zest to its progress is of the kind which amuses and puts everyone in a good humor. In some ways this seems a notable achievement in motion picture making. It demonstrates that a comedy above the rough house type will make a successful motion picture. And this is worth much to the motion picture world. The purely dramatic pictures have been lifted out of the merely melodramatic or dime novel class into pictures which tell good stories in a good way, but comedies have not been so satisfactory. The long, and often senseless, chase; the needless destruction of property, and other subjects with which all are familiar who have followed motion pictures, have constituted the bulk of those which have been produced to meet the requirement for something funny. This Edison picture is different in that the comedy is delicate and clean and leaves a pleasant impression. It is scarcely too much to say that this comedy has introduced a new type of motion picture and the producers deserve the heartiest encouragement in their laudable efforts to improve the character of purely amusement pictures. The photography is quite satisfactory with the exception of slight dimness here and there, but that doesn't injure the artistic qualities of the picture, while the staging has been effected with care and attention to details which combine to enhance the attractive qualities of the picture. The acting is so natural that it appears on the screen as though the operator had made his exposures unknown to the group who were chiefly interested.

CROSSING THE ENGLISH CHANNEL (Gaumont).

It is difficult for the untravelled American to realize the importance on many grounds which attaches to the fact that on July 25th last a French aviator succeeded in crossing the English Channel in a machine heavier than air. The untravelled American, be it said, seldom understands what the English Channel is or means. Let us briefly tell him. It is a streak of water, and very troubled water indeed, about twenty-one miles across at its narrowest, which divides the British Isles from the mainland of Europe. Nearly thirty years ago it was proposed to construct a tunnel under the Channel in order to abolish British insularity. British insularity objected, and so the tunnel was never made. Then there have been projects for building a bridge across what is playfully termed the "silver streak." We say playfully advisedly, for the English Channel is a very stormy and a very tempestuous little bit of water, indeed. Early last century, Napoleon talked about getting a great fleet together for the purpose of crossing the Channel and invading England. That is all he did. He just talked, and the fleet never reached its destination. It is said to be the design of many European powers to abolish English insularity, which they think would incidentally lead to the abolition of England's independence. So now the reader understands the almost hysterical outbreak of enthusiasm which has greeted the fact that a French aviator has succeeded in doing what so many have hitherto failed to do; namely, in bridging, as it were, the narrow streak of water which means so much to Britain. The outcome of this successful experiment must, at present, remain a matter of conjecture.

It will easily be understood how more than ordinary interest not only attaches to Bleriot's feat, but also to the photographic rendering of it. Probably the remarkable film, by the aid of this explanation, which Mr. Kleine is releasing this week, will awaken the deepest sensation wherever it is shown. It certainly deserves to. For it is intensely dramatic. It shows how an Englishman fails and a Frenchman succeeds. Could anything be more piquant than this? The Englishman tries to fly home from France, and fails, and along comes a Frenchman, and, as it were, beats his English rival and makes a peaceful descent on the shores of Albion.

We should like to congratulate Gaumonts on their enterprise and skill in having secured this record, which is in two parts. The first shows Latham mounting his aeroplane, rising into the empyrean, flying over the Channel for a number of miles, and then being conveyed into Calais on a French ship, accompanied by his dismantled aeroplane, defeated in his laudable attempt. Then we have a view of Bleriot preparing his aeroplane, soaring into the sky and skimming

over the waters of the Channel for several miles, looking assured of victory, as indeed he was. Of course, it was impossible for the moving picture camera to follow him on the whole of his adventurous journey, and so it was dramatically fitting that he should be depicted, escorted back to France as a triumphant conqueror and photographed in the company of his wife, his child, and friends in a convenient automobile. When looking at this picture and seeing the aeroplane floating in the sky, a mere speck, we experienced much about the same sensation as when we saw Baldwin, the parachutist, make his first descent many years ago. This was a mixed feeling of wonderment and weird uncanniness at the extraordinary spectacle of man establishing his dominion over the air. This film will no doubt attract very great attention wherever it is shown, and we think Gaumonts are deserving of every congratulation in the skill and enterprise they showed in what must have been somewhat difficult circumstances in securing a unique record of a unique event.

AVIATION AT RHEIMS (Film Import).

Rheims is a celebrated place. Who has not read "The Jackdaw of Rheims," a piece of verse by the late Thomas Ingoldsby, which has given thousands of amateur reciters an opportunity for distinguishing themselves? Few persons know what Rheims really is, though. It is a French cathedral city. These last few days we have wondered whether the English poet, Lord Tennyson, could have had the events of the past few weeks in his mind when he wrote of the "airy navies grappling in the central blue." He clearly foresaw the time when the airship would become a practicability, as has just been demonstrated at Rheims, where a kind of tournament of aeroplanes has taken place. Over thirty of these machines were entered for the various contests and the picture which the Film Import and Trading Company is releasing this week shows scenes and incidents in the first great epoch-making sky contest that has ever been held. The picture is bound to have an almost phenomenal interest. It shows the arrival of visitors on the course; policemen clearing the way for the aviators, and views of the principal bi-planes, monoplanes, etc. Then the picture illustrates the racing over the grand stand upon the course and around the marking towers. There are crowds of people watching the flights of the aeroplanes. The scene is full of movement, interest and fascination. It is due to the enterprise of the Warwick Trading Company and the Film Import Company that these pictures should be available in America so soon after they were taken. The pictures will serve to convince the American public that aviation has become a practicable science. It would appear that the drivers of these machines have illimitable control over them in the air, and, in fact, they are as safe and as certain to handle as the automobile is on land. This is really a very remarkable picture and we congratulate the Film Import Company on their enterprise in being the first to show us a view of the Rheims races in the air. The picture is certain to be seen by hundreds of thousands of visitors to moving picture theaters.

HE TRIED ON HANDCUFFS (Vitagraph).

"The Fisherman," by the Vitagraph Company, which we saw the other day, did not please us a bit, but "He Tried on Handcuffs" did. "The Fisherman" made us sad, and we object to being made sad in moving picture theaters, as we have said before. The fisherman went out to fish; his boat turned turtle, and his boy nearly got drowned. However, they rescued the boy, revived him, and the fisherman and his wife and their fisher friends were all made happy. A lugubrious theme, well photographed, especially in respect of the rendering of some breaking waves. We look to the Vitagraph Company to amuse and not to depress us, and in the very next picture that followed "The Fisherman," namely, "He Tried on Handcuffs," the Vitagraph Company made us laugh very heartily, and they also made the crowded theater, where we saw the picture, also laugh very heartily indeed. "He Tried on Handcuffs" is, briefly, the story of an expectant bridegroom, who goes to get his marriage license; foolishly tries on a pair of handcuffs and allows the man who has the key to them to vanish into the unknown. Now, you can just imagine the excruciatingly comic adventures of the poor fellow. He is chased, hunted, derided; life becomes a burden to him, and when he appears to claim his bedecked and bejeweled bride, he looks more like a desperate criminal than a young fellow about to enter the marriage state. However, in due time, the man with the key of the handcuffs is found and the fond couple are united by the magistrate, before whom the manacled man has been brought to appear by a watchful guardian of the public peace. This brief description can only give a short idea of the plot and adventures of this highly diverting film. We single it out for special mention because it is a somewhat novel experience to see a 500 or 600-foot length film accompanied by laughter from a moving picture audience all through. At the end of it there was quite loud applause. The Vitagraph Company have great capacity for tickling the risible faculties of moving picture audiences, and we desire to encourage them in this policy. To our thinking a great deal more humor might be put into an average moving picture programme, and the Vitagraph Company may be assured that whenever they put on a laughable film they are almost certain to score a popular success, which they certainly have done in this instance.

"Backward, Turn Backward, O, Time in Your Flight."—A sentimental picture from the Edison studio which will revive tender memories in the minds of those who have passed middle life. The opening scene holds the attention. It is one of those beautiful home pictures where a couple are going down the silver side of life together. A basket of fruit is brought to them and a big red apple recalls memories of an escapade of apple stealing in which they figured when children, and the scene is reproduced while they rehearse the story. It is a simple picture, but its heart interest is strong and probably every man and woman who sees it recalls some similar experience in their own lives. Such pictures interest, not alone by what is actually seen, but perhaps even more by what they suggest, and unquestionably every one appreciates them and would like to see more of the same type.

"A Visit to Biskra."—Pathe Freres take one with this film on an altogether delightful visit to this picturesque, but little known town of Algeria, where life is so different from what it is here that ones seems transported to a different world. The coloring of the film is masterful and reproduces the lines of foliage and costume with fidelity. It affords an excellent idea of the city, the country surrounding it and the inhabitants.

"Show Your License."—A comedy from the Pathes which is based upon the requirement for a hunter's license in France. It introduces an apparently interminable chase, through rather picturesque scenery, and finally the warden is discomfited by the hunter producing his license. Such pictures are almost pointless in this country, though undoubtedly they are sources of amusement in the countries they represent.

"The Royal Outcast."—A Selig which tells an interesting story, something on the Moses order, of a royal child who was set adrift in an open boat to save him from the machinations of a relative who wanted his throne. Of course the setting is different, for it is not the king's daughter that finds this outcast. On the contrary, it is a peasant, but she is motherly and the little one is taken in and cared for until he is asked for by proclamation and goes back to his royal robes and rules with firmness and love ever after. The interest in this story is chiefly in the fact that the royal child undergoes numerous interesting experiences, which, perhaps, fit him for the life he is to lead in the future. It is sometimes worth while for rulers to understand the needs and desires of their people and here is an instance where this occurred. The melodramatic features of the picture are well worked out and there is a snap and go to the piece which adds to the interest and makes the audience look with favor upon it. One may not criticise this picture too severely. It is a well told story, though perhaps as improbable as such stories usually are. However, there is plenty in it to make the audience want more of the same sort. The acting is satisfactory and the technical quality of the film is quite up to Selig standard. Such stories are better than funerals and other lugubrious experiences, of which there are too many for the good of the silent stage and the enjoyment of its patrons.

"Fancy Soldier."—Whoever made this picture did not put his mark upon it and after watching it with some care one can scarcely blame him for not doing so. It is better for the reputation of the manufacturer that he should be nameless. The picture has neither sense nor humor, excepting a species of the coarse sort which could by a stretch of the risibilities be transformed into a laugh. No one can understand what it means to see a soldier constantly changing caps, though one is led to infer that the cap which he seeks to hide from officers has something to do with their prerogatives and therefore is dangerous for him to wear. At any rate, he is set upon and carried away for wearing it. Then appears upon the scene a woman, the same who had been disclosed writing a letter in the opening scene, and presents a soldier with two huge pieces of bologna sausage. If there is any sense in such a combination it must be confessed that it is difficult to discover it. The photography is poor and the film

itself is not good. Consequently there seems to be no excuse for its exhibition.

"A Mexican Drama."—Here is a Lux which has all the snap and dash for which Mexicans are supposed to be noted, but the subject is scarcely to be commended. This constantly playing upon marital infidelity is a poor apology for a subject, yet foreign producers are very apt to include this in their lists more often than seems wise to Americans. While marital infidelity is common, it is the exception and not the rule; but in motion pictures it is a stock subject and the censor needs to get in his work vigorously here. The vigor with which the wronged husband goes after his wife's paramour is quite refreshing and the long ride through a very picturesque landscape is interesting, more so because the scenery is good than because of the ride, however. Finally the seducer is caught and killed and there the picture ends. The photography of this film is above reproach. There is a tonal quality to the picture which is satisfying and causes one to want to see more, though the subject may be a bit nauseating. It is well worth while, even with that objection admitted. The Lux people are turning out some excellent films recently and this is not the least of them.

"The Blacksmith's Daughter."—A Centaur which has all the qualities that have marked former releases from the same studio. The firm has a capable company of actors and in presenting "The Blacksmith's Daughter" these actors have developed the dramatic qualities of the piece as far as the play permitted. It is the old familiar story of the country girl led astray by a smooth tongued city man who is forced by her former lover to marry her at the pistol's muzzle, and who turns out to be a bigamist and a forger. In the opening scene there is a fist fight between two very vigorous men that is well worth seeing. It is so well acted that it seems almost real. Indeed, it is difficult at times to realize that it is only a picture, it seems so real and so much in earnest. There is an elopement, a forced wedding, which was no wedding at all, an attempted suicide, a thrilling rescue and a reconciliation which must be imagined, though most firms would have put that in, and what is presumably a wedding later that had more of happines for the girl and more for the man in the case. The firm is to be commended for the excellent technical work. In most instances the film is of an even tonal quality which mades the picture stand out sharp and clear and it runs steady on the screen, saving one's eyes from the blurring which is too common in some independent films. The acting, particularly of the principal character, is sufficiently vigorous to suit the most exacting critic. While the other characters are largely accessories, they perform their parts as well as they are allowed to do. The whole is a very satisfactory piece of dramatic work and all engaged in its production are to be heartily congratulated.

"By Love's Path."—A film without a manufacturer's mark and it is another of those pictures which one feels as though the maker did well to keep his name off. There is an abandon of free love in it which ends in murder that seems to be leading nowhere and developing no interesting plot. It is difficult to understand what the story is. The technical quality is fairly satisfactory and in one or two dramatic climaxes there is some good acting, but in the main the film is not attractive and seems to have no reason for existence.

"Blind Against His Will."—A Lux comedy which is an exhibition of the ways of the average mendicant, exposed by the prank of a school boy, who places the blind sign upon another man who fell asleep near. It is amusing in a degree, but lacks the conveying of much point in this country.

"In Hot Pursuit."—An Urban which is based upon the abduction of a blind man's daughter by a couple of young scamps. The tearing away of one of the young men's ties leads to the discovery of the identity of the abductors and the young woman is rescued. The film is interesting chiefly for its excellent technical quality. The story is commonplace, though in its way pathetic enough.

"Romantic Italy."—This picturesque Urban film is of more than usual attractive quality, presenting a series of views of the cities of Perugia and Gubbio, with their ancient walls and remains of Roman fortifications. The beautiful Marmore waterfall is shown and the wierd and fascinationg candle procession at Gubbio is reproduced. The technical quality of the film is almost perfect, the picturesque features and tonal qualities combining to make a superb educational picture.

"A Grave Disappointment."—A Pathe love story, representing the trials of a pretty millioner whose fiancee breaks the engagement because of the differences in their social positions, a feature which does not appeal to American audiences with any particular force because of the fact that no such distinctions exert any influence here, excepting in rare instances. Nevertheless the audience sympathizes with the milliner and is pleased that she is loved by a worthy young man who prevents her from committing suicide, and presumably marrics her.

"Launching the 'Voltaire.'"—A Pathe picture of the launching of a battleship, which is interesting in the same degree that such pictures are always interesting. Probably everyone would be glad to see a battleship launched, and failing that a motion picture reproducing a launching is a popular substitute. The photographer did his work well and the picture is satisfactory.

"Training Bulls for the Fight."—A picture from the Pathe studio which shows clearly how bulls are trained for fighting in Spain. While Americans have little use for bull fighting, this picture is not without interest here and the quality is so good that it excites interest, regardless of the unsavory sport it represents.

"Magic Cartons."—A Gaumont which affords much interest in the change from one picture to another, whereby a girl is finally transformed into a very vigorous fighting individual. Pictures like this are for amusement only, and are perfectly adapted to their purpose. And where any mystery attaches to what is seen on the screen the interest is largely increased. The Gaumont studio has sent out a number of excellent pictures of this character, of which the one shown this week was not the least.

"Sam Not Wanted in the Family."—A Pathe comedy, telling the story of a persistent but objectionable lover, who has not sense enough to accept the gentle admonitions to depart, but must needs wait until he is placed on a mattress and set afloat down the river.

"1776—Hessian Renegades."—The Biograph people have taken an incident in the American revolution which shows the worst side of the Hessian hirelings of England. A party of them follow an American dispatch bearer to his home and wantonly murder him before the eyes of his parents, and then laugh at their grief. The father, with the aid of his daughter, succeeds in slipping away unobserved, and rallying a posse, the entire party is killed in revenge. This is something the type of pictures which the Gaumonts produce, illustrating scenes in the Franco-Prussian War, and represents the Hessians at their worst.

"The Call of the Heart."—A Lubin love story which is interesting because it illustrates what everyone who understands human nature knows, that the affections cannot always be controlled. The widow in this picture shows her good sense and appreciation of this when she gives way to her daughter in an affair of the heart. In other words, the call of the heart, over which the couple most interested had no control, is heard and its dictates are heeded.

"Our Country in Arms."—A Lubin which appeals irresistibly to all lovers of military trappings and prowess, which means about everyone. From the children playing soldiers, to the cadets, the soldiers marching away to the front and finally the Grand Army men, there is a convincing air about it which thrills one and causes one to feel that patriotism is still an important element in national life.

"The Stampede."—A Selig picture which has all the vigor and action of the West, with the breezy plains, the rearing and plunging horses and a huge drove of cattle careering madly over the prairies, which is so well produced that involuntarily one listens to hear the thunder of the thousands of hoofs as they beat upon the sward. There is a thread of love story running through it. The rival for the young woman's affections undertakes to drive the stampeded cattle over the sleeping lover, but he is saved by the girl, and when the story is told the cowboys give the villain a sound spanking and kick him out of camp. His offense makes him appear so cowardly and mean that he is not considered worth hanging. Such films have little dramatic quality in them, but they are picturesque. The characters do something and they are, to that extent, interesting. In a way they are educational. They reproduce phases of American life which are fast passing away, and there is always the fascination for them which accompanies anything that has so much vigor and determination as were characteristic of the wild, free life on the plains.

"Versailles."—A Pathe picture representing scenes at Versailles during the reign of Louis XIV. It is a magnificent picture of a magnificent place. The costuming represents accurately the costuming of that period, and the outdoor activities of different members of the French court are reproduced with fidelity. When the marvelously beautiful fountains, with their glittering colors, appear on the screen the audience involuntarily breaks into applause.

"The Sealed Room."—A Biograph subject which is one of the best dramatically the house has ever sent out, and the technical quality of the picture also entitles it to high rank in that respect. It tells a story of love, love which poisoned because it led the lady and her unfortunate troubadour to a

horrible death, sealed up in a room in a tower. The king, who suspected his favorite, planned a trap into which she and her lover fell, and then they were sealed up and left to die in the room which the king had prepared as a resting place for himself and his favorite. The horror of the situation grows upon the audience, and as the approach of the lingering death becomes more and more apparent, the acting of the unfortunate couple is fascinating in its intensity. One's nerves are strung almost to the breaking point under the strain. And when it is over and the picture disappears there is a relaxation which is difficult to describe, but is a great relief. One can sense the sufferings of the two until stupor overcomes them and they succumb to the inevitable. Outside the king stands and taunts them as the death shadows lengthen. It is all very real and very horrible, but none the less fascinating. In some respects this is probably the best film the Biograph people have ever sent out.

"The Little Darling."—A Biograph comedy which makes a humor out of a mistaken idea that one whom her mother called a little girl and who was prepared for with a load of toys and similar tokens of friendship, turns out to be a young lady of seventeen, who prefers garden gates and shady walks to dolls and toys. The discomfiture of the crowd of bachelors is amusing, to say the least. The fun in some instances becomes almost uproarious.

"The Woman Hater."—A Lubin which is a comedy, yet at the same time has many dramatic elements of strength. One partner is a woman hater and the other is not. The younger partner, while the older one is away on his vacation, engages a woman stenographer, which is against the wishes of the older partner. The older one returns and discovers what has been done, but accepts the inevitable, and eventually accepts the stenographer as his wife. There are many amusing touches in it that serve to give it life and increase its interest, and technically it is also good. The effect is that it is a pleasant enough film, telling a pleasant enough story.

"Mrs. Jones' Birthday."—A Selig which might well be called a chapter of errors. If all husbands have had similar experiences, it is too bad to harrow them up with the telling of this story. If they have not, perhaps it will be a warning to them to watch very carefully the birthdays and see that some appropriate gift is at home in time for the event. Not wait, as poor Jones did, until the fateful day arrives, and then have a series of unfortunate accidents overtake one and prevent him presenting the present he intended. It is a tale of woe, indeed, and the fact that Jones meant well, but was pursued by an unkind fate, is the interesting point of the story, and in the telling much dramatic ability is shown and much excellent acting is done. The technical qualities of the film serve to emphasize the picture, making it a pleasure to look at. There is too much truth in it to suit some men, but it is sometimes well to have such shortcomings illustrated, so that the man—the average man—can see what he does and take measures to overcome his characteristics.

"Winning a Widow."—A Selig picture which has much of interest in it because of its general mix-up, but offers little opportunity for dramatic ability. It is a mix-up with two men after one widow and a young man who wants a certain girl, to which her father objects. To square himself, the young man undertakes various things, and succeeds so well that he gets everyone into hot water. The result of it all is that the father consents to the match between the young people and makes one of his own. The piece is somewhat humorous, but is chiefly interesting because it is uncertain what is going to happen next.

"The Mason's Paradise."—If the Gaumonts, from whose studio this travesty upon labor unions emanated intended to poke fun at some of their methods they succeeded admirably, for, while this picture is manifestly a burlesque, it unquestionably comes dangerously near to the truth in some particulars. The studied indifference of the Mason's Club toward the gentleman who wants some work done, and the almost impossible conditions imposed are strikingly like the stories that have been told of some of the unreasonable demands of trade unionists. Probably the picture was intended to be funny, but it will appear serious to those who have suffered. Perhaps it will do more good because of this and will lead to the consideration of the unreasonable features of unrestrained unionism.

San Bernardino, Cal.—James Slipper, well known throughout the country as a scene painter, is erecting a moving picture and vaudeville show house on West Third street. It will have a seating capacity of about one thousand and will be elaborately decorated both outside and in.

Notes from Chicago.

In the Orpheum and Bijou Dream Theaters Chicago possesses what is perhaps the most unique theater group in the United States, if not in the entire world. These houses are side by side in the heart of the famous State street shopping district and it is no exaggeration to say that probably close to a million people pass their doors daily, including practically all the very large down town hotel population. The Orpheum occupies two stories of a brick building and the Bijou Dream three stories of a similar one, each house having a main floor and balcony. They are owned by the Jones, Linick, Schaefer Company, which controls twelve other moving picture or moving picture-vaudeville houses in Chicago, besides several park enterprises. The Orpheum opened September 9, 1907, as a moving picture-vaudeville house, ten cents admission, but after seven weeks the vaudeville sign came down and moving pictures and illustrated songs have constituted the entire bill ever since, admission remaining the same. The programme consists of three reels of film and two illustrated songs, lasting fifty minutes, and there is a five-minute intermission between shows. The house opens at 9 a. m. and runs continuously, except for the five-minute intermissions, until 11 p. m. The orchestra consists of eight pieces and the house employs thirty-five people in all. There are two shifts working from 9 to 4 and 4 to closing. On Saturdays the attendance often very nearly reaches the 10,000 mark. The Bijou dream opened May 1, 1907, with a five-cent moving picture show upstairs and a penny arcade below. The theater was reached by a glass stairway under which ran a cataract of water. This stairway proved an immense drawing card, adding thousands of dollars to the income account. Last Fall the arcade was transformed into a small ten-cent vaudeville-moving picture theater and recently the whole house was remodeled into one theater, 46 feet in the clear from floor to ceiling, playing a mixed bill of vaudeville and moving pictures, admission ten cents. The house opens at 10 a. m. and runs continuous, with five-minute intermissions between shows, until 11 p. m.

The two houses have a combined frontage of 65 feet, and the rental amounts to $6,000 per month, $4,000 of which is for the Orpheum and $2,000 goes to the Bijou expense account. The Orpheum cost, in round numbers, $160,000, while the Bijou as it now is set the company back to the tune of more than $50,000. It is from the financial standpoint these theaters are unique and remarkable and in this point of view the writer believes they stand practically alone. That a theater costing $160,000 and paying $48,000 annual rental can not only exist by moving pictures alone, but pay a handsome profit on so large an investment seems wellnigh incredible. And this, too, despite the fact that the Orpheum seats but 700, and the Bijou Dream, with a yearly rent expense of $24,000, seats but 342, and absolutely no one is allowed to stand during the performances. Both are beautiful houses inside and out. The operating rooms are models of their kind. The Orpheum operating room is in charge of Mr. F. H. Trude and Mr. W. P. Osinger, both of whom have been there practically since the house opened. The Bijou Dream operating room is in charge of Mr. F. H. Richardson and Mr. Albert Ropinske. The room is 8 x 18 with a 12-foot ceiling. It is iron lined with heavy cork matting on the floor, and a 36-inch vent pipe through to the roof. The machine peepholes are 12 x 24 inches and all holes are protected by sliding shutters made from No. 14 iron which work. They all close like clockwork by pulling one small ring off a nail, the ring being located near the floor on the door jamb. Also the shutters are held up by cotton lines which would burn through quickly and these lines have fuses inserted in them. It is a fact that a reel of film could burn in this room and the audience not have even a suspicion that there was a fire in the house. There are lockers of ample size for each operator and the whole room is painted with blackboard slating paint. There are two Viascope machines, a dissolver and spotlight. The machines set at a heavy angle, the drop being 25 feet in the 90-foot projection. I have set this forth at some length, since I planned this room myself and consider it a model. Mr. Samuel Levine is the able manager of the Orpheum and Mr. Sig. Faller handles the helm at the Bijou Dream.

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November 2, 1907, Mr. D. L. Swartz opened a small moving picture-vaudeville house at 194-6 North Clark street. Mr. Swartz was new to the amusement business and many were the prophecies of failure, but the gentleman attended strictly to business, put on a good show and kept it good. Competition was heavy but soon, instead of failing, he was obliged to double the capacity of the house, which has ever since done a capacity business. I mention this case particularly

from the fact that it proves that the novice may succeed against all odds, provided he is adapted to the business, as Mr. Swartz certainly was and is. Recently the gentleman has organized a company known as the Erie Amusement Company, which proposes to erect a string of houses, seating from 500 to 1,000, in various parts of the city. The first house is under the North Chicago landmark, Brand's Hall, North Clark and Erie streets. The cost of the new house is $11,000 and it will seat 550. The bill will be moving pictures and vaudeville. Admission ten cents.

* * *

The new office of the George K. Spoor Company is a beauty and no mistake. It is an immense room, probably 40 x 50 feet, with an 18-foot ceiling. The room is tastefully decorated and it is safe to say that no company in all Chicago has a more thoroughly excellent office room.

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Incidentally it must be noted that there has been phenomenal improvement in the Essanay films within the past few weeks. Some of the subjects they are now putting out are simply magnificent in photography. No one could imagine a more beautiful and in every way excellent piece of photography than the S. & A. film, "The Wonders of Nature," recently released.

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An operator writes us that he is running film from an independent exchange just now and notes that fully four-fifths of it is old subjects by so-called "trust" manufacturers which have for the most part been "refinished." Unfortunately the refinishing does not eliminate the patches nor does it replace the chunks cut out in making them.

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The Standard Film Exchange reports heavy increase in sales of the "American" machine. The Standard now averages fifteen sales per month of this machine, mostly, however, without the automatic rewinding attachment.

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WILL MAKE PICTURES IN MEXICO.

G. M. Anderson, of the Essanay Company, to Obtain More Stirring Western Subjects.

With a stock company of eight people, camera men and assistants, G. M. Anderson, of the firm of Essanay, left this week for the West and old Mexico to obtain another series of stirring Western tales. Anderson's trip to the West last year netted him enviable reputation among the moving picture men and established firmly the reputation of the Essanay firm. "The Indian Trailer," "A Tale of the West," "A Mexican's Gratitude" and other subjects, depicting the romance of the West, were greatly applauded by the picture-loving public. There is promise of even better records in this newly planned trip, as the party will be better equipped in every way and will cover more territory.

The party left Chicago for Denver, Colo., Wednesday, September 8. The company will spend a few weeks in this vicinity and will then continue further west. Stops will be made in Montana and Wyoming and the company will arrive in Portland, Ore., the first of October. Turning south and following the coast, the company will visit San Francisco, Los Angeles and other California cities. They will arrive in old Mexico about the first of November, where the serious business of making some big Western dramas will begin.

MR. G. M. ANDERSON.

"We have some good stories to put on out there," said Mr. Anderson, "stories written by authors whose Western stories are standard and of the best. Capable talent has been employed to interpret the stories and a score or more of real live cowboys are going to assist. We are going to take everything for production purposes with us and all interiors will be made in the West where we are operating. This will mean that our subjects will be released not later than two weeks after they arrive at our factory in Chicago. Some interesting scenic pictures will be issued from time to time, also a number of educational subjects showing in an interesting way the great Western industries, mining, cattle-raising, etc. Views in Yosemite Valley and other beauty spots of the West will also be made. The great success of our subject, 'Wonders of Nature,' leads us to believe that American scenic pictures meet with the approval of the nickel theatergoer and that he wants more subjects of this nature."

Jesse Robbins, the photographer, whose artistic treatment of the subject "Wonders of Nature" won so much applause, will accompany Anderson.

TRADE NOTES.

Sidney Wire has taken the management of the White City, Toledo, for the remainder of the season, the former manager, Sam H. Pickens, having resigned to take the management of a theatrical company.

Danbury, Conn.—The Lyceum Moving Picture Theater is to be reopened. Manager A. J. Rothstein is now engaged in renovating the interior of the theater, making what few repairs are needed and brightening up the appearance of the place generally.

Somerville, N. J.—Chas. F. Weldon and W. W. Tillyer, who are now running the open-air moving pictures, have leased the building at 145 West Main street and will open a cosy little playhouse with moving pictures. It is the intention to offer the people of Somerville an elegant little playhouse with the best of everything.

Sutton, Neb.—C. J. Bauer has bought out the interests of Soule & Patterson in the Lyric Theater and is conducting a show that outclasses many of those in the large cities. A traveling man reports that he saw the film "With Taft in Panama" in one of the large city theaters in the week of its release and thought it a very poor film, the pictures being very dim and fading away at the corners. He happened to see the same subject again in the Lyric and says that the picture was so clear that he could see the white of Mr. Taft's eye and the small bolts in the steam shovels. The service in the Lyric is 220 volts D. C., with a 50-foot throw and we can tell how the Suttonites appreciated the show when we are informed that the receipts for July eclipsed any month since January. We would hear less of hard times if every manager would do like Mr. Bauer and give their patrons the very best show that can be produced—it does not cost much more.

Toledo, Ohio.—All of the Toledo parks have closed excepting one. Business at the local outdoor resorts has been phenomenally bad this season, and all of the parks have lost money. The only remaining park open in Toledo is White City, which has discontinued all free acts and has substituted a mammoth free moving picture show in the grounds. An enormous screen is hung from the large trees and hundreds of benches are distributed around the bandstand. There are band concerts twice daily and free picture shows. This appears to draw the crowds and the park has been able to hold its own. The amusement concessions have done practically nothing, but the dance hall and swimming pool have brought in sufficient revenue to enable the management to keep the park open until the 18th of this month. The park is under the management of Sydney Wire, who was formerly assistant manager and press representative at Lake Erie Park here. Sydney is an energetic and hustling young showman and has created quite an interest in White City since he took the place in hand. During the past few weeks he has instituted baby shows, drill contests, swimming races and the free open-air pictures, and is now arranging a big week of athletic sports, with an interesting Marathon race for the championship of the State. The picture show at the park has been one of the most successful of the side shows and has been under the management of R. Calkins, who was formerly with the Superior Film Exchange of this city.

NOTES OF THE TRADE.

Alton, Ill.—W. M. Sauvage has opened a new moving picture theater here.

Muskegon, Mich.—Roy Cummings has sold the Amuse Vaudette to Carl Ray.

Emporia, Kans.—Scott Wilkie, of Hutchinson, will open a new nickelodeon here.

Urbana, Ill.—The Swanson Moving Picture Company will open a new theater here.

Auburn, Ind.—C. B. Schmuck is arranging to open a new moving picture theater here.

Streator, Ill.—The Lyric Amusement Company is preparing to open its theater here.

Ogden, Utah.—Sullivan & Considine are preparing to open a new vaudeville theater here.

Covington, Ky.—T. J. Edmonds will erect a moving picture theater at 170 Pike street.

Stockton, Cal.—Mr. Stebbins, of San Jose, is planning to open a moving picture theater here.

St. Joseph, Mo.—J. F. Bilz is making arrangements to open a new moving picture theater here.

Seneca, Ill.—A new moving picture theater is to be opened up in the William Powers building.

Hot Springs, Ark.—Charles Bronson will erect a new moving picture and vaudeville theater here.

Shelby, Neb.—J. Q. Rathbun is making preparations to open a new moving picture theater here.

Fairview City, Ill.—A. C. Albright has leased the Simmons Nickelodeon here, and is now in charge.

Chicago, Ill.—Julius Birk will erect a one story moving picture theater at 1316 Fifty-fifth street.

Rockford, Wash.—Nels Olson is making arrangements to open a new moving picture theater here.

Phoenix, Ariz.—M. Echlin is making preparations to open the Majestic Moving Picture Theater here.

Spencer, Ohio.—H. T. Blair has sold his interest in the Unique Theater to his partner, Mr. Teriney.

Washington, D. C.—Dr. G. C. Ober will erect a new moving picture theater here, at 505 Seventh street.

Columbus, Ohio.—The Sun-Murray Amusement Company has decided to erect an $85,000 vaudeville theater here.

Plymouth, N. H.—B. A. Crittenden and Walter Brown have leased the Gem Theater, and have taken possession.

Albia, Iowa.—The Comert Amusement Company is making arrangements to open a new moving picture theater here.

McAlester, Okla.—Samuel O. Small has awarded a contract to McEachim & Enloe for the erection of a moving picture theater.

Decatur, Ind.—C. B. Schmuck has sold his moving picture theater here to W. P. Biggs, who has already taken possession.

Boise, Idaho.—J. Herman Kaiser has purchased the Boise Theater, corner of Seventh and Main streets, and has taken possession.

Danville, Ill.—Giff Goben has sold the Varsity Nickel Theater here to Metz & Mahafey, who have already taken possession.

Farmington, N. H.—Frank Merrill, of Rochester, N. H., is fitting up quarters for a moving picture theater in the Small block.

Chicago, Ill.—Robert Pottinger will open a new vaudeville and moving picture theater in Irving Park. It will be known as the "Mabel."

Los Gatos, Cal.—H. M. Johnson, of Los Angeles, has leased the Kyle block here, and will convert it into a moving picture theater.

Davenport, Iowa.—The renovated Elite has been reopened Manager Berkell presents a high-class vaudeville and moving picture programme.

Manistee, Mich.—John Sharp has purchased the old Bijou Theater and has completely remodeled it. It will soon be opened for business.

Jacksonville, Fla.—H. W. Hancock and Frank G. Campbell have purchased the Phoenix Theater here, and will make extensive improvements.

Sharon, Ohio.—Architect E. E. Clepper is preparing plans for a new vaudeville theater to be erected by F. Daloa and John Herman. Cost, $10,000.

Ticonderoga, N. Y.—Alonzo Bailey has purchased the interest of one of the Dolbreck brothers, who owned the Casino. Good business is reported.

Cripple Creek, Ill.—Jack Ford and David Bragunier have purchased the Ideal Moving Picture Theater on Bennet avenue, and have taken possession.

Missoula, Mont.—R. C. Penny, late of Butte, has purchased the Bijou Moving Picture Theater here and is making extensive improvements and additions.

Springfield, Mo.—Horace Thomas has sold the Rex Moving Picture Theater at 306 South street to McRoberts & Jackson, who have taken possession.

North Tonawanda, N. Y.—W. A. Calkins has opened the Imperial Airdome Theater with the best moving picture entertainment ever seen in this section.

Buffalo, N. Y.—The Co-operative Amusement Company, of which Dr. J. G. Jones is president, is taking figures for the erection of a moving picture theater at 523 William street.

Spencer, Mass.—The Park is a new moving picture theater on Mechanic street which will shortly open under the joint proprietorship of Richard M. Kane and Joseph Berthiaume.

Portland, Ore.—Articles of incorporation of the Motion Picture Advertising Company have been filed in the office of the County Clerk by A. L. Sutton, Oliver G. Walker and James Cole. Capital stock, $2,500.

Torrington, Conn.—G. D. Stevens has leased a building on Water street for a number of years and is converting it into a moving picture theater to be known as The Gem. He expects to be ready to open by the first of next month.

Harrisonburg, Va.—The Palace Moving Picture Parlor is now under new management and the new proprietors are William M. Shepherd and D. Clint Devier. The actual management of the parlor will be in the hands of J. F. O'Brien.

Greenville, S. C.—Generous Pisano, the original Jan Jacobs, the expansionist, and Mabel Valenteene Mooree, after closing their vaudeville season will open a vaudeville house in Greenville, S. C., Monday, September 6, known as the Valenteene Theater.

St. Louis, Mo.—The Anheuser-Busch Brewing Association is going into the moving picture show business. This was evidenced recently by the brewery company taking out a permit to erect a one-story odeon at 622-626 North Grand avenue, to cost $2,500.

Newburyport, Mass.—The Orpheum Theater has been reopened under the management of F. H. Wiswell, who intends to present the best pictures and vaudeville obtainable. The front has been improved and widened and the interior refitted so that it is exceedingly comfortable and attractive.

Sturgis, Mich.—R. J. Crosbie, of Montpelier, Ind., has purchased the only moving picture show in this town of 7,000 inhabitants. Ralph Johnson, who has been in charge of the Gem Theater, Montpelier, has gone to Sturgis to take up a similar position under Mr. Crosbie.

Wallingford, Conn.—Miss Mae McKiernan has been awarded the prize of $25 for a name for the new moving picture theater being erected at the corner of Center and South Orchard streets. Of the 309 names suggested, "Russotania" was selected by Paul Russe, the promoter of the enterprise.

Birmingham, Ala.—E. H. Colley has opened a handsome picture theater on Third avenue, between Nineteenth and Twentieth streets. The place has not yet been named and the lady patrons are competing for a prize for the best name. The show house will be conducted on a different plan from the usual thing. There will be no vaudeville; only the best selection of pictures and an orchestra which will interpret the pictures with appropriate music and sound effects.

Newburyport, Mass.—The Star Theater will from now on present high-class vaudeville and musical comedy instead of motion pictures.

Chicago, Ill.—A new theater, which is said to be a model of its kind, has opened in Irving Park. Robert Pottinger, a real estate man, named it after his only daughter, Mabel. The auditorium of the new house is 75 by 42 feet, with a seating capacity of 500. All the scenery is painted on sheet steel. Everything about the stage is fireproof. James Black has been engaged as manager. There will be two shows every night, one starting at 7:45 and the other at 9:15, with six vaudeville sketches and two reels of moving pictures. The entire programme will be changed twice a week. Admission will be 10 and 15 cents.

CORRESPONDENCE.

THE WAGES OF OPERATORS.

Chicago, September 4, 1909.

Editors Moving Picture World:

Dear Sirs—In a letter I have been informed that the remarks of the "Man About Town" come so near the truth as regards the New York operators that "it hurts." I have made some inquiries and find that the average New York operator is paid from $12 to $15 for long hours, only the best men getting the latter figure, which is regarded as top notch pay. I believe my information is correct. Now what do you expect, Mr. New York Manager? Do you really imagine you can employ a man of experience and brains for such a sum as that? You invest from two to fifty thousand dollars in a house and then place the operating room, on which depends absolutely the income from your investment, in the hands of a $12 a week man. Is that common sense? You simply cannot have a first-class show without a first-class man in the operating-room. If your show is poor your crowds are likely to soon become slim. Is it good business to risk your entire investment income to save $10 a week in operator salary? I put it to you as a matter of common sense. Mind you I know nothing of New York operators save that a really good man cannot ordinarily be had at $12 a week even for an evening show. It takes a man of brains and ability to get the best results out of a moving picture machine at all times, and you may take it from me that brains coupled with ability are not to be had at $12 a week except in businesses which offer opportunities for advancement, and this is not the case with operating. Pay the price and get good men, gentlemen, or stop kicking. Please do not understand me as implying that the mere matter of high pay makes a good man. It might make the poor one somewhat better, but he will still be mediocre. What I mean is that by paying decent salaries you will be able to get good operators, which you cannot do for $12 per week, in New York or anywhere else.

F. H. RICHARDSON.

INDEPENDENT MANUFACTURERS ORGANIZE.

Joplin, Mo., September 4, 1909.

Editor Moving Picture World:

Dear Sir—I will thank you to kindly publish the following open letter in your columns, knowing that a clear statement of such an important movement will prove of vast interest to your readers:

"Since the formation of the Trust, the Independents have lacked the one necessary element of success—concentration of effort. It was justly to be expected.

"When the Trust was formed, it took in the important firms in every branch, leaving a number of firms in the field whose objects and interests differed so greatly as to make co-relationship almost impossible.

"The atmosphere has cleared since then, and the Independents have all learned through hard experience that to achieve the success which the cause deserves, a common purpose and a common goal must be in mind.

"This sentiment took root in the meetings held in Chicago and the Independent Film Service Protective Association was formed. The membership of this Association will include, beside the manufacturers of moving picture films and the film exchanges, also manufacturers of machines and accessories, and, in fact, all manufacturers and handlers of any commodity used in the exhibition of moving pictures.

"Since this movement has already the support of many of the best Independent concerns, there is no question but what it will be carried through to a successful issue. Its purposes will be fourfold:

"First: To cause to be created and to assist in creating an ample supply of high-class American film which will take first rank in artistic and photographic qualities, and to provide a ready market for the manufacturer who invests his money and efforts in the production of such film.

"Second: To assist the Independent film exchanges, through sound advice and necessary regulation, to gain the support of the exhibitor, so as to enable him to purchase new film and practically consign the junk to the furnace.

"Third: To instil into the mind of the exhibitor a confidence in the product of the independent manufacturer and in the business methods of the rental exchange, and to cause him to lend his moral and financial support to attain the permanent supremacy of the Independent films.

"Fourth: To provide a common fund to resist legal oppression which the Trust, by virtue of its power and wealth, would be enabled to impose upon individuals, whose weakness otherwise would be an easy prey for unjust attacks."

I am sure that the exhibitor will be glad to know that this movement is now being fostered by the entire Independent industry; that the plans will be worked out on clean, honest lines, and that the entire working out of the business end will be placed in charge of men whose ability and integrity is sure to gain for the Independents the recognition of high merit.

Very truly yours,

J. W. MORGAN,
Chairman Organization Committee.

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Stories of the Films.

(See Page 396 for Release Dates.)

BIOGRAPH COMPANY.

THE BROKEN LOCKET.—A realistic story of man's weakness. George Peabody is a young man who has been giving free rein to his inclinations, the principal one being drink. One might have concluded he was lost, but there was the chance which the hand of Providence always bestows in the person of pretty little Ruth King, who had secretly loved George since their childhood days. She succeeds in persuading him from his reckless life, and he determines to cut off from his old loose companions by going out West and making a man of himself. Bidding Ruth and her mother good-bye, he realizes that he loves his little preserver and promises to return worthy of her love and confidence. They plight their troth with their first kiss and a heart shaped locket, which Ruth wears, she breaking it in two, giving George one side while she retains the other, which symbolized the reunion of their hearts with his return. George is fortunate to strike the West in the midst of a boom, and being an affable, bright chap, meets with success, and is soon a favorite with his employers. His life here up to this is without a blemish, but has he strength? We shall see, for as gold is tested by the fire, so a man is by temptation, and George's trial comes with the persuasion to take a drink. At first he holds out against it, but at last yields, and that drink was his undoing. Once more the craving for liquor is induced and his promise to his little sweetheart in the East is forgotten, he falls an easy victim of a Mexican girl, who pretends to love him, assuming him a rather good catch. Meanwhile, faithful little Ruth is counting the days as they drag on towards the time she imagines he will return. The Mexican girl, to secure him as her own, writes a letter to Ruth purporting to come from one of his male chums to the effect that he had been killed. The shock of this letter throws the poor girl into a delirium of fever, and for a time her life is despaired of. She recovers, however, but is hopelessly blind. What woe a man's weakness may work, but we find he is rewarded for his weakness, and some time later we see George a loathsome parasite—a dirty, ragged, drunken bum—a pariah among his former associates. Back East he wanders, ignorant of the misery he has caused, and what a sight greets him. There is the ever faithful little girl, accompanied by her mother, standing at the gate, the beauties of the world forever shut out from her. How dark is everything to her, but then how much darker would this world have been, had she viewed the awful condition of George as he stood there. No, of this, at least, she is blissfully ignorant, and with a subterfuge, George slinks away, she imagining that he will soon return—but, alas, the locket is forever broken. Length, 999 feet.

GETTING EVEN.—The most satisfying and pleasurable sensation experienced is "getting even"—especially where one has been held up to ridicule before a jeering mob. Such was the reguerdon of Bud, the Kid of the Mining Camp, after suffering gross humiliation at the hands of the other cowboys and miners. Miss Lucy, the belle of the camp, is introduced to the Kid, and makes an impression; the Kid becomes quite seriously inclined towards her. The boys, more in the spirit of jest than chagrin, poke fun at him; call him the baby, and end with Jim Blake spanking him. Needless to say the Kid is mortified and swears to get square. A masque ball is to be held that night, so Bud plans his revenge. All tog out in grotesque costumes, a high old time is imminent, for it is fair to assume that the society folk of the camp will be well represented. Bud, however, feigns a toothache and will not go. Dressed up in carnival duds, the gang leaves the shack for the pavilion. All gone, Bud jumps from his bunk, and dresses up in swell female attire, the effect being marvelous. He presents such a striking appearance that he is the belle of the ball. Jim Blake becomes deeply smitten, and after leading him on Bud soon has Jim on his knees, pouring out his soul's devotion, regardless of the snickerings of the motley mob around them. There Jim kneels, declaring his undying love for the fair charmer, as only a lion-hearted cowboy can, when Bud removes his hat and wig. "Holy Smoke!" Well it is safe to say that Mr. James Blake will not attend any more spanking bees where the Kid is a victim. Length, 587 feet.

THE CHILDREN'S FRIEND.—A party of children start on a little outing at the beach. A dog wagon, drawn by Rover, carries baby, and Gladys carries their little feathered friend, a dove. A children's quarrel ensues and the party is divided. Gladys, Pearl and baby go in one direction, the rest in the other. The trio sit on the edge of a sand pit playing with their dove when there is a cavein and all three go to the bottom. In vain they try to get out, but fail. Meanwhile their absence has been felt, and a searching party is scouring the neighborhood. Pearl conceives the idea of making a messenger of their bird, so tying a note to its neck, sends it off. It flies home; their whereabouts is discovered and they are soon rescued from their perilous situation. Length, 786 feet.

EDISON MANUFACTURING CO.

HOW THE LANDLORD COLLECTED HIS RENTS.—We are all prone to pride ourselves on our ability and to think how much more satisfactory results we could accomplish if we were to do the other fellow's work, but when put to a practical test we almost invariably find that either we have under-estimated the other fellow's task, or over-estimated our own ability, or both.

Grimes is positive that his agents are incompetent and that the collecting of rents is a ridiculously simple proposition. To demonstrate his convictions he takes the monthly receipt book and starts out on a tour of his properties. His experiences prove that Grimes is no exception to the general rule of the proposition, but it is possible that the demonstration would not be so complete and decisive were it not for the fact that Grimes is an entire stranger to his tenants.

His first call is made upon an able-bodied wash woman who receives him with a demonstration that is lacking in nothing except hospitality. It is amateurish, however, to that accorded him at the home of the prize fighter, who is assisted in receiving (?) by several strenuous friends.

His appearance after these two encounters is such that the groceryman and tailor may be pardoned for being skeptical of his assertions that he is the owner of the buildings in which they conduct business. His protests to that effect convince them that he is suffering from some mild form of insanity and they do not take him seriously.

He is unable to collect rents from them; on the contrary, he is obliged to expend money at the tailor's to replenish a much damaged wardrobe.

After this is done he is so satisfied with his personal appearance that when the coquettish daughter of his best tenant smiles on him and invites him to a seat on the porch beside her he flatters himself with the thought that she has a real personal interest in him, and departs without stating the object of his visit.

On his way to the next tenement Grimes awakens to the realization that so far he has accomplished nothing and determines that his last call shall not be fruitless; but when he enters the building and finds himself face to face with poverty and sickness his kindly nature asserts itself, and he voluntarily resigns his last chance of making a collection.

We then suddenly forget that his experiences up to this time have been productive of laughter, and tears unconsciously spring to our eyes as we see him slip a roll of bills into the hand of one of the poor woman's children and gently steal from the scene.

There is a deal of human nature in the incidents of this story, comedy and pathos being admirably blended; and in the acting and scenic environments the story runs true to life. Length, 460 feet.

'TIS NOW THE VERY WITCHING TIME OF NIGHT.—"'Tis now the very witching time of night, when churchyards yawn and graves give up their dead." It is the hour when ghosts come forth and prowl, when elves and spirits of the spirit world hold merry carnival in the realms of the living.

Imagine yourself at the midnight hour in an old house that has long had the reputation of being haunted—a house in which several people have attempted to sleep and have failed. You are impelled by a love of the mysterious to see if these reports are true, and have bolstered your courage up to the sticking point for the occasion.

Approaching the building you are impressed by the ominous silence and gloom that envelop it. The hoot of an owl and the sudden apparition of a myriad of bats send cold chills chasing one another up and down your spinal cord.

Entering a large room, your ears are assailed by unearthly noises and discordant sounds. You are about to seat yourself at a table when table and chair disappear as if by magic and you sprawl upon the floor.

You see strange shapes and weird, flitting figures; you are chased from one room to another by toothless hags and dried up witches; skeletons grin at you from every nook and cranny of the building, disappearing and reappearing in a most bewildering fashion; a pretty girl comes out of the frame of an old picture, and as you are about to kiss her hand you find a donkey's head nestling snugly in your fingers.

Would you be frightened? One young man about town certainly was when he saw all these strange happenings. The aforesaid young man had made a wager with some of his fellow club members that he would sleep in the old haunted house over night.

His friends, not doubting his bravery but thinking to have a little sport and at the same time make his evening interesting, engaged a professor of sleight-of-hand to take them to the haunted house and give an exhibition of his feats of magic for the benefit of the adventurous young club member.

Fortunately for the picture loving public the Edison Company had an operator and his camera in the house that evening and everything that happened is now reproduced in detail as a moving picture, even to the young man's return to his club and the discovery of the trick played on him.

This picture is extremely well staged and very amusing. It will appeal strongly to the innate love of the mysterious that is present in greater or less degree in the makeup of every one of us. Length, 500 feet.

ESSANAY MFG. CO.

A CASE OF TOMATOES.—Two mischievous boys, after the fashion employed by the "Steinheimer Kids," make havoc in their community with a case of red-ripe tomatoes, which falls from the rear of a grocer's delivery wagon, unknown to the negligent driver. The boys happen along at this time, and gathering up the globular vegetables, proceed to eat their fill, after which they discuss means of diversion, other than epicurean, in which the tomatoes might be utilized.

There ambles peaceably into view a dignified old gentleman, under a tall shiny silk hat.

"O, Willie! Pipe de guy wid the silk sky-piece!" one of the lads whispers. "Watch me—Mordecai Brown—wid de original invisible twirler."

A splattering tomato strikes the old gentleman's sky-piece, removing it deftly from his head, and while the boys make a hurried retreat he pursues the tomato stained hat.

A well directed "love apple" hurled into a passing hansom is surprisingly received by the gentleman occupant, somewhere amidships, adding a touch of color to his immaculate white vest.

Passing an artist's studio, a few tomatoes are hurled through the window, causing indescribable havoc to the artist's attire and stampeding an old art connoisseur who was about to place an order for a few thousand dollars' worth of paintings.

The boys next wander into a park where a few young people are enjoying a game of tennis. The game is interrupted when one of the young fellows makes a pass at the ball and receives a tomato. After other adventures the boys finally meet their Waterloo and are dragged off to the police station, followed by a throng of irate, tomato stained citizens.

A few over-ripe tomatoes rubbed in the boys' faces secures the promise of "we'll never do it again." Length, 495 feet.

THREE REASONS FOR HASTE.—A homesick drummer, out on the road, while showing his line of goods to a couple of purchasers in his room at the hotel, receives a message from home that he is needed there quickly. There is evidently no death in the family, because our drummer friend gives one joyous whoop, jumps into his coat and hat, seizes his suitcase and beats it, while one of his open-mouthed customers turns to the telephone and informs the clerk below to beware of an excited traveling salesman who has suddenly gone dippy. The clerk stops our friend as he rushes up to the desk, but on being shown the telegram, slaps him on the back in a congratulatory manner and bids him he on his way.

"Haste makes waste" it is said and the salesman, puffing hurriedly up to the gate in the railroad station discovers the loss of his ticket. He is detained until he brings forth the telegram, when he receives further congratulations and is passed on. Aboard the train the magic telegram again comes into play, while a number of other salesmen friends who happen to be aboard the train drag him back to the buffet car, where he is told that the drinks "are on him."

Leaping from the train at his home station, he jumps into a waiting auto, but is refused accomodations by the waiting taximan until he brings forth the telegram, when the driver of the machine laughs and tells him the car is at his services.

They are interrupted on this last homeward stretch several times for breaking the speed limit, but the telegram always gets him out of his trouble.

Arriving home at last—

But what's the use, you've guessed it by this time. They are triplets, a girl and two boys—just and sufficient cause of "Three Reasons for Haste." Length, 485 feet.

KALEM MFG CO.

THE STORY OF A ROSE.—The principal characters are Guido, a poor Italian, and his crippled daughter, Rosa. Coming to this country when a young man, Guido soon saved enough money to send back home for his promised bride. But, alas, the climate of New York was too severe for his young wife, and after three short happy years she passed away, leaving to his care a little crippled daughter, Rosa. All the love in Guido's nature seemed to go out to this child.

Refusing the kindly offer of relatives to care for her, he and Rosa lived alone in their little cabin home. During the week he was away all day, but on Sunday how happy they were together. If the weather was bad they would spend the day fixing up their little home, but if it was fine, bright and early they would set out, a modest lunch in Guido's pocket, to wander out into the country they both loved so well. If Rosa grew tired Guido would carry her on his back until she was rested, and thus they would spend the happy day until darkness drove them back to their little home.

Scene I.—The Gardener Refuses Rosa a Rose.
Scene II.—Rosa Begs Papa For Roses.
Scene III.—No Roses For a Poor Italian.
Scene IV.—The Burglars.
Scene V.—Guido Mistaken For a Burglar.
Scene VI.—The Burglars Caught.
Scene VII.—Guido Tells His Story.
Scene VIII.—The Burglars Identified.
Scene IX.—Rosa Looking For Her Papa.
Scene X.—Guido Released and Rosa Has Her Roses.

Arriving at the little cabin, Rosa is too fright-

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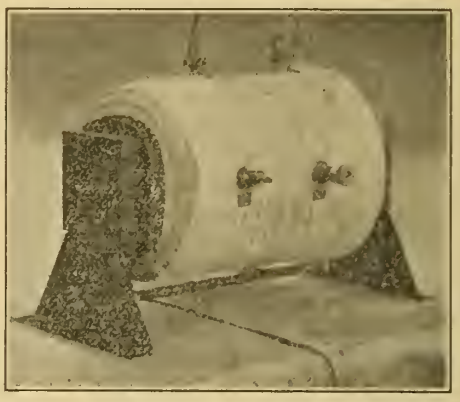

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cued at its stillness to enter, so she stands calling piteously for her papa. Up rushes Guido. He breaks away from the policeman and takes her in his arms kisses her. The lady is now convinced of the truth of Guido's story and she hands Rosa a large bunch of roses. But the policeman still insists he must arrest Guido and is starting away with him when the gardener rushes in and tells of the capture of the real burglars. The policeman goes. The man offers Guido some money for the trouble he has caused him, but Guido refuses it. Then the man gives it to Rosa telling her she can buy lots of pretty roses. After kissing Rosa, the lady leaves with her husband. The old gardener starts to follow, stops, rubs his eyes and returning offers his hand to Guido asking forgiveness for having refused the rose to Rosa. Guido takes it gladly and the gardener departs leaving Guido and Rosa both happy, one with his beloved Rosa, the other with her arms full of the beautiful roses she loves.

LUBIN MFG. CO.

HER FACE WAS HER FORTUNE.—A poverty stricken author tries to sell his manuscripts. He is in despair after a long period of hard luck, but accidentally meets a man whose niece has been a great admirer of his stories. After treating him to a meal they enter into a compact whereby the author is to receive a sum of money if he will consent to marry the niece. This would seem an agreeable task but the young lady's face is something to appall the bravest. Added to this she is a victim of St. Vitus' dance.

Nevertheless the wedding takes place and the couple depart meeting with a series of distressing incidents. She makes such violent love to the unwilling groom that he finally decides to vanish with the money and presses some telegraph linemen into his service, who render him the necessary aid. Length, 810 feet.

THE FORTUNE HUNTERS.—A seven dollar a week clerk and a shop girl are preparing for their week's vacation. He is looking for a rich wife and she is hunting for a wealthy husband. They meet at a Summer resort and soon tell one another sweet lies. Vacation time is at an end. He must go back "to Wall street" and she "to Europe." He thinks he is engaged to marry an heiress and she thinks she is to marry a millionaire. A last farewell, and they part. Imagine her surprise when she meets the millionaire behind the ribbon counter selling goods by the yard. And his surprise when he meets the heiress at Child's restaurant serving his breakfast. Length, 575 feet.

ALL ON ACCOUNT OF A LETTER.—On his way home the young husband finds a love letter. He enjoys the contents so much that he takes it along to show to his wife.

Incidentally he forgets about this letter. His wife, however, finds it and at once decides "that she is the unhappiest woman on earth." She prepares a dose of poison which she fully intends to take. Before doing so, however, she comes to bid her husband a last farewell. The husband takes the matter lightly, goes to the kitchen, takes a cup of milk and exchanges this milk for the poison. He then asks his wife to drink the poison. Seeing that her husband wants to get rid of her, she decides to live.

Now the husband wants to show that he is a hero and drinks the milk but acts as if he were poisoned. The wife immediately runs for doctors. The husband's stomach is pumped out notwithstanding his protests. Henceforth poison is tabooed in the house of the newlyweds. Length, 385 feet.

PATHE FRERES.

AMATEUR DETECTIVE.—A man strolling down the street casually notices that a suspicious-looking little fellow is following another man, and feeling an intuition that there is going to be a little excitement, the former keeps a close watch of the pair. Just as he expected, the sleek fellow, upon reaching a lonely spot, snatches a valise from his unsuspecting victim and rushes away. The charitable stranger, feeling a keen interest in the proceedings, starts after the thief, who manages to keep a fair distance ahead of his pursuer, and gives the latter an extremely exciting chase. After many narrow escapes from the clutches of the self-asserted detective, the thief seeks shelter in a furniture store, where he manages to conceal himself in a cabinet. Upon entering the place the amateur detective is met by the salesman, who, upon hearing the nature of his visit, assures the half-exhausted stranger that he must be mistaken, as no one has entered the place. The two men strike up an acquaintance, and soon the salesman is successful in inducing his newly made friend to purchase the cabinet, which the latter very much admires. The bargain is made, and immediately the men enter the place and proceed to move the piece of furniture to the home of the purchaser. Upon arriving at the house, the cabinet is put in place, and the good housewife, highly elated over the beautiful present, opens it up for inspection. She is horrified when out steps the thief, and the latter, realizing that there is no other way out of the difficulty, calms the frightened woman, and in his suave manner makes love to her. Soon her husband arrives, and there is a mad scramble for liberty, the thief being successful in making his escape, while the enraged husband remonstrates with his wife for her unbecoming conduct. Length, 390 feet.

THE CHILD'S PRAYER.—This sympathetic little story as revealed in this picture relates to a poverty-stricken home, where the good mother is lying dangerously ill, and the children are crying for food. The husband and father, who is a poor fisherman, is on the verge of desperation caused by his dire distress in not being able to procure the proper nourishment so essential to his wife's recovery. The poor man goes out and soon meets a companion who persuades him to go fishing in a little stream which runs through the private estate of a wealthy man, and where the public are strictly forbidden to cast their nets. The men are not long at their task when they are discovered by the officers, who, after a trying chase, catch the unfortunate man and arrest him.

When the sick woman hears of the fate of her husband, she seems to lose all courage, but her little girl, whose faith in the Heavenly Father is unyielding, tells her mother to place her faith in God and that all will be well. The little one, feeling that the Unseen Power will come to her assistance in this sad hour, writes a little note to God, beseeching Him to send her father home with food and nourishment to her sick mother. Taking the note, the child throws it out of the window, where it falls at the feet of a little boy, who hurries home and hands the missive to his father. The latter, who owns the estate where the fishermen were caught trapping, becomes touched by the tender plea of the child, and taking his little son, goes to the station, where he has the unfortunate man released, after which he hands him a sum of money with which to buy provisions. The little home is at last made happy, and doubly so when the poor man receives a note from his benefactor offering him a position as gamekeeper on his estate at a large salary. Length, 571 feet.

THE PRETTY GIRL OF NICE.—The opening scene of this richly colored picture shows a pretty country maiden as she meets her lover for the last time, when he informs her that as he is ambitious to marry a girl of wealth they must part forever. The cruel youth then goes to the girl of his choice, leaving the heartbroken little sweetheart to sadly ponder over her shattered hopes.

In the next picture we witness the ostentatious wedding procession leaving the church after the ceremony, but the happy young man is unconscious of the fact that the sad little country girl whom he so cruelly jilted is a witness to the proceedings, with tear-dimmed eyes.

Like the irony of fate, the old axiom, "money does not always bring happiness," soon becomes a stern reality in the life of the newly wed youth. One day upon returning from a little trip he is surprised to find his wife absent from the home, and upon investigating he happens to pick up a note which she carelessly left on her dresser. The burning words tell the unhappy man all: she has gone to keep an appointment with an old sweetheart at the crossroads. The enraged husband starts out to find his false wife, and near the spot where he expects to confront her, he accidentally drops the note, which is soon picked up by his former sweetheart, whom he does not see sitting under a tree close by.

The good girl shows her true charity, and hastens to warn the erring couple of their impending fate, and in order to shield the false wife, the girl takes her place by the side of the strange man, allowing the other woman to hide. When the infuriated husband comes upon the scene, he is positive that he is not wrong in judging the unusual proceedings as an intrigue, and after a short search he finds his guilty wife. Strongly denouncing the false couple, he orders them to leave his sight forever, after which the disillusioned youth turns to his old sweetheart and receives her promise that the future holds their mutual happiness in store. Length, 492 feet.

CITY OF NAPLES.—This superb educational picture shows some interesting places in the city of Naples, Italy, and gives some vivid ideas of the manners and customs of the thrifty Italians as they appear in their own beautiful country. In the first picture we see the flower market of the Chiaia, and realizing that sunny Italy is noted for its beautiful flowers, one can imagine in what profusion they are shown. Next a view of the people going to market is given, after which we see some unique Neapolitan types, showing the cobbler, the chair mender, basket workers, linen spinners and the manufacturing of twine. Lastly an amusing picture is given of the natives having a macaroni feast. Length, 449 feet.

THE MOUNTEBANK'S SON.—This picture is of the highest type of artistic and dramatic ingenuity, and tells an interesting story of a noble old mountebank, whose roving life has bred in him a strong desire to educate his son and thus give the latter an opportunity to become a man of standing in a respected profession. The young man returns to the group in high glee, for he has just received his diploma as a doctor, and the merry troopers gather around him extending their hearty congratulations. His father and mother are very proud of him, and shed tears of joy over the fact that they have lived to see the day when their boy has attained his chosen goal. There is a secret in the life of the young man which his parents know nothing of; the fact is that the young doctor is already married to Marie, the principal dancer with his father's troupe of strolling players. The good little wife is delighted to see him, and tells him to hurry home as their little baby will be so pleased to see his daddy.

As time goes on the young man is thrown into a class of society so wide apart from his own people, that the latter soon begin to pall upon him, and he loses himself in the whirlpool of merriment, attending many social functions and always being a welcome guest. In his travels he meets and falls in love with another woman, and one day he sends a little note to his own faithful wife telling her that he will see her no more, as he feels that his social position is such that he must marry another woman in his sphere. Upon receipt of the letter, the grief-stricken woman takes her baby and goes to the mountebank and his wife, to whom she pours out her sorrows. She finds a staunch friend in her father-in-law, who takes her with him to the home of his son's rich fiancee, where they arrive just in time to prevent the indiscreet young man from marrying another woman.

The young doctor is ejected from the place when the news of his double life is learned, and as time rolls on he sinks deeper and deeper, until he finally robs his own father of a large amount of money in order to pay a gambling debt. Finally, tired of his dissolute life, the repentant young man returns to his people, and when his father learns of his willingness to enter into the spirit of the show business, the old fellow gladly forgives the erring youth. His wife and child are again united to him and happiness once more reigns supreme among all the members of the mountebank's troupe. Length, 892 feet.

OH, WHAT A BEARD!—This sparkling comedy, which is full of merriment, opens with a scene in a public park where a young lady is seated on a bench. Soon a dashing fellow comes along, and, after a short flirtation, the happy couple become very good friends, so much so that when the youth is leaving he presents the charming maiden with his photograph. The girl's father then puts in his appearance, and when he sees the picture of the masher, he becomes wild with rage, and vows that he will find the trifler and give him a sound thrashing. Going down the street, the old fellow attacks every man whom he meets in his vain search for the offender. Finally the latter comes alone, and when the old fellow recognizes him from the likeness to the picture, there is a strenuous combat between the two men. The masher makes his escape and is closely followed by his adversary, but the former soon shakes off his pursuer by the aid of a false beard, which he puts on and conceals his identity. He then goes to the home of the young lady, where he enjoys the privilege of making love to her, until her father arrives, and again chases him from the place. This time the infuriated old father goes down the street seeking trouble, and attacks every man wearing a beard, until he is finally landed in jail for his disorderly conduct. Length, 335 feet.

THE FRESH KID.—Master Willie is a spoilt boy, and when his governess comes to awaken him in the morning, the young rascal resorts to trickery and declares he is not well. The doctor is summoned, and upon arriving, at once becomes aware that the young trickster is not sick at all. The wise old physician gives strict orders that the patient must abstain from candy, cake, pie and ice cream for one month, also take a couple of ounces of castor oil. This is too much for Willie, and he soon forgets all about his sickness, but plans to have revenge upon the old doctor.

A few days later the latter is called in to see Willie's grandfather, who is suffering with the gout. The youngster lies in wait to have a little fun at the old physician's expense, and after spreading a chair cover over a tub, he invites the guest to be seated. The old fellow squats into the tub, which rolls downstairs, followed by Willie and his dog, who are enjoying the droll situation immensely. The tub rolls into the room where the invalid is seated and scares the latter nearly to death. The old victim of the boy's joke finally extricates himself, and then the fresh kid comes in for his share of chastisement. Length, 295 feet.

CONSTRUCTION OF BALLOONS.—At the present time when so much interest is being taken in aerial navigation, a picture of this sort will adequately serve as an educational expedient, inasmuch as it gives some good pictures taken at close range of the manufacturing of balloons, showing them in the process of construction from the time the material arrives until the wonderful airship is completed and turned loose to soar beyond the clouds. Length, 361 feet.

SELIG POLYSCOPE CO.

THE ENGAGEMENT RING.—Our story opens in the general store of Si Dawson in a little prairie town way out in Iowa. Si has two daughters of a marriageable age, and as both are of great help in running the store, he is anxious to have them marry in the old home town. Esther, the elder girl, has other ideas, and when her hand is sought by Tommy Carson, the village schoolmaster, she demurs. Old Si favors Tommy's suit and suggests that he buy the engagement ring. "A nice big one, Tommy; gals is always won over with gewgaws." Tommy buys the ring, but Esther meets a drummer and Si's plan falls. Jim Ralston is a big fine looking chap, and like many a Knight of the Grip inclined to treat all womankind lightly. He makes violent love to Esther and pictures to her the beauties of far away Chicago, pleads for an elopement. "We can be married when we get to

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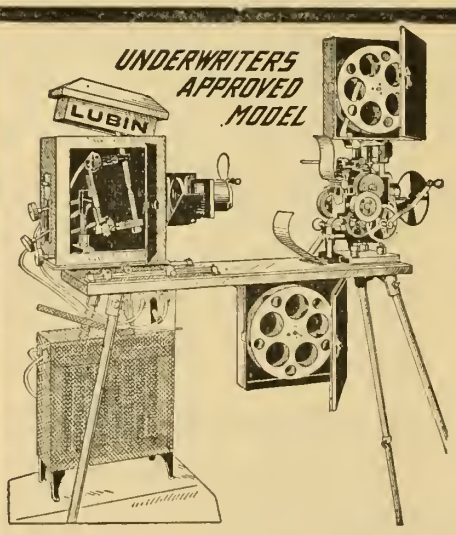

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Released Monday September 13th

HER FACE WAS HER FORTUNE

A young starving poet is offered the hand of one of his admirers and $5,000 cash. The poet is willing to accept the cash, but oh! the face of the fair lady. He marries her, nevertheless, but there is something doing afterwards. LENGTH, 815 FEET.

Released Thursday, September 16th

THE FORTUNE HUNTERS

She is an heiress of millions and he is a millionaire of Wall Street. He spends at least 50 cents on her and then they part. She meets him selling goods in a dry goods store and he meets her waiting on him at Child's restaurant. LENGTH, 560 FEET.

ALL ON ACCOUNT OF A LETTER

Wifey's jealousies are aroused on account of a letter her husband found in the street. She threatens to take poison. He does likewise, but the joke is on him. LENGTH, 380 FEET.

LUBIN MANUFACTURING COMPANY 926-928 MARKET STREET PHILADELPHIA, PA

the city," but Esther is a good Christian girl and will consent to no elopement without a proper wedding. "I'll go with you to Wayne Junction, the county seat—we can be married at the Commercial Hotel." Jim is disconcerted and about ready to give up the girl, when he meets a boon companion who travels for another firm engaged in the same trade—and over a quiet bottle Jim tells him of his conquest. "I meant to get her to Chicago and lose her, but she won't go without having the knot tied in her own town." "Well, that's easy; I'll be the minister. Just rent the clerical coat at a costumer's the next time you are in Chicago and bring it in a grip." "Yes, but how about the marriage license?" "Why, I'll borrow the saloon keeper's and doctor the top of it and make it read 'Marriage' instead of 'Liquor,' and only show her that much of it. See how easy it is?" "By George, I'll do it"—and so the plan to ruin a young girl's whole future is arranged. But as often happens, chance intervenes; Esther before leaving sends a note to Tommy (whom after all she really cares for), disclosing her intentions and asking him to tell her father she is to be married at Wayne Junction. Tommy rushes to Si with the note. Si gives Tommy his horse and buggy, while he goes to the sheriff and gets his assistance to stop the elopement. Tommy arrives at the hotel and is an unexpected and unseen witness to the faking of the marriage license. He soon opens Esther's eyes to Jim's real purpose and starts back home with the misguided girl. But Jim and his pal are not so easily balked. They follow in an auto and waylay Tommy as he crosses the bridge over the Des Moines River. Tommy is rendered insensible and Jim, fearing that the man is dead, throws him in the river. Esther is an expert swimmer, and as she sees the unconscious man sink from sight, she breaks from Jim's pal who is holding her, springs to the rail and dives fifty feet to the river below to rescue the man she now realizes she loves. The sheriff arrives, puts the rascals under arrest, Esther swims to shore with Tommy and falls sobbing for forgiveness into her father's arms.

One Week Later.—Tommy has about recovered from the blow Jim gave him and has decided to move away from the village, for he can't bear to remain now that Esther is lost to him; but that young lady arrives and makes him change his mind —wants to know "where that ring is, you were going to give me." Tommy fumbles in his vest pocket, brings it forth, slips it on Esther's finger, just as Si and Esther's young sister appear at the door. The tableau they witness proves plainly that their presence is needed.

FREEBOOTERS.—The Wells Fargo Company has just suffered a loss of twenty thousand dollars; one of the most daring robberies in the past eighteen years has just been perpetrated. The sheriff and his deputies hurry mysteriously hither and thither hunting for clues. As to the identity of the thieves, the little town near where the express was held up is restless with suspense.

Eventually the suspense is lifted by Jack Henderson, county sheriff, who finds a clue that points indisputably to Buck Raynor and his nephew Ralph, two well known freebooters, as the guilty parties. These two, unaware of this discovery, upon reaching a small settlement a few miles from their home, dismount from their horses to make a few purchases. As they leave the store they are encountered by a United States deputy marshal, who thrusts before their astonished eyes warrants for their arrest.

Buck Raynor has two nieces, one unfortunately a cripple; the other, Lizzie, a fair buxom lass, high spirited, with all the dash of her uncle and cousin but lacking the corruptness that has stamped them outlaws. The Raynors were half bad, half good. Lizzie loved the county sheriff with all the fervor bred of her outdoor life, and so he loved her. Naturally, therefore, he felt the awkwardness of the plight in which he was placed when called upon to arrest relatives of the girl he loved. The dominating influence of duty prevails, however, and Jack Henderson, although unmindful of his love for Lizzie accompanies the marshal to serve the warrants.

Needless to relate, Raynor and his nephew have determined to make a fight for the booty they have stolen, and as soon as they ascertain the intentions of the officials to take them into custody, a fight ensues in which the desperadoes prove victorious. Exultant, they mount their horses and ride pell mell for their cabin situated in a remote recess of the mountains. There they secure their stolen "swag," with a frenzy born of desperation, remount their now jaded horses and ride frantically through the fastnesses of the forest to a spot already established as a sort of hiding place for their ill-gotten gold.

Meanwhile the sheriff and marshal, far from being discouraged, secure a posse and reach the home of the freebooters, and after a thorough search are convinced that their quarry has escaped. Feeling sure that Buck and his nephew must continue up the mountain trail in order to make their escape, the posse determines to overtake them before they have an opportunity of concealing their plunder.

Ike Looney, a freckle-faced, bare-footed mountain boy, on returning home happens to see these two outlaws, and with the inquisitiveness of youth, notices that they are carrying heavy bags of metal. He stealthily follows them to the cave far in the recesses of the mountains, where they conceal their loot. He then wends his way back to the patch of timber where he has left an old mule, and starts for the settlement.

On his way he meets the posse, and upon being questioned by them guides them to the cave. There the gold is discovered, but Buck and his nephew have fled. On a projecting rock just over the cave the freebooters are resting, secure from gun shot and where every movement of the enemy can be plainly seen.

Finally, enraged at the loss of the treasure, which is now in the possession of the posse, Buck determines to "get even" with the sheriff, and acting upon the impulse of desperation hurls a huge stone down a declivity of the mountain. The rock, barely missing Henderson's head, bruises and dislocates his shoulder and collarbone, and he is rendered unconscious. This accomplished, the two desperadoes make their way to where they had tethered their horses, only to find that some of the sheriff's posse had anticipated their maneuver and had confiscated the animals. In desperation, and overcome with fatigue and anxiety, Raynor and his nephew start up the trail on foot.

In the meantime Henderson, the sheriff, has been placed in a wagon and carried to the home of the freebooters, where Raynor's nieces administer to his wants and do their best to relieve his suffering. Poor, silly Ike is left to assist the girls in their work of mercy, while the posse resumes their hunt.

Now, old Raynor and his nephew see the posse leave the cabin, and fully realizing the helplessness of their enemy lying indoors wounded, they enter the cabin, determined to finish their work of vengeance. The two girls plead for the life of the unconscious man, one prompted by love and the other urged by the law of humanity. Buck Raynor and Ralph neither know nor heed any law; the thirst for revenge is too strong. Rudely they thrust the women aside, with the threat of ending their lives should they interfere.

Then, as a lightning flash from a clear sky, the unexpected happens. A spy set by the posse to watch the cabin has reported the presence of the freebooters there, and the officers rush into the cabin just in time to prevent the murder of their chief. A brief struggle and the two ruffians are overcome, bound and led away.

After a few weeks the sheriff recovers from his injuries, and shortly afterwards he and Lizzie find a minister of the gospel who speaks the words they have both waited to hear.

The stolen money is duly returned to the Wells Fargo Express Company, and an ample reward paid to the sheriff, thereby enabling him to provide a comfortable little home for Mrs. Henderson and her sister.

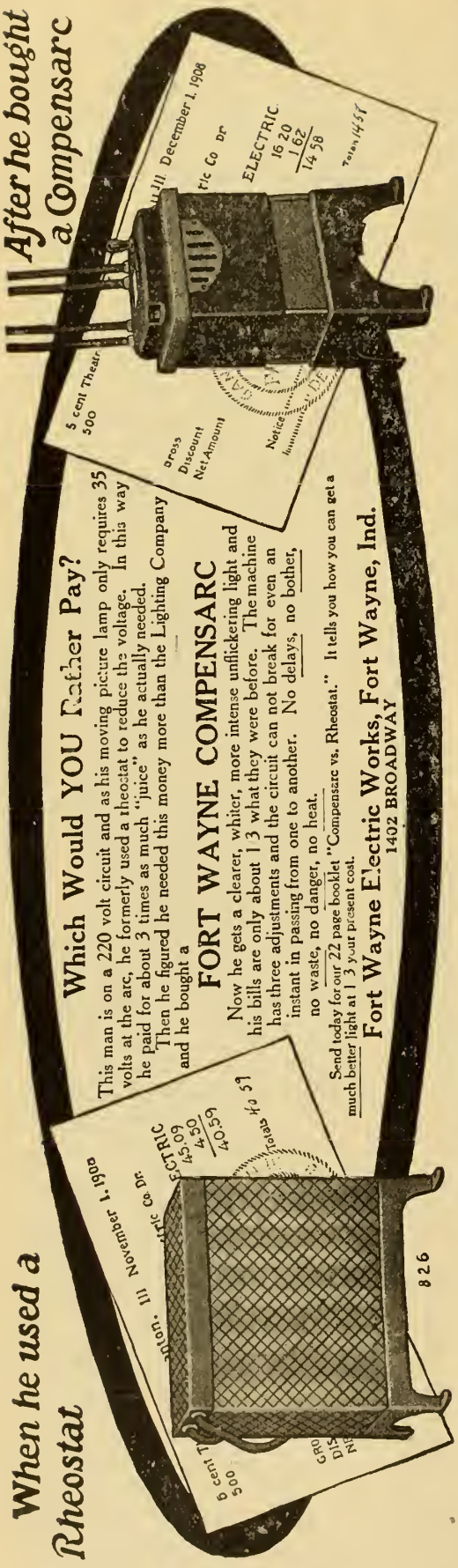
VITAGRAPH COMPANY.

THE GALLEY SLAVE.—This is the first of the five art reels to be released by the Vitagraph Company of America dealing with the incidents related in Victor Hugo's masterpiece, "Les Miserables." The present subject deals with the imprisonment of Jean Valjean and the incidents immediately following his release. He is first shown in his humble home, his family utterly destitute. Half-crazed by hunger and the sufferings of his wife and children, Jean breaks the window of a bake shop and steals a single loaf of bread, with which he hurries home to his little ones, who eagerly seize the crusty loaf as the gendarmes arrive to apprehend the thief. Condemned to serve in the galleys, his sentence is prolonged by his frequent efforts to escape, but at last the governor of the prison sends for him. He is given his passport, on which is entered the evil record of this law-made criminal, and with a few coins in his pocket he is given his liberty, clad in filthy rags, with matted hair and beard and without a friend in the world. The money avails him little, for the people will have naught to do with a jailbird, and they turn him from their doors. He at last arrives at the home of the good bishop, who makes him welcome at his own table and offers him a bed for the night, greatly to the alarm of the women of his household. The clock striking three rouses the ex-convict, and, stealing into the bishop's room, he robs the good man of the household silver. He escapes from the house without detection, but any passing police officer has the right to inspect his passport, and Jean's appearance makes him an object of suspicion to all. He seeks to escape by flight, but is caught and confronted with the bishop in the latter's home. The officers are proud of their capture, but the man of God denies the theft, well knowing what Jean's fate will be if he is returned to the galleys; and to make more convincing his denial of theft, he hands to Valjean his silver candlesticks. "I gave these too," he declares. "You must have forgotten them." The abashed officers retire with the bishop's blessing, and his fervent prayers affect the stony heart of the convict, who kneels in prayer beside his benefactor. It was this incident which gave inspiration to James K. Hackett when he made his vaudeville appearance last Spring, producing a sketch under the title of "The Bishop's Candlesticks," and it forms one of the most tense and thrilling situations in a world-famous work. This production has been done with the determination to make it one of the most notable presentations ever offered in picture form, and every resource of the Vitagraph Company's extensive studios has been taxed to make a noteworthy film, with the happiest success. Minute details, which might pardonably be overlooked, are made to add to the effect, the rehearsals have been unusually prolonged and careful, and the exterior pictures made only after careful location of the most picturesque and appropriate surroundings. The actors are imbued with the spirit of the story, and any one of the poses might be used as an illustration for the book. The scenic artist has excelled himself, the scenes in the bishop's home passing from one room to another in a triple set which avoids the interruption of the action, and technically the film is a most pretentious example of the best in photographic work. In every sense this subject deserves the title of "Film de luxe." Length, 885 feet.

AN ALPINE ECHO.—Antoine, a Swiss peasant boy, lives with his grandfather, his parents being dead, and is learning the wood carving that seems to be an inherited talent with the Alpine Swiss. They are startled while at their work by the roar of the avalanche and rush to the window in time to witness the destruction of the cottage of their nearest neighbor by the majestic rush of snow and rocks. It is with scant hope that they hurry to the scene of the disaster, but little Lena has been preserved by the massing of the heavy timbers of the roof above her frail body and she is taken out, senseless through fright but without bodily hurt. Her parents have been killed and the good old man makes Lena a member of his household. She is a merry playfellow for Antoine and a splendid housekeeper, but with the passage of the years a deeper sentiment develops between the two and it seems the most natural thing in the world that they should love each other. Antoine, a sturdy young fellow, acts as a guide in the tourist season, and while he is escorting a party up the mountains he becomes enamored of a pretty American girl, who jokingly encourages his dumb worship. She pretends to have sprained her ankle that she may have an excuse to leave the party, and Antoine carries her back to the hotel in his strong arms. Later he declares his passion, the scene being accidentally overlooked by Lena, and is promised his answer that night, for the heartless little coquette knows that her party is leaving and sends him a letter saying that she is returning to America and hopes that if he ever crosses the Atlantic he will come and see her. The invitation is merely a thoughtless effort to make the refusal seem less unkind, for the girl never dreams that he will follow her across the seas and she has forgotten even the note when it is brought her in her American home some months later. Her memory refreshed, she vigorously denounces Antoine for his presumption and orders him out of the house. The dying grandfather urges Lena to go to America to find her foster brother, and when she fails in her search and her money is all gone she decides to sell the music box with its exquisite carvings that is her sole remaining treasure. She takes it to the shop of a dealer in carvings where Antoine is employed. At the sound of the song he knows so well Antoine sees visions of his Alpine home with which the melody is so intimately associated. He rushes into the shop from the workroom to learn the source of the melody and in another moment Lena is in his arms. The kindly proprietor, who has paid handsomely for the music box, presents it to them as his wedding gift and makes their happiness complete. The subject is a well-balanced production in which the stage director, scenic artists and players unite in the presentation of a story of absorbing interest. The Alpine views are notably good and the avalanche is a new departure in picture making. Length, 990 feet.

THE FISHERMAN.—Those who go down to the sea in ships walk hand in hand with death, and their wives know no peace of mind while they are on the water. No one better appreciates this fact than the brave and loving Nettie Bourne, whose husband, Ben, is a fisherman and must face the elements in his tiny cockleshell of a boat even when danger threatens. He and little Ben, his son, are about to start on a fishing trip. The sun is shining, but there are signs of an approaching storm, and poor Nettie seems oppressed by a sense of impending danger as she accompanies her big, brave husband to the shore and aids him in launching the skiff with little Ben sitting in the stern to aid his father. Even little Lucy, their four-year-old daughter, seems to share her mother's dread as she stands upon the shingle and watches the boat put out to sea. Danger is forgotten in the excitement of a good catch, but a sudden gust of rain warns them to put back to safety. Bourne lays down the lines to grasp the oars, but he has waited too long; the storm is upon them, and presently the boat is seen to have been overturned. Bourne has clambered upon the keel, but in the fierce onslaught of the squall poor Bennie has been swept out of reach of his father's aid, and the horror of poor Bourne's situation is intensified by the thought of his loss. When night falls and the boat does not return, Nettie takes little Lucy and with a lantern seeks the shore. Here she finds an empty boat and in it she rows out to sea in search of her loved ones. She finds her husband alive, but weak from exhaustion and exposure. He barely is able to climb into her boat, where he collapses on the stern as she turns its stem toward the shore. There is no use looking for Benny in the vast expanse of cruel waters. But Benny has clung to a floating log and he is washed ashore, where he is found by two fishermen, who tenderly bear his body toward his home. Nettie and Ben, slowly toiling across the sands, spy the men with their inanimate burden, and with a cry the mother rushes toward them, Ben following as rapidly as his weakness will permit. She takes her son from the sympathetic

After he bought a Compensarc



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EDISON FILMS

Releases of September 14th and 17th

RELEASED SEPTEMBER 14

LITTLE SISTER—Dramatic

A dramatic story of the underworld of New York City, especially written for Edison production by Edward W. Townsend, the author of "Chimmie Fadden," and interpreted by a special cast of talented artists.

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An ideal film in every respect.

No. 6515 Code, VERSALETES Approx. Length, 1,000 feet

RELEASED SEPTEMBER 17

HOW THE LANDLORD COLLECTED HIS RENTS—Comedy

A comedy with a delicate blending of pathos. Grimes, skeptical of his agent's ability, starts on a collecting tour of his properties. What was done to Grimes was a shame. He collected everything but experience and hard knocks. There are plenty of good laughs in this film.

No. 6516 Code, VERSALILLA Approx. Length, 460 feet

'TIS NOW THE VERY WITCHING TIME OF NIGHT—Comedy

A comedy film detailing the experiences of a fellow who, on a wager, attempted to sleep over night in a haunted house. A magician, secured by his friends, summoned for his entertainment witches, goblins, ghosts, etc., and did marvelous things with the furniture. An excellent trick picture.

No. 6517 Code, VERSALITA Approx. Length, 500 feet

Releases of September 2 st and 24th

RELEASED SEPTEMBER 21

THE ORDEAL—Dramatic

No. 6518 Approx. Length, 950 feet
Code, VERSALLESA

RELEASED SEPTEMBER 24

A KNIGHT FOR A NIGHT—Comedy

No. 6519 Approx. Length, 370 feet
Code, VERSALZT

TRUE LOVE NEVER RUNS SMOOTHLY
Comedy

No. 6520 Approx. Length, 230 feet
Code, VERTEBROSO

LOVE AND WAR—Dramatic

No. 6521 Approx. Length, 408 feet
Code, VERTEDEROS

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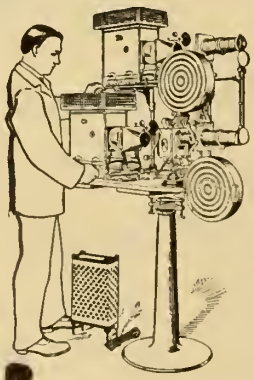

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men, who lend their aid to Ben, and the melancholy little procession winds over the sand to the Bourunes' cottage. Though there is no sign of life, the fishermen commence an effort to induce artificial respiration and presently the boy heaves a sigh and his eyes open to encounter the tender and grateful glance of his loving mother. The parents kneel to offer up a prayer of thanksgiving, while the old fishermen stand with bowed heads in reverent sympathy with the parents' feelings.

HE TRIED ON HANDCUFFS.—It is Fred Tyson's wedding day and his pretty bride-to-be writes to warn him not to forget the license. This is just what Fred has done, and he and his best man hurry to City Hall, where an obliging clerk makes out the important document. While he waits the Sheriff leaves his office, stopping at the license department to show the clerks an item relating to the escape of a handcuffed prisoner. His own handcuffs he lays upon the desk while he talks and he forgets them as he departs. Fred picks them up and has slipped them on his wrists when a question from the clerk distracts his attention and the catches slip closed.

THE LITTLE FATHER.—A delightful little tale, appealing most forcefully to ladies and children, and so simply told that the youngest child experiences no difficulty in following the plot. Mrs. Northfield has been left a widow with three children to support. Only the eldest, Robert, is old enough to aid her in her struggles for existence, and he makes precarious earnings delivering papers on a newspaper route and running errands. Mrs. Northfield is a dressmaker, and in an early scene sets out to deliver a dress to a fashionable patron. Some minor changes are required to be made and the tired seamstress works on the finishing touches in her patron's room. The latter, Mrs. Aldcorn, wife of a wealthy broker, hides her jewels and forgets that she has done so. That evening she is dressing for a theater party and cannot find the gems. She remembers that Mrs. Northfield was in the room alone for some time and her husband swears out a warrant for her arrest. On purely circumstantial evidence, poor Mrs. Northfield is sentenced to a prison term and is led to a cell weeping, but finding some comfort in Bobby's promise that he will look out for his little sister and the baby. It is a tremendous responsibility for a ten-year-old boy to face, but Bobby is a plucky lad. The newspaper route which he serves is for sale, together with the newsstand. Bobby sells most of the furniture to a second-hand dealer and with the proceeds becomes the proprietor of the business. With his childish enthusiasm and courtesy he builds up a large trade. Some time after Mrs. Aldcorn discovers her jewelry and she and her husband lose no time in obtaining Mrs. Northfield's release from the remainder of her sentence and with many abject apologies escort her to her home. On the way they pass the new and prosperous stand which Bobby has had built, and the mother's delight at the bravery and success of the Little Father are so great that Aldcorn induces her to let Bobby accept a substantial sum of money with which to still further enlarge his interests.

THE WEALTHY RIVAL.—Lord Gerald Herbert Charles James Fitzallan, younger son of a titled English family, comes to America. Unlike most younger sons, Lord Fitzallan is wealthy and able to follow his heart where inclination leads. That is in the direction of pretty Lillian Kendrick, who is pleased with the attention he pays her and amused by his eccentric ways. Lillian is also the object of Tom Dutton's affections, and she rather prefers the athletic and manly young American, but cannot resist the temptation to tease him. For this reason she flirts with the Englishman and completes his subjugation. Her small brother suggests a canoeing trip and Lord Fitzallan is invited to come along. His courage fails him when he perceives the instability of the craft and he watches from shore, as they paddle out upon the water, an odd figure with his Bond street clothes, his monocle, his camera and bulldog. Lillian and her brother paddle about for a while, and just as they are about to land the canoe overturns and they call to the Englishman for help. He is afraid to venture into the water and scrambles over the slippery rock in search of assistance until he comes upon Tom, who rushes to the rescue. He plunges into the water, but finds that Lillian has been quietly guying his rival, for even little Billy can keep his head above the water while standing on the bottom. As they scramble upon the shore they push his Lordship into the water and depart, laughing heartily at his discomfiture.

GAUMONT.

(George Kleine)

THE TRICKY DUMMIES.—The play opens in front of a second-hand clothing store, where three models are exhibited among the many varieties of goods displayed.

The dealer's daughter and her sweetheart are in conversation when the father arrives from the interior of the store. He evidently does not approve of the young man, for after a short conversation the lovers are separated and the youth is sent on his way.

Now, in order to remain near his sweetheart, the youth soon returns and substitutes himself for one of the manikins.

He has hardly made himself comfortable when a sneak thief appears and commences filling his pockets with such articles as meet with his approval. When the robber becomes frightened at the approach of a passing policeman, instead of running, he takes the place of the second figure.

When the store owner notes the loss of various articles, he forthwith calls the policeman, who, in order to capture the thief, disguises himself as the third model.

In the final scene the three watchers fall asleep and the adventure finishes by the laughable tumble of the dozing men, the arrest of the robber and the marriage of the storekeeper's daughter and her lover.

HER BUSY DAY.—A woman peddler of vegetables is seen at work along the street. As she stops to wait upon her trade an officer orders her to move on.

After having lost a number of customers because of the police so often interfering, she becomes quarrelsome, then being threatened with arrest, she starts in retreat at full speed through the streets.

The closing scene of this hilarious comedy shows the heroine and a number of the following police leap headlong into the canal where they exhibit some interesting swimming and emerge to take the troublesome woman to the police court.

THE FIDDLE AND THE FAN.—Opens in the apartments of a noted 'cellist while he is preparing to leave for the theater, where he is to give an exhibition of his art.

During the preparations, which are very hurried, his servant breaks the end pin of his instrument. No time can be spared for careful repairs, so the end pin is bound with a piece of string, a part of which is left dangling from the instrument.

The next scene is the assembly room of the theater, showing the audience growing impatient because of the delayed artist. It becomes intensely warm and in response to many grumblings the management bring a large ventilator to the stage. The fan is immediately put into service, so that when the 'cello player finally arrives the crowd is again contented. As he steps to the footlights the long cord upon his 'cello becomes entangled in the arms of the fan. This causes the instrument to whirl. In a short time, to the great joy of the audience, the musician is whirling with his 'cello like a huge peg top.

At first the spectators applaud repeatedly, but when they realize the man's predicament they seek to assist him. By now he is whirling straight out from the 'cello, and because of the great speed he begins to elongate.

The manager tries to help but is swept from his feet, as are a number of firemen who have been called.

URBAN-ECLIPSE.

THE FATAL LOVE.—The scenes are laid in a beautiful city of Italy, among the hot-blooded natives of the country. Not a moment's time is lost in the action of the play from the opening to the thrilling last scene.

An Italian handmaster, while giving an entertainment at a popular cafe, becomes interested in a handsome woman, one of the audience, who purposely attracts his attention. During the intermission he leaves his place upon the platform to come to her chair. They become well acquainted and before long their acquaintance ripens into so strong a love that the famous musician leaves his wife and son to go to an out of the way villa where they live for some little time together.

Then the woman tires of the genius. He tries to beguile her with pleasant conversation, he brings her gifts, and finally plays to her upon his violin, telling the same tone story which had brought him to her side, but all his efforts are of no avail. The woman decides she has done with him and the dream, for him, is dispelled.

During the time of his seclusion his son has worked his way into the position of leader, once held by his father as leader of an orchestra. Shortly after the separation, the old master is disconsolately wandering about among his old haunts where he meets his son, who is very happy to find his father and insists on the return to their home, saying the mother will gladly welcome him in spite of the unexplained desertion. The family is happily reunited and the young man retains the leadership of his group of musicians.

In not a great while the woman who had for a time ruined the joy of his father's life, attends one of the youth's concerts. He becomes enamoured by her, while she, not knowing his relation to her former lover, declares her love for him. They decide to be married and the young man takes her to his home, which is located on a high cliff overlooking the sea.

On their arrival at a time when both the father and mother are there, the old man recognizes the woman, and rather than have his son's life hurt, he denounces her. The mother, enraged that the same person should enter and harm the life of both her husband and her child, attacks the woman, who is hurled from the cliff to the rocks below.

PONTINE MARSHES, ITALY.—A vivid glimpse of many typical Italian personalities and characteristics; thoroughly graphic and completely convincing.

The peasants in their rustic homes and at work in the fields and among the swamps, the panorama of cottages, cloisters, monasteries, hills and streams delight the eye and instruct.

AEROPLANE CONTESTS AT RHEIMS.—Incidents of the race: Several times collisions in mid-air were narrowly averted, and whenever two machines passed both rocked perceptibly like ships in a sea in each other's wake.

The wind from Delagrange's propeller while passing below Latham seemed to create a vacuum and Latham's machine fell forward plunging down a hundred feet. Just as it reached the ground, however, it was righted, and, amid a burst of applause, rose again and sailed on.

Bleriot, in the morning, was soaring in his most powerful machine, when suddenly the motor stopped and the propeller ceased revolving. The machine fell and smashed the over-heated engine, which set fire to the escaping petroleum. Assistance was rushed to Bleriot, whose injuries, considering that he had fallen sixty feet, were slight.

Latham, with his monoplane, reached a height of four hundred feet in the altitude contest, while, with two passengers, he made the circuit of the course in ten minutes and thirty-nine seconds.

At times there were large numbers of machines in the air at the same time, soaring about like immense dragon flies.

THE FARMER'S TREASURE.—Old Farmer Giles, a financial power of the county in which he lives, objects to Frank Wheeler as a suitor for his daughter's hand because the young man is poor.

Undismayed by the farmer's objections the young people continue their love making at such times as they can do so without discovery by the old man.

This condition has prevailed for some time, when the old man becomes suspicious of his own family as regards their attitude toward his treasure, so decides to hide it in a place beyond their reach.

He takes his wealth from its hiding place in the room and makes his way along the highway and across the fields toward the orchard in which he has decided to bury the money.

He is observed by two thugs who follow him to gain knowledge of the hiding place.

It so happens that the old man, in his way across the fields, passes a scarecrow, which is being used as the trysting place of his daughter and young Wheeler. To avoid the unfriendly father the youth hides behind the scarecrow, while Farmer Giles stops for a moment to converse with his daughter. Frank observes the two thugs who are following the old man.

As the farmer goes on his way the youth watches the rascals and understands their plan.

Through his knowledge, both of the hiding place and of the fact that the tramps knows of its whereabouts, he is enabled to save the old man's wealth and through this aid is accepted into the family.

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THE WEEK'S PROGRAM OF LICENSED FILMS.

MONDAY, SEPTEMBER 13.

BIOGRAPH—Getting Even (Comedy).
BIOGRAPH—The Children's Friend (Dramatic).
LUBIN—Her Face Was Her Fortune (Dramatic).
SELIG—Freebooters (Dramatic).
PATHE—Amateur Detective (Comedy).
PATHE—The Child's Prayer (Dramatic).

TUESDAY, SEPTEMBER 14.

EDISON—Little Sister (Dramatic).
GAUMONT—Her Busy Day (Comedy).
GAUMONT—The Tricky Dummies (Comedy).
GAUMONT—The Fiddle and the Fan (Comedy).
VITAGRAPH—The Little Father (Drama).
VITAGRAPH—The Wealthy Rival (Comedy).

WEDNESDAY, SEPTEMBER 15.

PATHE—The Pretty Girl of Nice (Dramatic).
PATHE—City of Naples (Industrial).
URBAN—The Fatal Love (Dramatic).
URBAN—Pontine Marshes, Italy (Scenic).
ESSANAY—A Case of Tomatoes (Comedy).
ESSANAY—Three Reasons for Haste (Comedy).

THURSDAY, SEPTEMBER 16.

BIOGRAPH—The Broken Locket (Dramatic).
LUBIN—The Fortune Hunters (Comedy).
LUBIN—All On Account of a Letter (Comedy).
SELIG—Crooked Path (Drama).

FRIDAY, SEPTEMBER 17.

EDISON—How the Landlord Collected His Rents (Comedy).
EDISON—'Tis Now the Very Witching Time of Night (Comedy).
KALEM—The Story of a Rose (Dramatic).
KALEM—Winning a Dinner (Comedy).
PATHE—Mountebank's Son (Dramatic).

SATURDAY, SEPTEMBER 18.

PATHE—Oh, What a Beard! (Comedy).
PATHE—The Fresh Kid (Comedy).
PATHE—Construction of Balloons (Industrial).
URBAN—Aeroplane Contests at Rheims (Scenic).
URBAN—The Farmer's Treasure (Dramatic).
VITAGRAPH—The Marble Heart (Drama).

Kalem Films

Issue of September 17th, 1909

LENGTH 680 FEET

An absorbing drama of parental love and devotion depiciting the struggles of a poor Italian immigrant to obtain the roses his litt'e cripple daughter has begged him for. A novel production that cannot fail to please on account of its touching appeal to all hearts.

WINNING A DINNER

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BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED SEPTEMBER 13, 1909.

Getting Even

The most satisfying and pleasurable sensation experienced by mortal is "getting even." To turn the tables on one who has victimized you is indeed heavenly. Bud, the kid of the mining camp, was subjected to gross humiliation at the hands of the other fellows before his sweetheart, and as there was a masque ball that night in the town, Bud attended in swell female attire and had all the boys madly in love with him. The ringleader went so far as to drop on his knees and declare his undying affection, when Bud throws off his wig and hat, disclosing his identity. Did he get even? Well, I guess.

LENGTH, 587 FEET.

The Children's Friend

This is a very pretty subject, showing a party of children on a little outing, carrying with them their pet dove. At some distance from the beach they fall into a sandpit. Failing, after many attempts, to get out, they write a note and fasten it to the dove, which carries the message to their parents, who rescue them.

LENGTH, 386 FEET.

RELEASED SEPTEMBER 16, 1909.

The Broken Locket

A REALISTIC STORY OF MAN'S WEAKNESS.

No matter to what depths a man may fall, there is always at least one awakening, and his future depends upon whether he hearkens to that call or not. The young hero of our story, having given free rein to his inclinations, the principal one being drink, is persuaded from his reckless life by his sweetheart. He goes West to make a man of himself. On leaving, the girl breaks her locket in two, giving him one half as a talisman against a lapse, while she keeps the other, hoping that some day the parts of the locket may be reunited, also their hearts. Out West he meets with fair success, and things look rosy, but he yields to the "one drink" invitation. That drink was his undoing. Down he sinks, deeper than before, making the acquaintance of a young woman, who writes to his ever-faithful sweetheart that he has been killed. This shock throws the poor girl into a delirium of fever, resulting in hopeless blindness. He, meanwhile, has become a dirty, ragged, drunken parasite. The locket is still broken.

LENGTH, 999 FEET.

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects — MONDAY and THURSDAY

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INDEPENDENT FILMS

NEW YORK MOTION PICTURE CO.

A KENTUCKY PLANTER.—Clitie, daughter of old Jeh Taylor, a Kentucky tobacco planter, upon returning home, finds nailed to the door a warning posted there by the Night Riders to destroy crops or clear out. She tries to hide this from her father, but he demands it. They enter the house and prepare against the coming of the Night Riders. A knock is repeated several times at the door, and Jeb, fearing forced entrance, stands with leveled gun. The Night Riders, however, failing to gain admittance, gather twigs, placing them about the door and setting fire to them. The old man and Clitie, horrified at seeing the smoke, decide that the door must be opened. Jeb, after opening the door, wounds one Night Rider, the rest surrounding and binding Job. His daughter pleads for him, but he is led away. He is taken to a clearing in the woods, bound to a tree and lashed. The Night Riders after chastising him sufficiently ride off, and Clitie comes to her father's relief. She leads the tottering old man home, where he vows to be revenged. Jeh's daughter discovers the meeting place of the Night Riders and brings her father to the spot, where she leaves him. After disposing of the Night Rider guarding the barn, Jeb locks the others in and sets fire to their quarters. A detachment of the State guards is seen riding along, when Clitie stops them and tells them of the Night Riders. The officer lifts her to his horse and they all ride to the barn. When the guards release the Night Riders they are half overcome by the smoke and are taken prisoners without resistance. Old Jeb and his daughter appear in their doorway as the Night Riders are marched away by the mounted guards, and as they pass he shakes his fist at them, turns and throws one arm about the girl and raises the other to Heaven.

PHOENIX FILM CO.

THE RAILROAD WRECK.—A young minister is endeavoring to do something to relieve his colored housekeeper, who is suffering from a very bad toothache. His efforts prove futile, and he finally calls in a doctor.

While the doctor is examining the tooth, the hired man rushes in and notifies them that there has been a terrible railroad wreck nearby. Both the doctor and the minister forget the old colored woman, and rush off to aid the wreck victims, followed by the old woman, who forgets her toothache in the excitement. Arriving at the scene of the wreck, a horrible sight confronts them, and everything is a mass of twisted burning ruins.

While the many victims are being taken out dead and dying, the doctor and minister come upon a party of men carrying a poor woman and a young girl who are badly injured. The doctor examines the woman, says there is no hope, tells the minister she won't live ten minutes, attends to the young girl and rushes off to help others. The poor woman hearing the doctor's verdict, pleads with the minister to look after the girl, which he promises to do.

Three years later, the young girl, now budding into womanhood, is seen around the parsonage. The young minister is very attentive to her and it is quite evident that an attachment has sprung up between them. This condition is noticed by his congregation, and a committee is appointed to notify him that he must send the girl away, as they do not think it quite the proper thing for her to be there with him alone. Unfortunately the committee calls while the minister is out, and the girl overhears them express their views to the colored housekeeper. The girl realizing that her presence must cause trouble, decides to leave. She quickly gathers a few things together and leaves a note for the minister, who finds it upon his return. He is much overcome, and upon learning the cause, becomes very angry and decides to resign.

Some time later he is seen organizing a little mission in the city. The girl in the meantime has secured work in a factory. She becomes friendly with a young man, who later is injured in an accident, and while she is helping his mother to nurse him, the young minister from the mission calls. There is an immediate recognition between him and the girl. They are delighted to see one another again. Later they are married, and the picture closes with a very pretty scene, showing them at work in the mission.

CENTAUR FILM COMPANY.

A WHITE LIE.—A drama of heart interest. Robert Jordan, a young lawyer, is the happy husband of a charming young wife, and the father of a beautiful little girl. Ralph Deland, a good-looking scoundrel, pretends friendship for the husband, although caring only for the wife. The child, playing in the garden with her father, runs back into the parlor for her Teddy bear. She sees the villain embracing her mother, and runs out into the garden to tell her father that the bad man is hurting her mother. The infuriated husband enters the room just as the wife is releasing herself from the embraces of Deland. Jordan restrains himself until Deland has left the room, then he demands an explanation. The wife protests her innocence and Jordan is convinced that she has been blameless. But one thought now possesses his mind: he must kill the scoundrel who so wronged his good wife. He takes a revolver from his desk, but his little girl comes in, and the sight of her sweet face makes him give up all thought of revenge. Later in the evening Deland calls, and by bribing the butler, secures an interview with the woman he has insulted. He assures her that he has only come to apologize. A door is heard to open. The husband has entered the house. The wife realizes that if Deland is found there, her husband will kill him. She persuades Deland to hide in the pantry. Jordan enters and sits at the desk, at work over legal papers. Hours pass. Jordan hears a noise in the adjoining room. Thinking it is a burglar, he takes his revolver and hides behind the portiere. Deland opens the pantry door slowly and goes toward the hall entrance. Jordan calls to him to stop, and as Deland starts to run, Jordan fires, killing him. Jordan telephones to police headquarters that he has shot a burglar. The police arrive and an ambulance surgeon finds in Deland's coat the note in which Jordan has threatened to kill Deland. Jordan is arrested and, taken away by the police, despite his protestations of innocence. We next see Jordan in a prison cell; a warden brings him a letter from his wife telling him that the Governor has commuted his death sentence to imprisonment. Twelve years pass. The child, now a beautiful woman of nineteen, is at the Convent of the Sacred Heart; accompanied by a nun, she walks out with her mother to the railway station. Convicts are repairing the road. The mother recognizes in one of the striped unfortunates her husband. The poor father bids the mother not to let their child know. The trio pass on. Jordan stands looking sadly after the two beings he loves so well. The convicts fight the guards and Jordan runs away. He is followed by two guards, and after thrilling fights and a unique ride, he climbs the wall of the very convent in which his daughter is a pupil. Father and child meet, and a pathetic scene is interrupted by one of the nuns. The guards are seen coming up. The father hides behind a shrine, and the daughter pleads with the nun to save her father, an innocent man. The guards question the nun. A pause. Will the good sister break her vow? She feels a despairing child's hand touch hers, and she tells a white lie, the lie that is sometimes more benevolent than truth. The guards pass on and Jordan is saved. After a few days, in the disguise of a gardener, Jordan, accompanied by his wife and child, sails for England. Our closing scene shows a happy, reunited family, as they sit down to their evening meal, and as they voice their gratitude to the Father of all, a vision of the nun is seen, her hands spread in benediction over the man whom she saved with a white lie.

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WANTED—Combination Pianist and Singer. Address, with full particulars, BIJOU, Lakewood, N.J.

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Experienced operator desires situation. H. Herman, 260 Avenue B, New York City.

JACOB BESKINCE, 248 Second St., New York City, experienced operator; will go anywhere.

Licensed operator, lady piano player and lady drummer, with bells and traps, desire position together, in States; best references. G. L. PALMER, 158 Duke St., St. John, N. B.

GEORGE A. CORLISS, experienced moving picture operator, with Mass. license; wife A-1 pianist; go anywhere for reasonable salary. Address George A. Corliss, 21 Lunenburg St., Fitchburg, Mass.

Baritone Singer for illustrated songs desires position; salary agreeable, will go anywhere. Six months in last position. References. Address ROBERT P. FOURNIER, Room 414, 76 Dorrance St., Providence, R. I.

AT LIBERTY, experienced Moving Picture Operator, can also operate the Cameraphone; ready to go on the job at once. Chas. Lord, 59 E. 21st street, New York City.

SINGER—Young man with good voice desires position to sing in moving picture show. Address ARTHUR CASSIDY, 300 W. 45th St., New York City.

INDEPENDENT FILMS.

CENTAUR FILM COMPANY.

Film Import and Trading Company.

May 29—Scrappy Bill	802 ft.
June 19—Love Wins	931 ft.
May 8—Cowboy's Sweetheart	854 ft.
May 1—Nevada Girl	936 ft.
May 22—Johnny and the Indians	877 ft.
May 14—The Temptations of John Gray	930 ft.
Aug. 18—The Lost Letter	965 ft.
Aug. 25—The Blacksmith's Daughter	985 ft.
Sept. 8—The Diamond Necklace	545 ft.
Sept. 8—The Wishing Charm	545 ft.
Sept. 15—A White Lie	About 1000 ft.

GREAT NORTHERN FILM COMPANY.

July 24—A Clever Nurse	450 ft.
July 24—Off the Coast of Norway	315 ft.
Aug. 14—The Spy	619 ft.
Aug. 14—Water Sports	214 ft.
Aug. 21—False Alarm	353 ft.
Aug. 21—Surroundings of Copenhagen	396 ft.
Aug. 28—The Shell	567 ft.
Aug. 28—Cowboys in Argentina	387 ft.
Aug. 26—A Strange Reunion	910 ft.
Sept. 3—His Two Children	1000 ft.
Sept. 11—The Gray Dame	975 ft.

NEW YORK MOTION PICTURE CO. RELEASES.

July 2—A True Indian's Heart (Dr.)	935 ft.
July 9—The Blacksmith's Wife (Dr.)	850 ft.
July 23—The Gypsy Artist (Dr.)	1000 ft.
July 30—My Wife's Gone to the Country (C)	800 ft.
Aug. 6—Sailor's Child (Dr.)	1000 ft.
Aug. 13—Sheltered Under Stars and Stripes	450 ft.
Aug. 13—The Yiddisher Cowboy	550 ft.
Aug. 20—Half Breed's Treachery	1000 ft.
Aug. 27—Secret Service Woman	1000 ft.
Sept. 10—The Paymaster	1000 ft.
Sept. 17—A Kentucky Planter	1000 ft.

PHOENIX FILM CO.

Russian Romance (Drama)	850 ft.
Conspracy (Drama)	900 ft
Victim of a Crisis (Drama)	520 ft.
Salome Craze (Comedy)	435 ft.
Flirtation Collar (Comedy)	335 ft.
Brave Girl on the 15th Floor (Drama)	917 ft.
It Takes Gasoline to Win a Girl (Comedy)	1010 ft.
Spanish Girl (Comedy Drama)	816 ft.
Her Favorite Tune (Drama)	892 ft.
How the Loser Won (Drama)	989 ft.
A Young Bachelor's Dream (Comedy)	826 ft.
A Strange Reunion	840 ft.
A Girl of the Woods	860 ft.
The Railroad Wreck	950 ft.

INDEPENDENT FILMS.

The following films are released this week by the Empire Film Co., 150 East 14th street, corner Third aveuue, New York.

For My Children (Eclair)	———
Pietro, the Candy Kid (Eclair)	———
The Paymaster (Bison)	880 ft.
A Henpecked Husband (Great Northern)	472 ft.
Norrkoping (Great Northern)	321 ft.
Cycle Rider and the Witch (Great Northern)	197 ft.
Girl of the Woods (Phoenix)	853 ft.
Meskal, the Smuggler (Eclair)	525 ft.
Man With the Sack in Society (Eclair)	374 ft.
The End of the Terror (Itala)	656 ft.
If at First You Don't Succeed (Warwick)	345 ft.
Pietro, the Mule Driver (Eclair)	584 ft.
Galiuo Objects to Work (Eclair)	367 ft.
A Broken Heart (Grose)	607 ft.
A Villaiu's Downfall (Hepworth)	725 ft.
Arab Life in Southern Algeria (Hepworth)	275 ft.
How Money Circulates (Cines)	846 ft.
Making of a Sailor (R. & R.)	370 ft.
Luck of the Cards (Hepworth)	475 ft.
A Tricky Convict (C. & M.)	400 ft.
A Dream of Paradise (Wrench)	325 ft.
German Spring Parade (D. B.)	493 ft.
The Arithmetic Lesson (Lux)	387 ft.
Runaway Model	246 ft.

INDEPENDENT FILM MANUFACTURERS AND IMPORTERS.

The Buck Film Co., 527 Clinton St., Brooklyn, N. Y.
The Capitol Producing Co., Washington, D. C.
Centaur Film Co., 300 Broadway, Bayonne, N. J.
Columbia Film Co., 8th Ave., New York.
Columbia Photograph Co., Petersburg, Va.
Gem Film Mfg. Co., Gem Theater Bldg., St. Louis, Mo.
Great Northern Film Co., 7 East 14th St., New York.
International P. & P. Co., Schiller Bldg., Chicago.
Carl Laemmle, Chicago and New York.
Lumiere N. A. Co., 31 E. 27th St., New York.
New York Motion Picture Co., 429 6th Ave., N. Y.
The Oklahoma Mutoscene Co., Oklahoma City, Okla.
Phoenix Film Co., 215 Wabash Ave., Chicago, Ill.
The Powers Co., 241st St. (Wakefield), New York.
U. S. Film Mfg. Co., Fedder Bldg., W. 5th St., Cincinnati, Ohio.
Western Multiscope Co., Salt Lake City, Utah.
World Film Mfg. Co., Portland, Ore.

For Ten Days We're Making This Offer

Our Broad and Open Policy, inaugurated when we began Equipping Theatres and Renting Films,--April 1st, 1909, insists on our treating Film users alike, without fear or favor. To that end, we herewith publish our Special Rates for Average Service so that Exhibitors everywhere may know just what Genuine and Authorized Independent Goods may be had for and just whose Products comprise the service quoted.

Following Rates In Force During Ten Days After Date Of This Issue

Number of Reels	Age of Subjects From Makers Date				Rate Per Week
	90 days	60 days	45 days	30 days	10 days
Six	$10.00	$12.00	$15.00	$20.00	$30.00
Nine	15.00	18.00	22.50	30.00	40.00
Twelve	20.00	24.00	30.00	40.00	60.00

TERMS FOR SERVICE—CASH IN ADVANCE OR C. O. D.

Rates quoted cover cost per week in full, shipments made to meet given change days

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French Condensers	.70
Film Cement	.20
Novelpake	.20
"Curtainyline"	3.00
"Silverine"	3.00
"Smith" Slides	.50
M. P. Lenses	5.00
M. P. Jackets	3.00
Stereo Lenses	5.00

The Following Consolidated Rental Agencies Have Been Established

Richmond Service Co., Richmond, Va.
T. J. Gaddy, Manager.
U. S. Theater and Film Supply Co., Norfolk, Va.
Palmer & Baker, Managers.
Mason Film Service, Goldsboro, N. C.
H. R. Mason, Manager.
Liberty Film Service, Charleston, W. Va.
S. A. Skaff, Manager.
Eastern Film Exchange, Easton, Pa.
Bargain Mail Order Co., York, Pa.

ADDITIONAL OFFICES WILL BE ANNOUNCED NEXT WEEK

CONSOLIDATED AMUSEMENT CO., Inc.

HARRY R. RAVER, Manager

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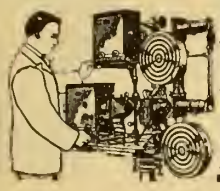

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Carrie or Carrie Marry Harry.
Rosa Rosetta.
Show Me the Way.
How Do You Do Miss Josephine.
Red Head.

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Another sensational production by the New York Motion Picture Co., based on the much talked of Night Riders. This film is most thrilling in situations, beautiful in photogaphy and cleverly acted.

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LICENSED FILMS.

BIOGRAPH COMPANY.

Aug. 9—Jones' Burglar (Comedy).....388 ft.
Aug. 12—The Better Way (Drama).....990 ft.
Aug. 16—With Her Card (Dramatic).....1000 ft.
Aug. 19—His Wife's Visitor (Dramatic).....526 ft.
Aug. 19—Mrs. Jones' Lover; or, I Want My Hat (C.)467 ft.
Aug. 23—The Indian Runner's Romance (Drama)..994 ft.
Aug. 26—The Seventh Day (Drama).....693 ft.
Aug. 26—Oh, Uncle! (Comedy).....292 ft.
Aug. 30—The Mills of the Gods (Dramatic).....672 ft.
Aug. 30—Pranks (Comedy).....328 ft.
Sept. 2—The Sealed Room (Dramatic).....779 ft.
Sept. 2—The Little Darling (Comedy).....211 ft.
Sept. 6—"1776," or the Hessian Renegades (Dr.)..965 ft.
Sept. 9—Comata, the Sioux (Dramatic).....963 ft.
Sept. 13—Getting Even (Comedy).....587 ft.
Sept. 13—The Children's Friend (Dramatic).....386 ft.
Sept. 16—The Broken Locket (Dramatic).....999 ft.

EDISON MFG. CO.

Aug. 13—The Price of a Soul (Dramatic).....560 ft.
Aug. 13—Furnished Rooms to Let (Comedy).....425 ft.
Aug. 17—A Simple House Dinner.....220 ft.
Aug. 17—Far from the Maddening Crowd.....780 ft.
Aug. 20—The Web of Fate.....385 ft.
Aug. 20—Wright Bros.' Aeroplane.....600 ft.
Aug. 24—A Child of the Forest.....970 ft.
Aug. 27—The Patience of Miss Job.....185 ft.
Aug. 27—A Dash to Death.....815 ft.
Aug. 31—Suffer Little Children . . . For of Such Is the Kingdom of Lahor.....1000 ft.
Sept. 3—Ethel's Luncheon (Comedy)..... ———
Sept. 3—Backward, Turn Backward, etc. (Dramatic) ———
Sept. 7—A Dangerous Pair (Comedy)..... ———
Sept. 7—The Temptation (Dramatic)..... ———
Sept. 10—The Making of Honey (Industrial).....190 ft.
Sept. 10—The Amateur William Tell (Comedy)....810 ft.
Sept. 14—Little Sister (Dramatic).....975 ft.
Sept. 17—How the Landlord Collected His Rents (C.).460 ft.
Sept. 17—'Tis Now the Very Witching Time of Night (Comedy).....500 ft.

ESSANAY FILM MFG. CO.

Aug. 4—Much Ado About Nothing (Comedy).....510 ft.
Aug. 4—The Mustard Plaster (Comedy).....445 ft.
Aug. 11—A Maid of the Mountains.....1000 ft.
Aug. 18—The Wonders of Nature (Scenic).....1000 ft.
Aug. 25—On Another Man's Pass (Comedy).....950 ft.
Sept. 1—My Wife's Gone to the Country (Comedy).952 ft.
Sept. 8—Justified (Dramatic) .....970 ft.
Sept. 15—A Case of Tomatoes (Comedy).....495 ft.
Sept. 15—Three Reasons for Haste (Comedy).....485 ft.
Sept. 22—Gratitude (Drama).....950 ft.

GAUMONT.

(Gorge Kleine.)

Aug. 14—The Foxy Farmer (Com.).....397 ft.
Aug. 14—Peddling Shoes (Comedy) .....287 ft.
Aug. 14—Why She Didn't Marry (Com.)).....234 ft.
Aug. 17—The Little Drummer of 1792 (Dramatic)...497 ft.
Aug. 17—The Cobbler and the Millionaire (Drama).427 ft.
Aug. 24—Too Gentlemanly (Comedy).....510 ft.
Aug. 24—The Frock Coat (Drama).....500 ft.
Aug. 25—Broken Ties (Drama).....777 ft.
Aug. 25—Sevres Porcelain (Mystic).....194 ft.
Aug. 28—A Generous Emperor (Drama).....304 ft.
Aug. 28—The Horse and the Haystack.....297 ft.
Aug. 28—Great Event at Podunk.....357 ft.
Sept. 1—An Awakened Conscience (Dramatic).....627 ft.
Sept. 1—Magic Cartoons (Comedy).....340 ft.
Sept. 7—First Airships Crossing the English Channel (Scenic) .....510 ft.
Sept. 7—The Mason's Paradise (Comedy).....414 ft.
Sept. 8—The Stolen Gems (Dramatic).....464 ft.
Sept. 8—Glimpses of Paris (Scenic).....417 ft.
Sept. 11—Mozart's Last Requiem (Dramatic).....940 ft.
Sept. 14—The Tricky Dummies (Comedy).....370 ft.
Sept. 14—Her Busy Day (Comedy).....250 ft.
Sept. 14—The Fiddle and the Fan (Comedy).....324 ft.

URBAN-ECLIPSE.

(George Kleine.)

Aug. 7—Baby Is King (Comedy).....334 ft.
Aug 7—The Hidden Treasure (Drama).....624 ft.
Aug. 18—The Strikers (Melodrama).....567 ft.
Aug. 18—Building Barrels (Industrial).....400 ft.
Aug. 21—The King's Protege (Drama).....647 ft.
Aug. 21—Up the Mountain from Hong Kong (Scenic)287 ft.
Aug. 31—Prof. Puddenhead's Patents (Comedy).....404 ft.
Aug. 31—The French Battleship "Justice" (Dram.).557 ft.
Sept. 4—In Hot Pursuit (Dramatic).....514 ft.
Sept. 4—Romantic Italy (Scenic).....437 ft.
Sept. 15—The Fatal Love (Dramatic).....584 ft.
Sept. 15—Pontine Marshes, Italy (Scenic).....367 ft.
Sept. 18—Aeroplane Contests at Rheims (Topical)...480 ft.
Sept. 18—The Farmer's Treasure (Dramatic).....500 ft.

KALEM COMPANY.

Aug. 6—Traced by a Kodak (Dramatic).....980 ft.
Aug. 13—Out of Work (Dr.).....810 ft.
Aug. 20—The Queen of the Quarry.....690 ft.
Aug. 20—The Dog Circus Rehearsal.....170 ft.
Aug. 27—The Conspirators (Drama).....410 ft.
Aug. 27—The Dyspeptic and His Double (Comedy)..575 ft.
Sept. 3—The Pay Car (Dramatic).....930 ft.
Sept. 10—Hiram's Bride (Dramatic).....—— ft.
Sept. 17—The Story of a Rose (Dramatic).....680 ft.
Sept. 17—Winning a Dinner (Comedy).....245 ft.

LUBIN MFG. CO.

Aug. 9—The Newest Woman (Com.).....215 ft.
Aug. 12—An Unexpected Guest (Dram.).....880 ft.
Aug. 16—How Brown Got Married.....680 ft.
Aug. 16—The Hungry Actor .....235 ft.
Aug. 19—Measure for Measure.....965 ft.
Aug. 23—Before the Dawn (Drama).....615 ft.
Aug. 23—Wifey Away, Hubby at Play.....320 ft.
Aug. 26—Nearsighted Mary (Comedy).....495 ft.
Aug. 26—Midnight Sons (Comedy).....385 ft.
Aug. 30—The Doctor's Bride (Dramatic).....580 ft.
Aug. 30—The Haunted Hat (Comedy).....305 ft.
Sept. 2—The Woman Hater (Dramatic).....810 ft.
Sept. 6—The Call of the Heart (Dramatic).....670 ft.
Sept. 6—Our Country in Arms (Patriotic).....255 ft.
Sept. 9—A True Patriot (Patriotic).....735 ft.
Sept. 9—Glimpses of Yellowstone Park (Scenic)....200 ft.
Sept. 13—Her Face Was Her Fortune (Dramatic)....810 ft.
Sept. 16—The Fortune Hunters (Comedy).....575 ft.
Sept. 16—All on Account of a Letter (Comedy).....385 ft.

PATHE FRERES.

Aug. 16—Cold Plunge in Moscow.....246 ft.
Aug. 18—Elastic Transformation .....295 ft.
Aug. 18—Two Lovers and a Coquette.....567 ft.
Aug. 20—Doomed (Dramatic) .....836 ft.
Aug. 21—Rover Turns Santa Claus.....417 ft.
Aug. 21—Getting Even with Everybody.....544 ft.
Aug. 23—Dances of Various Countries.....482 ft.
Aug. 23—The Hat Juggler.....377 ft.
Aug. 25—The Eternal Romance.....771 ft.
Aug. 25—Tennessee Guards .....207 ft.
Aug. 27—Manufacturing Bamboo Hats.....443 ft.
Aug. 27—A Billposter's Trials.....426 ft.
Aug. 28—The Professor's Dilemma.....423 ft.
Aug. 28—The Hypnotic Wife.....482 ft.
Aug. 30—Ralph Benefits by People's Curiosity (C.)..285 ft.
Aug. 30—The New Mail Carrier (Comedy).....672 ft.
Sept. 1—The Little Street Singer (Dramatic).....426 ft.
Sept. 1—Sam Not Wanted in the Family (Dram.)..502 ft.
Sept. 3—A Visit to Biskra (Scenic).....443 ft.
Sept. 3—Show Your License (Comedy).....420 ft.
Sept. 4—A Grave Disappointment (Comedy).....361 ft.
Sept. 4—Launching the "Voltaire" (Scenic).....253 ft.
Sept. 4—Training Bulls for the Fight (Scenic).....331 ft.
Sept. 6—Versailles (Scenic) .....462 ft.
Sept. 6—They Robbed the Chief of Police (Comedy).456 ft.
Sept. 8—The Little Soldier (Dramatic).....394 ft.
Sept. 8—Sweden—Gotha Canal (Scenic) .....456 ft.
Sept. 10—Tom Thumb (Dramatic).....1016 ft.
Sept. 11—Chasing a Sea Lion in the Arctics (Sc.)..371 ft.
Sept. 11—Sports in Java (Scenic) .....298 ft.
Sept. 11—How to Tame a Mother-in-law (Comedy).351 ft.
Sept. 13—Amateur Detective (Comedy).....390 ft.
Sept. 13—The Child's Prayer (Dramatic).....571 ft.
Sept. 15—The Pretty Girl of Nice (Dramatic).....492 ft.
Sept. 15—City of Naples (Industrial).....449 ft.
Sept. 17—Mountebank's Son (Dramatic).....892 ft.
Sept. 18—Oh, What a Beard! (Comedy).....335 ft.
Sept. 18—The Fresh Kid (Comedy).....295 ft.
Sept. 18—Construction of Balloons (Industrial).....361 ft.

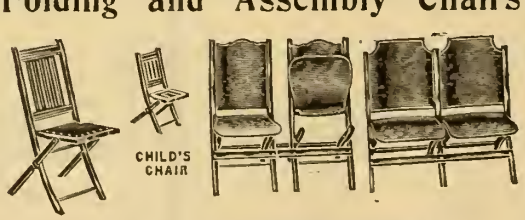
SELIG POLYSCOPE CO.

July 29—The Heart of a Race Tout (Dramatic)....1000 ft.
Aug. 5—Before the Mast (Dramatic).....1000 ft.
Aug. 12—The Leopard Queen .....1000 ft.
Aug. 19—The Yellow Jacket Mine.....1000 ft.
Aug. 26—The Royal Outcast (Drama).....1000 ft.
Aug. 30—Mrs. Jones' Birthday (Comedy).....540 ft.
Aug. 30—Winning a Widow (Dramatic).....450 ft.
Sept. 2—The Blight of Sin (Dramatic).....995 ft.
Sept. 9—The Engagement Ring (Dramatic).....995 ft.
Sept. 13—Freebooters (Dramatic).....995 ft.

VITAGRAPH COMPANY.

Aug. 10—For Her Sweetheart's Sake.....570 ft.
Aug. 14—The Obdurate Father.....409 ft.
Aug. 14—The Gift of Youth.....535 ft.
Aug. 17—Liberty for an Hour (Drama).....355 ft.
Aug. 17—The Judge's Whiskers (Comedy).....591 ft.
Aug. 21—The Way of the Cross (Drama).....900 ft.
Aug. 24—Judge Not That Ye Be Not Judged.....447 ft.
Aug. 24—Borrowed Clothes (Com.).....538 ft.
Aug. 28—The Evil That Men Do (Dram.).....925 ft.
Aug. 31—The Hunchback (Dramatic).....633 ft.
Aug. 31—Niagara in Winter Dress.....350 ft.
Sept. 4—The Galley Slave.....885 ft.
Sept. 7—The Fisherman (Dramatic).....430 ft.
Sept. 7—He Tried on Handcuffs (Dramatic).....564 ft.
Sept. 11—An Alpine Echo (Dramatic).....990 ft.
Sept. 14—The Little Father (Dramatic).....610 ft.
Sept. 14—The Wealthy Rival (Comedy).....360 ft.
Sept. 18—The Marble Heart (Dramatic).....968 ft.

Folding and Assembly Chairs



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Was I a Fool?
Twilight.
Oh! What I'd Do for a Girl Like You.
Good-bye, Girlie, and Remember Me.
After 'While.
Bushel o' Kisses.
Alice (Still I Love Thee).
On a Monkey Honeymoon. (Posed by live monkeys.)
If I Had My Choice of the World's Pretty Girls.
My Wife's Gone to the Country, Hurrah! Hurrah!
I Wonder If I'll Ever Have a Sweetheart.
Oh! Where Is My Wife To-night?

D. W. C. WHEELER, Inc.,
120 West 31st St., New York.

The Hat My Father Wore Upon St. Patrick's Day.
Highland Mary.
Monkey Doodle Dandy.
In Watermelon Time.
Carrie, or Carrie Marry Harry.
The Garden of Roses.
Who's Afraid?
Was I a Fool?
Papa, Please Buy Me an Airship.
Stingy Kid.
When the Primrose Comes Again.
Moon-Bird.
The Cook Book of Love.
Slip on Your Gingham Gown.
I'll Get You Yet, Little Girl.
Lady Love.
Can't You See?
Cheating.

A. L. SIMPSON,
113 W. 132d St., New York.

Cutey.
Be Mine To-day.
Ain't Alabama Good Enough for You, Sue?
I've Been Longing a Long Time for You.
Oh, You Loving Gal.
Arrah, Come In Out of the Rain, Barney McShane.
Schoolmates.
Rose Marie.
Under the Irish Moon.
Keep a Little Feeling in Your Heart for Me.
Somebody Loves You, Too.
Little Miss Golden Curls.
The Whitewash Man.
Heinie Waltzed Round on His Hickory Limb.
Always Pals.

LEVI COMPANY,
21 Union Sq., New York.

You've Got Me Going, Kid.
Get Yourself Used to Being Broke.
Oh! Miss Malinda.
If You Love Me, Love Me, Love Me.
Come With Me on a Joy Ride.
When the Little Robin Redbreast Builds Its Nest.
Opechee.
Longing.
Back to the Old Home.
Sunday, That's All.
In the Dear Old Summertime.
Take Me Down to Old Revere.
Dear Little Sweetheart Mine.
If I Had Eyes Like You.
Up Where the Airships Blow.
When the Band Plays at Night.
Sailing With My Honey-Girl.
Helen May (H-ll in May).
What's the Use of Moonlight When There's No One Round to Love?
Like This Ring My Love Is Endless.
My Rathskeller Fairy.
Lovely Lou.
I'm Sending a Message to Mamma.
Was I a Fool?
Just Take Me Down to the Ball.
Sweetheart, Why Don't You Write?
Girl o' Mine.

SOLAR SLIDE COMPANY.
Watertown, N. Y.

Under the Maples with Molly O.
I Ain't Afraid of the Policeman.
When You Wore Just a Plain Gingham Gown.
Toys for Sale.
When the Sun Goes Down to Rest Behind the Hill.
They Will Be Sorry Some Day.

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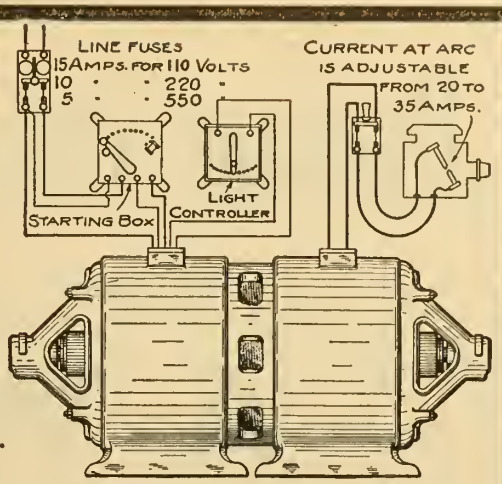

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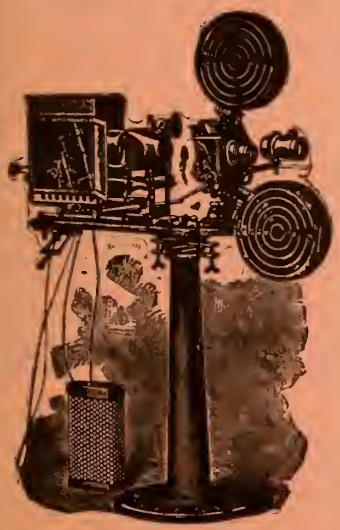

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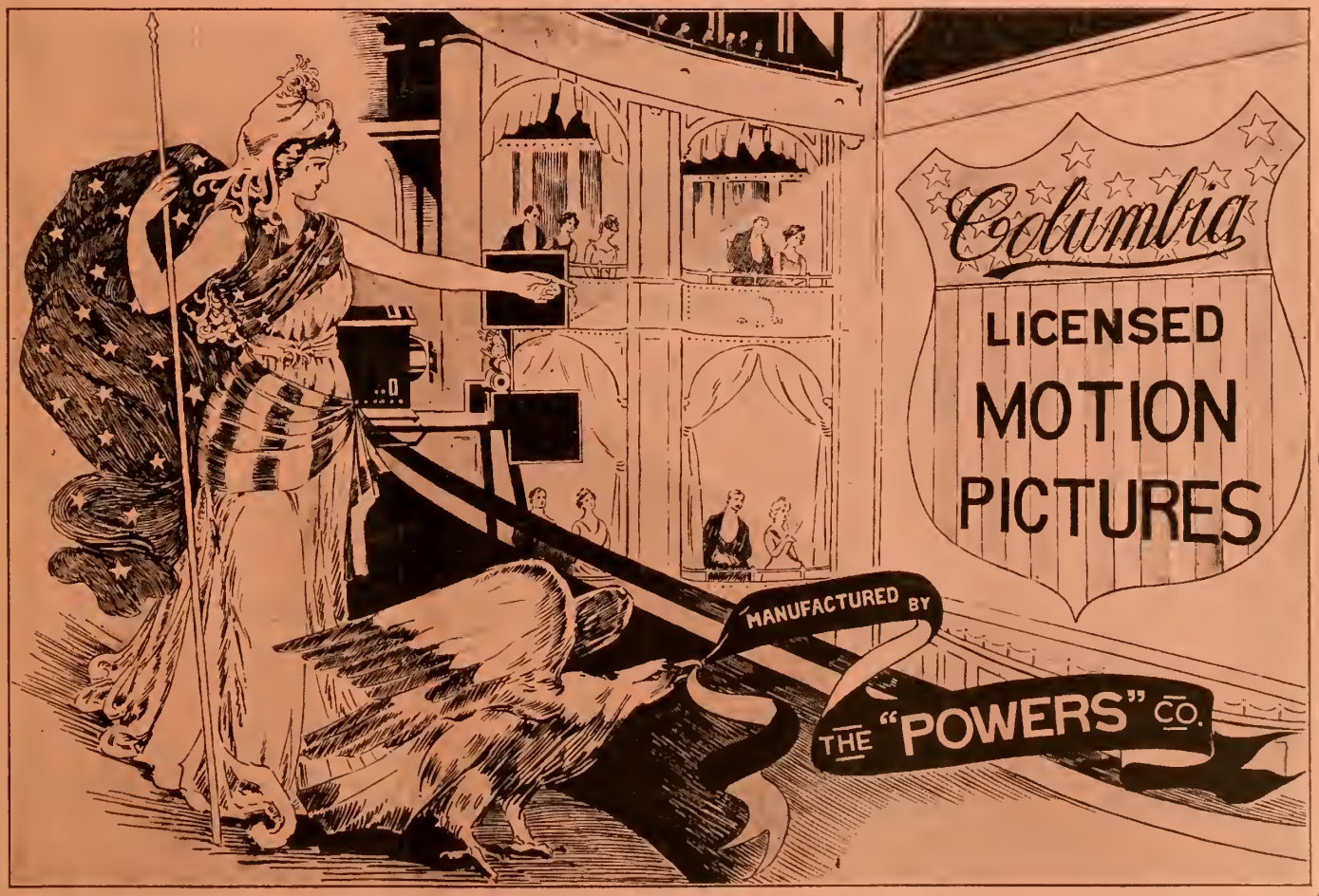

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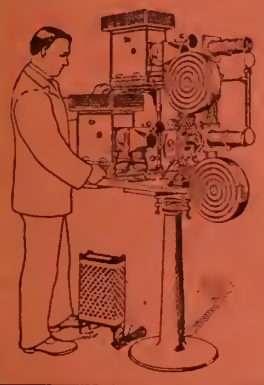

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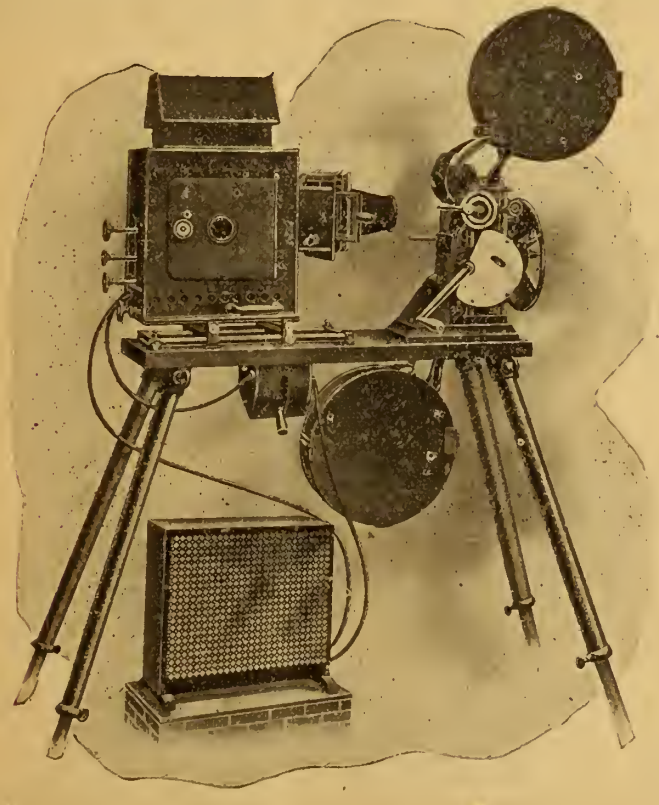

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THE UNSPOKEN GOODBYE

A sensational film presenting an intense tragedy with an unexpected and happy ending. Tom Jennings, a quarryman, is late in starting for work and has to hurry. His wife, Ruth, angered because he has not the time to perform some small household duty, refuses to kiss him good-bye. At the quarry there is a premature explosion of a big charge of dynamite, and Ruth is told that her husband is killed. She suffers an agony of remorse as she thinks of the refusal of the morning, but her grief is changed to joy by the little daughter's discovery that his coat, by which the body is identified, is worn by a chum of Tom's. He comes to assure Ruth that all is well, and a pretty domestic tableau ends a thrilling and absorbing story. For the explosion a blast of a quarter of a ton of dynamite was arranged for at one of the trap rock quarries along the Hudson, and this scene is realistic and convincing. It is subordinate, however, to a graphic narrative of a workman's life. Length, 425 feet.

THE SIREN'S NECKLACE

Susette, the belle of the little village of Kuban, disdains the simple presents of her fisherman sweetheart and pretends an anger she does not really feel when he serenades her. In despair he listens to the call of a siren, attracted from her home at the bottom of the sea by the melody, and plunges into the waves after her. Two men, hearing of Jean's experience, charm other sirens from the deeps, and only the prompt and concerted action of the housewives prevents the rest of the masculine population from following their example. Jean returns with a necklace of real pearls in place of the trumpery bauble, but he does not need it. Susette is only too glad to welcome his return, and he turns a deaf ear to the renewed entreaties of the siren. The subject is rich in comedy and trick effects, utilizing the Vitagraph private lake most advantageously. It is an unusual and most diverting film. Length, 530 feet.

SATURDAY, SEPTEMBER 25th:

FANTINE

The second of the films de luxe based on complete incidents from Victor Hugo's "Les Miserables," yet dealing with the life of Jean Valjean, one of the most notable creations of the novelist. Jean, saved from his evil ways by the good bishop, has become the Mayor of the village and is known as M. Madeline. He befriends the unfortunate Fantine, who in her distress has disposed of her hair and even her teeth to find the money for the treacherous Thenardier, in whose care she has placed her child. M. Madeline's action antagonizes Javert, the Chief of Police, who has been forcing his attentions on Fantine. He recognizes in the honored Mayor the convict, Jean Valjean, and denounces Champmathier as the former convict in the hope of inducing the Mayor to betray himself. In this strategem he succeeds, for the Mayor will not permit another to suffer in his stead, and as he again comes within the grasp of the law, Fantine, deprived of her benefactor, falls lifeless at the feet of the officer. The same careful production that made "The Galley Slave" a widely discussed topic even in circles where motion pictures seldom are noticed, makes this second of the series an equally notable achievement. Length, 995 feet.

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Moving Picture World

Founded by J. P. CHALMERS.

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125 East 23d Street (Beach Building), New York.

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Editors: J. P. CHALMERS, THOMAS BEDDING, F.R.P.S.

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Vol. 5 SEPTEMBER 25, 1909 No. 13

Editorial.

The New Independent Alliance.

"The position of the Independents, or rather those who claim full liberty for the lawful exercise of their business, is hardly satisfactory. They are simply scattered units in the field, so full of Independence that their independence of each other while making for unity of object seem likely, we apprehend, to defeat that object. In other words, there is no union where there should be union. It is easy to realize that unless these various interests can harmonize and be made inter-independent one on the other, disunion and mutual destruction will be the ever present danger. Broadly speaking, there are three sets of interests to reconcile: (1) Manufacturers and importers; the interests of these are identical. (2) Film renters and exchanges. (3) Exhibitors. In our view of things the last class is perfectly well able to take care of itself. It is the most numerous; it makes the most money, and it can the more easily combine if action is demanded of it. Number one, the manufacturers, can also easily get in touch with each other and co-operate for mutual benefit. To some extent they have already done so, and it remains to be seen whether the future will bring them all into line, instead of, as at present, seeing them in hostile camps. Number two, the renters, presents, of course, the most difficult of the problems. The renter really holds the key to the situation. He is indispensable. It is a dream to suppose that in modern commerce a distributing agent is unnecessary. To talk of bringing manufacturer and consumer into direct contact without the interposition of a middle man, argues unfamiliarity with modern business requirements. So it is no more possible in the film business than it is in other branches of industrial production. That being the case, we must assume that the renter will always be a personal factor in the situation. Upon him, therefore, devolves the moral necessity of adjusting the perfect equilibrium which should exist between production and distribution. Consequently we look upon the renter as the most important factor in the film situation at the present time. It is he who should control the output, regulate prices, suppress duping, prevent price cutting, eliminate undesirable theaters, limit the number, look after the legislatures in their dealings with the moving picture industry, and generally take a constant and active interest in everything affecting the progress of the moving picture industry. These matters should be left neither to an extraneous company, a few manufacturers, or to widely scattered exhibitors. They should be in the hands of a strong and authoritative film service association representative of renters all over the country and officered by powerful and level-headed business men."—Moving Picture World, May 1, 1909.

The foregoing extract is taken from the second of the articles which we printed a few months ago, pointing out the need for a new representative film service association, with special reference to the wants of Independent manufacturers, renters and exhibitors. Since that time some sort of an association was formed in Chicago, but it did nothing in particular; it succumbed, the other day, after a very short existence indeed.

Now, however, there appears to have been a very serious attempt to take to heart the advice which the Moving Picture World alone amongst papers dealing with the moving picture industry has given the Independent manufacturers and renters. We ask any fair-minded reader whether the extract at the beginning of this article does not correctly represent the exact state of affairs that prevailed in the moving picture field prior to last Friday. We would also like to ask him whether he could point to any other article written on the situation which handles the matter as fully and as clearly in the interests of the Independents as we have done.

At the Chicago meeting, a report of which appears in another part of the paper, the Moving Picture World was assigned the character of partisanship. The people who did this were guilty of the grossest impertinence. They affected to know our business as well as, if not better, than ourselves. Let it be said, not for the first time, but once and for all, that the Moving Picture World is not a partisan publication. It is not a factional publication; it does not exist for the benefit of any one branch of the moving picture industry: it exists for the benefit of the whole of it. It is the leading trade journal in the world which is devoted to the moving picture industry, all sections of which, including the Independents, have just that amount of representation and advocacy in these pages which their cause entitles them to.

We look upon the new association that has been formed as the direct outcome of the interest taken in the Independent position by the Moving Picture World. The situation seems to have been handled in a broad and business-like way. It has been recognized that the renter or distributor holds, as we pointed out before, the key of the situation; consequently every endeavor is to be made to get all Independent exchange people in line in the new association. Then there appears to be a distinct resolution on the part of many of those who are taking a prominent part in the new society, to mend their ways; to give up duping; to pay their bills; to conduct their business in an honorable way. We do not wish to be too severe on anybody who enters upon the path of repentance and reform, but we are bound to say that the Independent movement could not be particularly advanced or favored by the peculiar commercial morality, or lack of it, which has characterized the policy of some of the Independent "stalwarts."

So far, so good. The policy of the new association is, we apprehend, one for the mutual help of its members. We presume they will work together in all action taken for the general good; they will loyally support each other and their own manufacturers and importers; that each will pay his dues; and the association will be financially strong and politically powerful. The field is certainly open for it. In our opinion, nothing but good can result to the industry, as a whole, by the formation of the new association. We are not authorized to say so, but we believe that "the powers that be" of the Patents Company would welcome, rather than otherwise, the formation of a strong and powerful Independent organization which contributes its quota towards the betterment of the business, which eliminates the undesirable renter or manufacturer, the undesirable exhibitor; which assures a high quality of pictures; which

sees that the business of its members is conducted along proper lines. This is merely a conjecture of our own, but we believe we are right in the conjecture.

For these reasons, then, we think that the new society, if properly managed, will advantage the moving picture business as a whole, and so we welcome it and promise it our support. An experiment has been tried in the election of Mr. J. J. Murdock as president. Mr. Murdock is still new to the moving picture industry and has much to learn in it. He is a man of great power and ability and has a good opportunity for distinguishing himself in his new position. The other officers are no strangers in the field. Mr. Swanson is a man of great executive and organizing ability and should make good as secretary. Mr. Kessel is a successful business man and in the office of treasurer will, no doubt, succeed. The members of the committee are good representatives of the Independent movemnt.

The Chicago meeting seems to have been characterized by great unanimity of thought and action, so the new association starts on its career well equipped, so far as we can learn, in policy. We promise it the support of the Moving Picture World, as we have said before, exactly in the ratio of the beneficial influence which it is likely to exert on the business as a whole.

The Variety of Moving Picture Audiences.

Moving picture audiences constitute an interesting study in themselves. They vary with their environment. We have reached, in New York City, that stage of progress in the popularization of the moving picture as a source of entertainment when the various sections of society, if we may use the phrase in a professedly democratic country, are sorting themselves out under the banner of the moving picture. Class distinctions, in short, assert themselves here as in other affairs of life.

If you take the case of the ordinary theater, you will find that each leading actor or actress has his or her own following. For example, at the Empire Theater when either John Drew or Maude Adams is playing you will find people of a certain class preponderating in the audience. Maxine Elliott has her following; Leslie Carter hers, Mr. Belasco appeals to a big section of the public, Miss Anglin, Miss Frances Starr, Mr. Cohan all have their particular following drawn from distinct and separate sections of the public. It is going that way with the moving picture.

At one house that we have in mind you get quite an aristocratic clientele whose patronage is offered chiefly in the evening. Mixing with this particular audience as we do, we find that the people are drawn from quite cultured sections of society who look upon the moving picture from a very high standard, indeed. At this house children are seldom seen; at another house the audience generally consists of children of the better classes; yet another house is patronized all day and all night by business men and their womenkind. These constitute a very intelligent audience, quick to appreciate the points of a picture, its dramatic and photographic qualities, the individualities and idiosyncrasies of the performers in the pictures.

Incidentally, too, you have Biograph audiences, Pathe audiences, Selig audiences, Lubin, Vitagraph and Kalem audiences. In other words, the well-known brands of films have created for themselves large followings amongst the public, just as well-known actors and actresses and certain theaters have done in regard to the regular stage.

We are confining our observations to what we may term the upper strata of New York society: the better classes, for indeed it is a very powerful sign of the situation that the better classes are patronizing moving picture theaters in such large numbers. It is quite common for us to hear educated men and women say, as they have said to us during the past few weeks, that they find as much mental enjoyment and recreation in moving picture theaters as they did three months ago in the ordinary play. Many that we know pay regular visits to the moving picture theater where once those visits were paid to Broadway theaters.

Aviation Work.

Telephotographic Moving Pictures.

Several weeks ago we devoted a short article to pointing out the value of the telephotographic lens for taking certain classes of moving pictures. We instanced a case where an object might be situated at such a distance from the moving picture camera that, if it were photographed with the ordinary 2½-inch or 3-inch focal length lens on the camera, it would be so small when enlarged on the moving picture screen as not to present an image of sufficent size for purposes of clear recognition by the audience.

The problem may be expressed in another way. The object: let us suppose it to be a ball game, a distant crowd, a ship at sea, or the like: is so situated that it is impossible for the moving picture operator to overcome the difficulty in what may seem to be an obvious way, that is, by going nearer to it, when it would of course make a larger image on the film. The less obvious way of course is to employ a lens of increased focal length which will give you a larger image on the film that the lens of ordinary focal length.

Of course this question of utilizing lenses of varying focal length on the front of the moving picture camera, is one of no little difficulty. You must have the front of the camera especially made for the purpose, and then it might be desirable to have a movement which will allow of the focal plane being under control as regards its lateral or forward adjustment. But the mechanical end of matters, we think, does not present any insuperable difficulty. It is the principle that we desire to emphasize.

Let us pass from the abstract to a concrete example. At this moment numerous aeroplane and aviation pictures are being shown on the screen. At times the aeroplane in the sky becomes a mere speck and rarely are the machines seen on the screen so large as an audience wishes. Now here is a conspicuous instance where the use of a telephotographic lens would be of distinct advantage, for within certain limits you could get a photograph of a moving aeroplane, all other things being equal, of any desired size. Instead of the machine looking, when it is a mile or two from the camera, a mere speck, it could be shown, under favorable circumstances, of a very appreciable size. Indeed, generally, for aviation pictures and for outdoor moving picture work where the field of operations is situated a considerable distance from the camera, the use of a telephotographic or long focus lens system seems to us to be called for.

We commend this point to the attention of those interested in the progress of moving picture making. There are, as we pointed out in our first article, some difficulties of construction and the question of a reduction of working aperture to be faced, but those difficulties we again point out are not insuperable and can be, we think, overcome in practical work. Anyhow, speaking broadly, we regard the telephotographic moving picture as well within the bounds of practical accomplishment.

The Modern Moving Picture Theatre.

CHAPTER II.

Posters.

The poster may be looked upon in some respects as the advance agent of a moving picture theater. It precedes the show. It either attracts visitors to the theater or repels them. Its effect is positive and never negative in the strictest sense of the term. In other words, the poster literature outside a theater has an influence for good or bad either upon would-be patrons of the theater or the mere casual passerby. It will be seen, therefore, that the external literature of a theater is of vital importance in the general scheme of things.

We have made it a point for months past to study moving picture theater posters. It is surprising how few of them have the least approach to either accuracy or refinement. In plain English the majority of the posters outside these houses are bad enough to damn the entertainment within, absolutely, finally, irretrievably. Lurid designs of a multicolor scheme of chromatics; horrible in conception; horrible in execution, and horrible in effect, have been in too many instances the common stock in trade of the moving picture theater exhibitor at the poster end of matters. He seems to have thought that a vile specimen of crude color printing and design was good enough to indicate the nature of the entertainment he is giving inside. The effect of this almost universal display of lurid poster literature has been to repel and disgust large sections of the public, who might otherwise have been attracted into the theater. The posters have appealed to the worst and lowest passions of men and women, have frightened children, have disgusted persons of a refined mind. In this category of condemnation and criticism we also include, beside the posters, the abominably crude specimens of printing (save the mark) which many moving picture theater proprietors seem to think good enough for decorative and directional purposes. Any old piece of paper, any old brush, any old kind of ink seems to have supplied these people with the materials for their printing matter, which would disgrace a junk shop. Again we say the consequence has been of a repellent nature.

Now the common sense of the matter cannot be too plainly put. In the first place, in the present stage of lithographic and photographic printing, it is easy and cheap to obtain elegant posters of clear, good design and well printed which shall make an appeal to the better sympathies of possible patrons of moving picture theaters. The irrational daubs of lurid color should be suppressed, and good, clear pictures only should be shown. Moreover, we think they might be neatly framed and hung in the façade of the moving picture theater with a general eye to the total fitness of effect of the exterior. Then we think the paint brush printer and dirty paper should be killed right off and proper typographical matter chosen and judiciously displayed.

It is attributed to a noted English painter that in his opinion a good picture is seen at a glance. This we think should apply to the illustrative and typographical posters of the moving picture theater. Show the public something good, simple, refined and convincing and they will see at a glance what the moving picture theater man is driving at, namely, that he is directing their attention to the fact that inside his house he has a good display of high class motion pictures. In order to impress this upon the mind of his regular or transient patrons, he must choose some means such as we have indicated above.

We lay great stress on this poster and printing end of matters, because we think it of cardinal importance in regard to the business. We note signs in New York City that many moving picture theater exhibitors are in sympathy with us in this matter. To some of these we have personally protested against the exhibition of senseless, misleading, horrible abominations in the way of color printing. Our protests have been heeded and the offending posters abolished and better specimens substituted for them. Result: an appreciative response on the part of the public. This chapter of our subject would be incomplete without reference to the fact that the principal licensed and independent manufacturers now supply large half-tone posters of their subjects for display at moving picture theaters. Selig, Essanay and other houses are prominent in this respect. The manufacturers, therefore, show a laudable desire to assist the exhibitor in attracting the public by suitable posters. Some of the latter we have seen are very fine bits of work indeed. They are enlargements from the films illustrated.

We wonder if our American readers are familiar with the English term indicative of a low down place of entertainment called a "penny gaff." In London for a penny, that is two cents, the public in the poorer parts of the city can view an entertainment of the fat lady and living skeleton variety. Outside these places you see rough and ready posters and printing of the type we have described above and condemned. The moving picture theater as it is developing is a cut above the "penny gaff," therefore we think it deserves better treatment in respect of its poster literature and we hope it will get it.

(To be continued.)

"Esprit du Corps."

There is one thing in particular that leads us to believe in the new National Independent Alliance and which will do much to smooth its way to success. This is the spirit of brotherhood and good-fellowship which prevailed at their deliberations and which the members seem to have carried away with them, judging from the tone of several interviews that we have since had. Exchange men have shown a disposition to even make sacrifices to bring about a better understanding as to prices and quality of service. Independent manufacturers and manufacturers' agents have swallowed their pride of self-importance. New manufacturers, as they grow older in the game, begin to realize that the know-it-all does not exist in this business and that the enthusiasm of the beginner in his first attempts does not necessarily carry with it the seal of public approval, without which he cannot succeed. The feeling among the manufacturers which seems to have taken root, and which should prevail, is not who can sell the most prints, no matter of what kind, but who can turn out the best quality and thus give strength to their cause and impetus to the business as a whole. We hope that this sentiment will not wane as the date of the meeting recedes, and the Moving Picture World will keep a watchful eye and encourage every honest effort of the members of the National Independent Moving Picture Alliance.

* * *

Now a word of warning to those exchanges who have not affiliated: Lose no time in joining, if you want to remain in the business. We will publish lists of the Patents Company licensed exchanges and the Independent Alliance exchanges. No other exchange will be able to buy a foot of new film, and the exhibitor will know that he can expect nothing but the oldest kind of junk from any exchange which is not affiliated with either party.

Plain Talks to Theatre Managers and Operators.

F. H. Richardson, Chicago.

CHAPTER XVIII.

The Motiograph is a radical departure from all other forms of machine construction with which the writer is familiar. Its mechanism is simple, once it is understood, but it is essential that the operator understand it thoroughly, since the machine is very finely built and like other finely built mechanisms it needs intelligent care and attention. Some of the operations described, such as removing the main shaft, may never become necessary, but then again it might be one of the first things an operator would have to do, and unless he knew exactly how to go about it he might experience much trouble.

The iron pedestal on which the machine rests should be fastened very firmly to the floor, else it will rock when one is rewinding rapidly. To remove the main shaft, take off the gear cover and you will see a sort of gridiron, called the "bridge." Remove this, carefully replacing the screws in their holes so they will not get lost. Incidentally you will notice in the bridge two bronze boxings in which the shafts of the flywheel and automatic governor run. These boxings may be readily renewed by loosening the set screws which hold them, slipping them out and the new ones in. Having removed the bridge, slip off the large gear wheel on end of crank-shaft. Now look at crank-shaft hub on other side of the machine and half way down on either side see a small hole in the casting. Remove the crank and looking into the hole where its shank was you will see a pin extending through the shaft and projecting on either side. This pin engages in the slot in end of crank-shank and drives the machine. You must now set this pin exactly opposite the small holes in the hub and with a small punch carefully drive it out. It is not a taper pin, but perfectly straight and drives either way. When you get the pin placed just right have someone grasp the opposite end of the shaft and hold it in place. Insert the shank of the crank a quarter of an inch or so, so as to divide the shock of the blows between the shaft and the cast hub. Tap the punch sharply (but not too hard) with a light hammer. A sharp, light blow is the thing for such a job. The pin removed, you may pull the shaft out at the gear end. To replace, just reverse the process. You will have to reset the shutter, however, since removing the bridge throws it out. The automatic shutter governor may be removed by loosening the two bushings in which the ends of its shaft run and slipping them out. They are held in place by set screws. In replacing same set the inner bushing just so that the shutter is completely closed when the shaft is against the bushing. Tighten bushing in place and set the outer bushing in against the hub of the governor and withdraw just the barest trifle, barely enough so that there will be neither lost motion endwise or binding. The star and cam are inclosed in a cast metal casing which may be removed in its entirety as follows: Open the film-gate. Remove the front plate which holds the lens. Inside the machine, to the left as you look in, you will see a flat bar extending up and down, which connects the frame-up lever with the intermittent casing before mentioned and which we are to remove. In the side of this bar is a thumb screw which goes through the bar and bears on the casting to hold the bar over in place, since it, the bar, is only attached to the intermittent casing by slipping on a pin. Loosen this thumb screw and press the bar to the left to detach from the pin. You will see, also to the left, a round, upright rod terminating in a thumb screw on top of the machine. This rod passes through two split lugs on the intermittent casing, and it is by tightening or loosening the screws in these lugs that the frame-up lever is made to work easy or hard. Loosen these screws and by the thumb screw on top of machine remove the rod entirely, which will leave the intermittent casing loose and ready to pull out, except for its connection with the tumbling rod. This tumbling rod connection is a loose connection and the whole intermittent casing may now be pulled out by a little manipulating, first setting the slot in tumbling rod so that it points directly toward you. To replace, set slot in tumbling rod hub so that it points toward you and enter tumbling rod in its place. Now enter the fork in casing casting on the upright rod directly behind tumbling rod hub, swinging casing into place, replacing upright rod at left, attaching the frameup bar, not forgetting to tighten thumb screw and leaving all as it was when you began. To install a new star or cam remove intermittent casing as above directed. Next remove the guard plate on casing (catalogued as "Stripper Plate") by removing the three screws which hold it in place. Next loosen the set screw in hub of tumbling rod connection hub. Inside the tumbling rod connection hub you will see the end of the cam shaft, which is held by the set screw just named, and it may now be driven out by tapping with a **soft steel, or brass punch,** or a piece of hardwood. **Don't** use a hard steel punch under any conditions. Having removed the cam and shaft the star is released by removing the two screws in hub of sprocket wheel. Just loosen them and pull out the star. The bushings in which the star shaft runs are removed by loosening the set screws holding them which are directly above them on top of casing casting. To adjust the star and cam to eliminate lost motion loosen the set screw in top of casing directly above cam wheel. In front, by the side of the tumbling rod connection will be seen the flange of the bronze bushing with a hole in it and a set screw bearing on each of its beveled sides. Loosen the bottom screw and tighten the top one until lost motion is eliminated, but don't get it tight enough to bind. Tighten all set screws tight when through. There is no need to pay any attention to the alignment of shafts, since manipulating the set screws takes care of everything. One point should be looked carefully to, and that is in replacing the cam shaft (if you have had it out) to get the set screw hole directly over the hole in the shaft. This is important, since the shaft is slightly tapered and a part of the office of the set screw is to draw it home. To remove balance wheel, take off the bridge and remove the set screws in hub of wheel. I say "remove" them for the reason that they go deeply into the shaft. The flywheel may then be pulled off. The flywheel shaft and inner bushing may be removed as follows: Remove the film gate and under where its back edge was, directly in line, up and down, with the flywheel shaft will be seen a set screw. Remove this and the shaft and bushing can be pulled out, first, however, removing first gear wheel above shaft, back of where flywheel was. The operator taking charge of a motiograph for the first time should examine the machine **very closely** and be very certain he finds all the oil holes. As has been stated, the machine is very closely built and if you overlook bearings when oiling you are likely to hear from it before long in a way you won't like. The shutter of this machine is set the same as before described, except that the crease in the wide blade is used as line A, Fig. 30, and the second shutter is set central with the first, being sure that the machine does not move at all until the second blade has been tightened in place. I believe the foregoing takes care of all the difficulties the operator is likely to run up against with the motiograph. And now I think this is all I shall say concerning machine heads. It is a hard subject to handle, under the circumstances, at best.

Song slides should be thoroughly cleaned before they are used. The mark of a dirty finger is not at all decorative. The audience is not at all interested in the "whorls" of your fingers. In using a single lamp it is essential that you handle the carrier gently when taking out and putting in slides. Somehow a brick house don't look exactly natural dancing up and down, or at least I never thought it did. The least movement of the carrier is magnified many times on the curtain. The stereo picture should be brilliant and should be clear all over. Many operators persistently allow their stereo pictures to have yellow corners. With a very long focus lens, or one of too small diameter, this is not always to be avoided. But aside from these circumstances there is no excuse for such a condition. An excellent colored flood to be used with the stereo may be made as follows: Take an old reel and remove the hub. Next drill three small holes equidistant from each other around the circumference of the two reel sides, making the holes match so that the two sides may be bolted together. Next cover all the holes but one in one of the sides with colored gelatin paper. Lay the other side on and clamp the two together with small stove-bolts. Now affix the hub to one side and attach the whole to a suitable standard so that it will revolve freely before, and close to, the stereo projection lens. One hole must be left open so that when it is before the lens the picture can be projected through or white light may be thrown. Another wheel like the one just described may be added, thus giving a considerable range of colors. Every operator should provide himself with plenty of spot slides made from ordinary tin or stovepipe metal. The easiest way to cut them out is to cut the spot pattern from paper and paste it on the metal. You can then cut out the pattern with a file accurately. Glass slides are not good for spots, since remaining so long in the heat quickly breaks them.

(To be continued.)

Observations by Our Man About Town.

In denying the application of Jack Binns, of wireless fame, for an injunction against the Vitagraph Company, Justice Brady, of the New York Supreme Court, added weight to what experts in the moving picture business have been trying to hammer into the minds of others for several years that "the demand for films of pictures of current events abates very soon after the event." Now that an opinion from one of the highest courts in the Empire State has been secured sustaining the contention, it will probably not be so difficult hereafter to convince the many who have held otherwise that such is the case. The week before this judicial determination was reached I made an argument in the same direction in speaking of the attitude of some exhibitors against film exchanges whom they had unsuccessfully tried to persuade to their way of thinking as to the value of local views. I feel flattered that since that time many exhibitors have changed their opinion and admit they did not see the situation as it really existed, and now that a Supreme Court Justice has virtually endorsed the stand I took I feel confident that the demand for local views on the part of exhibitors will not again assume the proportions it recently acquired. The standard productions may lack a peculiar enterprise that attaches to topical subjects, but they wear the best. The latter subjects are bound to force themselves to the front at times, but only when they are of a character that interests the country as a whole. Great interest will be manifested by the people in pictures of the Hudson-Fulton celebration in New York, but there are hundreds of subjects on the shelves of the film exchanges that will outstrip these pictures in drawing power within six weeks after the celebration takes place. That is why exhibitors are frequently required to pay additional rental prices for special subjects. The money-getting life is so much shorter than that of the regular productions that both manufacturer and renter must get the money quick. This may be emphasized by the statement that when interest in a topical subject dies out the subject becomes as dead as canned salmon. Even more so, for a good chef can make the canned fish as palatable as that which finds itself transplanted from river to dining table. Not so with the topical moving picture subject. When it dies it dies for good.

* * *

Speaking of the life of moving picture subjects brings to the foreground the discussions that prevail as to the non-inflammable film the licensed manufacturers recently put on the market. This film is the object of some very severe criticism on the part of exhibitors and renters, but most complaints come from the latter. The exhibitors complain of the frequent parting of the films at the joints and consequent frequent interruptions of the shows. This complaint does not, however, carry with it the weight that attaches to those made by the renters, some of whom have practically demanded that the use of the non-inflammable article be abandoned and a return made to the old style of film. It is claimed that the non-inflammable dries up and becomes so brittle and subject to wear and tear that an exchange does not have an opportunity to get the leasing price out of it, not to speak of a profit. A renter was overheard expressing to a manufacturer a belief that the new film was designedly made to wear out quick. This appears to be too radical. A peculiar feature of the situation is that there appears to be no complaint against some subjects, although made from the same kind of film, and the complaints are much more numerous against some manufacturers than others. It is the opinion of many that the trouble does not lie so much in the film itself as in the handling of it, or rather the treatment of it in the picture-making plants. It is reported that the persistency of the complaints has led to an important conference of the manufacturers, all of whom contend that the fault does not lie with them, but must be due to some defect in manufacture before it reaches their hands. Whichever way the evil wind may be blowing, something must be done. Scores of exchanges complain that they cannot afford to have the life of films cut to an extent that the new film has dwindled. If films cannot pay for themselves and bring a fair margin of profit, exchanges will be obliged to close. This is logical. A builder who cannot sell or lease the structures he has put up must eventually go to the wall. OLIVER.

There is just one way for the exhibitor to buy film service, and that is to have an agreement that no film shall be more than a certain number of days old, counting from day of release. By referring to the columns of this paper the exhibitor can then at any time ascertain the exact date of release of any film and check up his service so as to get what he pays for.

Notes of the Trade.

A timely subject, in view of the tour of the country on which the President has started, is "Taft in Chicago and Taft at the Ball Game," by Essanay. Issued on September 20, it will no doubt be in demand by exhibitors all over the country.

* * *

The Great Northern Film Company announce a film of unusual interest, "How Dr. Nicola Procured the Chinese Cane." An absorbing story, skillfully handled, it should be a headliner in independent houses.

* * *

A film de luxe to be issued by the Vitagraph Company of America within a few weeks is a "visualization" of Tennyson's Launcelot and Elaine. The subject has been in hand all Summer and will take rank with the famous "Les Miserables" series, the third film of which will be released October 16, under the title of "Cosette." The fourth reel, "Marius," will be released early in November.

* * *

Harry A. Spoor, of the Essanay Company, of Chicago, whose arrival in London we noted some weeks ago, has now settled down comfortably and reports excellent business. He has taken offices at 5 New Compton street. The Essanay films are well received and Spoor is quickly jumping to popularity.

* * *

Will Barker, who left the Warwick Company with such dramatic suddenness a fortnight ago, has opened out for himself. His first film is devoted to the arrival of Dr. Cook from the North Pole. No sooner did the first cable come through from Cook than Barker galloped off to meet him and got a fine set of views.

* * *

S. R. Prott, who has been in London buying films for Spencer's big Australian concern, has left for home. His place is taken by Roland G. Fisher, who has just arrived from the Antipodes.

* * *

The United States Military Tournament, a special three-reel subject, has proved to be a money-maker to every exhibitor who secured it. Showing military camp life, soldiers in action, in wall-scaling feats, gun practice and daring feats of horsemanship, the film is one of peculiar interest to American audiences. It is the first film of its kind made with the full co-operation of the United States Army forces. State rights for this film have been disposed of to a number of exchanges. There are still good openings, and exhibitors or exchanges will get full particulars by addressing the Motion Picture Department, United States Military Tournament, Toledo, Ohio.

* * *

The Elco Amusement Company, located in Suite 612, Ashland block, Chicago, is offering a proposition to owners and managers of moving picture theaters and vaudeville theaters to operate their houses with the point in view of increasing the business of the theaters.

The proposition of the Elco Amusement Company is a percentage one, and they will agree to take their chances on getting a percentage on whatever the increase over the business of the house may be when they take hold of same.

Messrs. Elkins and Cohen, managers of the new company, have several novelties and ideas for increasing business in theaters, and as both are experienced, they will no doubt be able to carry out with success the plan they have in view. They are also booking vaudeville acts of the better class and have also a special department for furnishing singers, pianists, operators, drummers and other help necessary in vaudeville or moving picture theaters. Managers would do well to get in touch with this new firm. The results might be beneficial to both.

GEO. MELIES' SCENARIO CONTEST.

All the scenarios that have been submitted for the Geo. Melies prize contest are still in the hands of the judges. No less than 489 scenarios have been submitted. It is expected that the names of the prize winners will be announced before the end of this month.

PICTURE SHOWS PLEASE ALL CLASSES.

"The pictures we have seen at the shows have been educational in the better way. They are quick in effect, and as it were, teach while you wait. The eye is the quickest avenue of knowledge and probably the most effective in the permanence of impression. The eye of the child can learn first. These shows, at a low price, and short attention and time, teach the untutored of all ages something of truth, and are suggestive and refreshing to the lettered, as well as the unlettered."—From an editorial in the Memphis Sentinel.

National Independent Moving Picture Alliance

Important Meeting at Chicago, September 18-19, 1909.

There have for a long time been attempts in the Independent movement to accomplish a concentration of Independent forces and establish an organization of strength—a united body—to carry the Independent cause to decided success, but the Independents have always heretofore lacked one necessary element of success—unity of purpose.

Indications of unusual activity have been very marked of late that there was something doing in the way of organization. The formation of the United Film Mfg. Co. and the meeting in Chicago August 26 was the embryo of an organization that began to assume a distinct character. Film men from every part of the country met here and exchanged ideas to decide what steps should be taken. A committee of by-laws, with Wm. H. Swanson, Maurice Fleckles and Luke H. Mithen as officers, was appointed. An organization committee was also appointed, with J. W. Morgan, Joplin, Mo., chairman; H. Fischtenberg, of Dixie Film Co., New Orleans, vice-chairman; J. Schuchat, of U. S. Film, Chicago, secretary, and G. F. Kearney, of Wolverine Film Exchange; R. G. Bachman, of 20th Century Opt. Co., Chicago; H. D. Brackett, Detroit, Mich.; Manager Pacific Film Exchange, Seattle, Wash.; C J. Sherer, of Bijou Amusement Co., Kansas City, Mo.; H. McMahon, of Cincinnati Film Exchange, Cincinnati, and A. S. Davis, of Independent Film Exchange, Pittsburg, members.

The meeting resolved to call a general convention in Chicago, at the Sherman House, 10:30 A. M., September 11, and for the committee to have plans of the new organization mapped out to be presented for the approval of the convention.

Invitations were issued by the entertainment committee, composed of Wm. H. Swanson, J. W. Morgan and R. G. Bachman. There was an earnest hope among the men that started this movement that everybody should come and September 11, when the convention assembled, there was a representation that spoke strongly for the Independent cause. The meeting assembled in one of the luxurious reception halls of the new La Salle Hotel. The Sherman House closed that very day for reconstruction. Few were notified of this alteration and everybody went first to the Sherman House from where they had to be directed to the new place of the meeting. This and other things took considerable time and it was after 2 o'clock before Chairman Swanson announced that the meeting was opened. Chairman Swanson called the meeting to order and requested everybody present, as the first step on the programme, to register, which took place in the following order:

LIST OF DELEGATES.

Motion Picture Supply Co., Rochester, N. Y.; Savannah Film Co., Savannah, Ga., Arthur Lucas; Empire Film Co., New York, A. Kessel, Jr.; Electric Film Ex., New York, Jas. L. McIntire; International Film Co., Chas. W. Bauman; Wolwercine Film Ex., Detroit, Mich., Geo. F. Kearney; World Film Mfg. Co., Portland, Ore., S. Atkinson; Chicago Film Ex., Chicago, Max Lewis; Cincinnati Film, Cincinnati, O., McMahon & Jackson; Michigan Film and Supply Co., Detroit, Mich., Louis C. Wurzer, Wm. J. Klatt; Consoldated iAm. Co., Baltimore, Md., H. A. Fitzgerald; Eureka Film Ex., Akron, O., P. D. Stratton; Bijou Film, Kansas City, Mo., C. J. Scherer; Toledo Film Ex., Toledo, O., H. E. Smith; Oklahoma Film Ex., Okla. City, Okla., M. C. G. Fearis; Independent Film Ex., Pittsburg, A. S. Davis; Ind. West & Ex., Portland, Ore., L. Truscott; Eldred Film Service, Chicago, A. I. Eldred; Acme Film Ex., Pittsburg, Pa., W. N. Barlow, J. Frank Hatch; Central Film Supply, Saginaw, Mich., W. S. Smith; U. S. Film Ex., Chicago, J. M. Hayes, J. Schuchat; Wm. H. Swanson, St. Louis Film Co., Jos. W. Engel; Wm. H. Swanson & Co., Chicago, Wm. H. Swanson; Swanson's Omaha Film Co., W. H. Swanson; Sprocketless Proj. Camera, A. F. Hamacek; Billboard, Chicago, Waterson R. Rothacker; Nickelodeon, Chicago, A. P. Cock; Nickelodeon, Chicago, Paul H. Woodruff; Nickelodeon, Chicago, R. M. Mock; Camera, Non-Tuf., New York, A. Meredith Jones; Peerless Kinetograph, Oshkosh, Wis., Geo. A. Knaak; Billboard, Chicago, A. W. Jackson; Board of Examination, M. P. Operators, Chicago, Wm. H. Havill, Pres.; Moving Picture News, New York, Alfred H. Saunders; Moving Picture World, Chicago, G. P. von Harleman; Moving Picture World, Chicago, I. A. Marcus; Show World, Chicago, Warren A. Patrick; Show World, Chicago, Claude R. Erby; Phoenix Film, Chicago, N. W. Rubel; Columbia Cinematograph Co., Petersburg, Va., Dr. R. A. Gamble; Jones Patent Camera, New York; Great Northern Film Co., New York, Trigvald E. Oes; Motiograph Picture Mach., New York; U. S. Film Mfg. Co., Reley Germanatte; New York Motion Picture Co., New York, E. O. Bauman; Columbia Film Mfg. Co., New York, I. W. Ullman; American Photo Motograph Co., New York, A. T. Moore; International P. P. Co., Chicago, J. J. Murdock; Geo. E. Knaak Co. (cameras), Milwaukee, Wis., W. E. Jones; Harstn & Co., New York, L. Harstn; New England Film Ex., Boston, L. Harstn; Keystone Film Co., Scranton, Pa.; Granite Film Co., Burlington, Vt.; Dixie Film Co., New Orleans, La., H. Fischtenberg; American Film Ex., Pittsburg, James L. Reilly; Southern Film Ex., Cincinnati, O., James L. Reilly; Laemmle Film Service, Chicago, M. Fleckles; Imp. Film Mfg. Co., Chicago, M. Fleckles; Golden Gate Film Ex., San Francisco, L. Lesser; Wagner Film Co., St. Louis, Mo., I. Wagner; J. W. Morgan, Joplin, Mo., J. W. Morgan; Anti-Trust Film Co., Chicago, C. R. Plough; Eugene Cline Co., Chicago, Eugene Cline; Luke H. Mitken, Chicago; Texas Film Ex., Dallas, Tex., E. W. Peters; Superior Film Ex., Toledo, O., Less; Unique Film Co., Chicago, Clinton; Film Import and Trading Co., C. M. Freeman; Lumiere, New York, Brulatour; 20th Cent. Opt., Chicago, R. G. Bachmann; 20th Cent. Opt., Kansas City, R. G. Bachmann; Western Film Mfg. Co., Baker; Indianapolis Cal. Light Co., W. M. Swain.

Several persons arrived during the course of the meeting and completed the list with a total number of 70 members present. The registration showed at the opening of the meeting a representation of 39 film exchanges, 10 manufacturers and importers, 5 camera and projecting machine manufacturers and 10 representatives of press and other interests. Seated at the table with the chairman was Maurice Fleckles, A. T. Moore, G. Schuchat, J. W. Morgan and Luke H. Mithen.

The chairman introduced Mr. J. J. Murdock, of the International P. P. Co., to the meeting with a few remarks as to the important part Mr. Murdock had taken in the Independent movement. The chairman also introduced Mr. Wm. H. Havill, president of the Board of Exam. Mov. Pic. Operators in Chicago. Mr. Havill made a brief address in regard to the purpose and work of the examining board and the value of efficient operators. Mr. Alfred Harstn was appointed sergeant-at-arms.

The chairman read the following, which had been drafted by the organization committee as the platform of the association:

Purpose of the Organization.

Section 1. The name of this Association shall be

National Independent Moving Picture Alliance.

Section 2. This Association is organized for the purpose of promoting and safeguarding the interests of the film manufacturers and film renters of the United States, of their customers, the exhibitors and that portion of the public who patronize the moving picture shows;

Of creating and fostering good-fellowship and friendly feeling among those engaged in the business and to acquaint each other with the advancement and progress made in the business so that all may work harmoniously in making the business a great educational and moral force;

Of improving the moral and artistic character as well as the photographic and pictorial quality of the films and other devices used for the renting business by offering approval and reward by notice and publication to its members and exhibitors at large through its proper officers;

By exerting its influence in preventing, in all lawful ways, the passage of oppressive local ordinances and State legislation and of furnishing funds by which to test the legality of such ordinances and State legislation as well as claims of others it may deem illegal;

Of checking and correcting those evils which at present threaten the stability and permanency of the business such as misrepresentations, copyrights, duplicating and renting obsolete and worn-out film, sub-renting by circumvention and fraud, and correcting such other evils and impositions as may appear from time to time and become public;

Of preventing the production, sale and renting of suggestive, obscene, immoral or highly sensational films so that all films exhibited shall be such as give improved character and dignity to the business and remove all the cause for harsh criticism which it has had in the public press;

Of giving legal protection to members in cases where their property may be in jeopardy or unjustly and illegally confiscated or retained or enjoined or in such other cases as may affect the interest of the trade as a whole;

Of using its influence to compel film manufacturers by reward and merit and by inducement to heighten the moral and artistic character as well as the photographic and pictorial qualities of their film used for renting business;

Of preventing the use by any film renting concern of any name similar to or liable to be mistaken for the name of any member of the Association irrespective of where they may be located, and in case of such conflicting names already existing, to endeavor to adjust the matter that only one concern will make use of and do business under any stated name.

Of preventing any manufacturer, film exchange or other person from advertising or holding out to the public that inferior film manufactured and put upon the market is duplicated or copied or renovated old film in order to heighten his own production, as such statements scandalize and discredit the legitimate film renting business;

Of preventing the duplication of film and of recognizing the right of the original manufacturer both foreign and American to have the benefit of his production;

Of promoting the use by exhibitors of such means and appliances as will furnish ample protection to their film as well as adequate protection to their audience against fire;

Of acquiring and distributing among members information as to any disreputable conduct on the part of schemers or impostors who may impose upon film exchanges or manufacturers and furnish such information as to the credit and reliability of their customers and as to the manner in which they use and treat rented film;

And of using all legitimate means to further the interests of the manufacturers of film and exchanges or renting concerns and the manufacture of such sundries and accessories as are incident to the business, and to further the interest of all members of this Association and improve general trade conditions.

The chairman then addressed the meeting with a desire that everybody lay aside personal feeling and work in harmony to make a stride this time that would bring success to the Independent movement; keeping before the eye the mistakes of the old association and trying to solve the problem now before them. The speaker expressed his desire to hear from everybody. With so many present certainly some good ideas would develop that should be to the benefit for us all.

The chairman then read a letter from the Moving Picture World which expressed the editor's regret not being able to attend but wishing the meeting all success and hoping the Independents this time would come together and accomplish something of benefit for themselves and the moving picture business.

The chairman then suggested dissolution of the old Independent Film Renters' Protective Association and establishing a new organization with the name of the **National Independent Moving Picture Alliance.** Motion was carried. Next move was to elect Wm. H. Swanson as temporary chairman, Luke H. Mithen as temporary secretary and Maurice Fleckles as temporary treasurer.

A resolution was offered for an initiation fee of $100 and a fee of $25 quarterly. The chairman was requested by several to explain the reason and the purpose of these fees. The chairman referred to Mr. J. W. Morgan, president of the organization committee. Mr. Morgan emphasized the necessity of an operation fund if the Alliance desired to be able to carry out its plans and be able to make a strong organization of the Independent movement. The money would be used for the benefit and protection of them all.

The chairman requested the delegates to sign now because the fee might be raised in 30 days, and almost everybody signed.

The chairman introduced Mr. Herbert B. Boroughs, representing Stockwelth & Shippley, to the meeting and Mr. Boroughs presented for the assembly an insurance proposition for 5 cent theaters of the same character as issued by the Patents Co. and by the same insurance company. Mr. Boroughs offered the Alliance a commission of 5 per cent. on theaters turned in to the company without the restriction to number as with the Patents Co. The meeting did not take immediate action on this proposition.

The secretary read for the meeting the by-laws of the Alliance, which were voted upon by sections and all but a few adopted. Motion was made by Mr. C. G. Fearis to elect secretary by popular vote and under no salary. Motion was carried.

Motion that the officers of the Alliance be president, vice-president, treasurer, secretary and one extra member for an executive committee, making an executive board of five. Motion carried.

The chairman called for the report of the organization committee, and their first recommendation was a suggestion to divide the United States in districts, owing to the fact that each locality has different conditions to contend with. Each district would establish a local organization and appoint a delegate to confer with the executive committee in matters taken up by local meetings and to act as an advisory board to aid the executive committee in making rules that would not conflict with conditions in different parts of the country where conditions were different.

Amendment moved by Max Lewis there be a committee of three appointed to lay out the sub-divisions of the United States as well as the limitations of the districts. Motion was carried and a committee appointed: A. Kessel, L. Truscott, E. W. Peters, J. A. Reiley and J. W. Morgan.

Committee reported five divisions to be known as local or sub-organizations, and they to make such rules and regulations as will conform with the by-laws of the Alliance.

Resolution offered to engage demonstrators to demonstrate Independent pictures produced by American and importing companies for the purpose of enlarging the demand and familiarizing the trade. The chairman suggested employing demonstrators like the International P. & P. Co. and that the Alliance stand the expense. It was absolutely necessary to convince the trade that the Independent films were just as good if not better than those of the licensed manufacturers. The menace of the Independent movement had been the wild cat exchange, the junk shop that didn't have a new reel in the house, and that had disgusted the exhibitor so that it was now almost impossible to convince him that all Independent film was not alike. The cost of the demonstrator would not exceed $75 per week and transportation of machine or renting of exhibition place would not be necessary. There were always some Independent exhibitor willing to accommodate the demonstrator with his theater. Directing and supervising demonstrators and matters pertaining to this department should be left in hands of a publicity committee.

Mr. Ingvald C. Oes, of the Great Northern Film Company, offered to furnish reels for demonstrating purposes, so did all the other manufacturers including Mr. Murdock. The motion was carried and it was also decided to demonstrate Independent machines.

Next resolution suggested to the executive committee that they procure and employ proper persons for a publicity department in conjunction with the Alliance. I. W. Ullman suggested the appointment of a committee to map out the question. I. W. Ullman, J. J. Murdock and Dr. R. A. Gamble were appointed.

Resolution that the initiation fee for charter members of the Alliance be $100. Assessment to be $25 quarterly. Motion carried, also motion adopted that after November 1, 1909, initiation fee be $250. In this way, the chairman declared, people would get busy and join the Alliance as early as possible. Motion adopted that secretary send out notices to all not now members of the Alliance.

Suggestion of resolution of an assessment of weekly payment plan on each customer in order to create a reserve fund. Motion adopted of a resolution calling for a tribute of 25 cents per customer per week, to be paid by each exchange. Also an assessment on manufacturers of machines not less than $2.50 per machine, and assessment of film manufacturers, both local and foreign, as a tax for the maintenance of this Alliance.

Motion made that manufacturers pay $2 per reel and importer $1. This motion created lots of controversy among the manufacturers. The chairman requested the manufacturers and importers to consult the question together and make the executive committee a proposition. The motion was carried over.

Mr. Brulatour, of Lumiere Company, offered the Alliance the benefit of the Lumiere patents that were still in effect in this country and which antedated those of the M. P. P. Co., if the Alliance would fight all suits that might be brought against them.

The chairman read two letters from T. H. Blair offering several of his patents, including non-infringing camera and projecting machines.

Resolution that members of the Alliance shall only purchase films of such manufacturers and importers that are approved by the executive committee. Motion was carried.

Motion made that manufacturers could not enter the rental business under the same name and **vice versa.** Motion carried.

Motion made suggesting a purchasing department for commodities as carbons, tickets, condensers, etc. Buying in quantities of the manufacturers the Alliance would be in a position to secure its members an exceptional price, the benefit to be given to the members. Motion carried.

Resolution that a credit and information department be established. Motion carried.

The organization committee recommended a resolution that it be the purpose of this Alliance to work out a plan for the improvement of the conditions of the exhibitor and publish same. Committee of three appointed to take up matter of what to embody in the platform to take care of the exhibitor.

Motion made that every branch office should pay as individual exchanges. Mr. Fleckles suggested that main office pay full and branch office less, or, for instance, half.

Chairman suggested that if a man starts a film exchange where competition existed he ought to pay full, but where little or no competition only quarterly assessment. The question caused considerable excitement. Members that had no branch offices seemed very much in favor of making the man with many pay all that was coming to him. Also discussed the question if the man with the many branches was entitled to a corresponding number of votes. It was finally decided that only one initiation fee shall be paid for film exchanges running several branches under the same name, but each branch pays quarterly assessments. The film exchange is only entitled to one vote. If a film exchange is running several branches under different names, it will have to pay the initiation fee for all, and, of course, quarterly assessments, but is entitled to one vote for each branch. A manufacturer that rents films has to pay for the manufacturing part and the renting part of the business.

Decision was made that manufacturers and importers would give the Alliance a special price for quantity, below quotation to outsiders in less quantity. The final figures to be taken up later between the executive committee and the manufacturers.

The meeting was continued Sunday and opened at 1:30 P. M.

Report of committee of publicity was adopted. Report was given by Mr. Morgan on the committee of sub-division and adopted.

A committee of Morgan, Clinton, Freeman, Max Lewis and E. Wurger was appointed to take up the motion of a reel tax.

Committee reported and decided to leave question open and be taken up in detail later with executive committee and manufacturers.

Motion was made by J. J. Murdock to appoint a committee of three to find out what protection could be given exhibitors on law suits. Murdock, Peters and Wagner were appointed.

Motion made that committee of two be appointed to confer with the different sets of censor boards, with a view of eliminnating separate sets of censorship. Carried.

Discussion on how misrepresentation and fraud should be eliminated in film exchanges. Motion by Murdock to be left with the executive committee. Carried.

Motion by Mr. Murdock that the Alliance shall not be responsible for expense contracted by officers or members of the organization exceeding the amount in the treasury until the organization is properly incorporated. Motion was carried.

Motion made by Clinton that members must pay initiation fee in full or make other satisfactory arrangement, sanctioned by this body, before being entitled to vote. Motion was carried.

A roll call was made and parties not paid in full were requested to meet the requirements of the by-laws and settle before the election of officers. After everybody had paid up the chairman proceeded to the election and appointed Reilley, Bachman, Clinton, Rubel and Fichtenberg as tellers.

Forty votes were represented in the ballot. J. J. Murdock was unanimously elected president; J. W. Morgan, vice-president; A. Kessel, Jr., treasurer; Wm. H. Swanson, secretary, and Ingvald C. Oes filling out the executive committee of five, the officers being created by by-laws as members of the executive board. The chairman then, with a few complimentary words, turned the chair over to Mr. Murdock who, with a few words, thanked the meeting for the responsible position which had been entrusted upon him, expressed his sincere desire and hope of co-operation of all and everybody in this movement and new body they had now organized. As individuals we are weak, but as a united body strong; that strength lay in unity and harmony. Let us work together, let no personal feelings and any friction hamper our progress. The meeting continued until 7:30, when an enjoyable banquet was held in the grill room.

Wm. H. Swanson presided at the table and many toasts were made for the success of the new organization. It was decided that the next convention will be held in Cincinnati some time next May.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

Washington Heights is a section of New York City which exhibits a steady coming on tendency. By "coming on," I mean that residentially Washington Heights bids fair to be a nice place to live in. In the first place, the Heights are spacious, with lovely surroundings, and, from the building point of view, are capable of great development. At this moment large blocks of handsome apartments are in course of construction, and before many months have passed the district round about 181st street will be covered with fine residences. It is a favorite district of my own on the ground stated, and it was inevitable that sooner or later I should make my way to the local moving picture house, "The Audubon," which is situated conveniently to the Subway and Washington Bridge.

So the other night behold me an interested member of the Audubon audience. I liked the Audubon audience. It was a crowded audience, mainly consisting of young people of the better class, with a fair sprinkling of oldsters. The theater is extremely well kept, the attendants are courteous and good mannered, and the esteemed proprietor himself looks after things from the pay box end of matters. The entrance is neat and well kept, the posters and announcements are in good taste, and altogether the visitor to this theater must be impressed by an evident desire on the part of the manager to minister to his comfort and his pleasure.

The Audubon operator shows an extremely good picture, a bright, evenly illuminated one, without pauses or breaks. The pianoforte music is tasteful and well rendered, and the young lady who sang to the song slides on the fertile theme of "You Got Me Going, Kid," delighted her audience and me.

And the Audubon audience is a very applausive and a very appreciative one. I have never heard heartier applause in a moving picture theater than I heard at the Audubon. We had the Selig "Royal Outcast," the Edison "Fly Papers," the Vitagraph "Artist's Revenge," "The Adventures of Mr. Levinski and His Fire Insurance Policy," all of which constituted a bright, lively and exhilarating programme which everybody seemed to enjoy. Indeed, we were just one great family party from the Heights, assembled for an hour's innocent mirth and recreation.

And that was what particularly pleased me about the Audubon, namely, its pleasant, homelike touch. I should think that the theater must be locally very popular, and it deserves to be, for it is so well managed, so tastefully administered, that it merits the support of all good wishers of the moving picture. I would like to cite the Audubon as an instance of a well-managed moving picture house, and I think the proprietor is deserving of every encouragement in his efforts to popularize the moving picture amongst the better class residents of New York City. I wish him every success.

Among the Chicago Theatres.

Wednesday evening, September 8, I made a little round of some of the downtown Madison street houses. The Boston, 116 Madison, was first visited. This house is beautifully decorated inside, but I feel obliged to criticise the floor and chair-backs, which were, aside from the ordinary day's litter, decidedly dirty. The lineoleum, in particular, needed an introduction to soap and water. The interior of the house is tastefully finished in delicate colors, with two large panel paintings on either side. The writer saw no ushers, the crowd, at the time at least, being left to find seats for themselves. One feature was most excellent, and that was the ample room between rows of seats. The illustrated song was beautifully rendered by a young lady, and the slides were clean and well handled. The pictures, however, were put on very poorly. During the entire run of fifty minutes there was scarcely a time when the picture did not show a shadow at top, bottom or sides. During the intermission an electric piano made plenty of noise. It would seem that this feature might well be dispensed with. The pictures were well received, the Pathe colored subject, "Little Soldier." being especially appreciated, but one of the reels was in pretty bad condition. The house is well patronized and the writer would like to suggest, in the most friendly feeling, that the faults (for faults they are) he has pointed out be eliminated —as they easily can be.

My next call was at the Alcazar, just a few doors away. This house is plainly but tastefully decorated in light buff and is clean, except that the linoleum floor covering could be somewhat improved by water, soap and elbow grease. One feature of this house is unique: fully half (the rear end) of the room is so light that one can readily read ordinary newspaper print, yet the picture is not at all affected and stands out clear and brilliant. Uniformed ushers show one to his or her seat, and the house bears evidence of being well managed. A splendid pipe organ gave forth charming music as the pictures were run. It was exceptionally well played and added real pleasure to the excellent bill. The projection light was clear, white and brilliant and at no time was there a shadow on the curtain—indisputable evidence of a competent, careful operator. The illustrated song slides were clean and well handled. Mr. A. H. Talbot, the manager, assured me that since cutting out the vaudeville from his programme there has been no falling off of receipts. The "coon" song (illustrated) rendered was not nearly so pleasing as the ballad heard in the Boston. As a rule the writer believes a ballad is more pleasing to an audience than the average modern creation miscalled "coon song." More often than not the latter is poorly rendered and has but indifferent slide illustrations. A ballad, on the other hand, is always beautiful and as a rule is at least fairly well rendered.

Crossing Madison street, I entered the Pastime Theater, a charming little house managed by Mr. Edmund Barrett. The interior decorations of this house are unique and pleasing, though it impressed the writer as just a trifle gloomy through lack of sufficient illumination during intermission. The writer is of the opinion that Mr. Barrett could further improve on his house by adding more light and that it could be done without destroying the present very pleasing general effect. One oddity of this theater is that it has two three-foot aisles. Between the aisles are five chairs, with three more on either side. This is exceedingly convenient for the audience, but cuts out one row of chairs the full length of the house. Mr. Barrett has an exceptionally fine pianist who entertains the audience during intermission with well rendered selections. And right here let me say that at no one of these three houses did the pianist apparently pay the slightest attention to the action in the film. In one house she played a religious selection while an S. & A. rip-roaring farce was being enacted, and (this is fact) in another picture, while the father and son were parting in tears she set forth the strains of "Don't Take Me Home." Such work is bad—very bad. In my judgment, managers who do not make their pianist follow the film closely with their music commit a very serious error—assuming that they wish to product the best possible result as a whole. The song slides were clean and well handled here, but the announcement slides were decorated with some prominent finger marks which added nothing to their beauty. The light on the pictures was good, though Mr. Barrett informed me they were having considerable trouble with their current. Mr. Barrett also reported that there was absolutely no difference in receipts since the time some weeks since when he cut vaudeville from his bill.

Taunton, Mass.—The Taunton Theater opened on Labor Day, under the management of John H. McCarron, formerly with B. F. Keith. The theater is owned by Gordon Bros. and presents pictures and vaudeville.

ON THE SCREEN.

By Lux Graphicus.

After eight months of purposeless wandering in the wilderness, the children of Israel seem to be making a determined attempt to reach the promised land—no, I mean that the Independents are getting together for purposes of mutual help and support. It is about time. Last January an Independent association of some kind was formed, but it never got beyond the paper stage. Then so recently as last June Chicago gave birth to another association which has also passed into the limbo of things attempted and never done. So, as I have just said, it was time that something really was done. The outcome of a very determined effort is that there has been formed an Alliance about which the Moving Picture World has something to say in the present number.

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I have been in direct communication with several personal friends of good judgment and common sense who were present at the meeting and they assured me that considerable fervor characterized the proceedings and that the Alliance means business. The fact that such people as Laemmle, Lumiere, the Great Northern and other reputable firms are prominently supporting the Alliance is certainly an element of strength. The men at the head of affairs have been judiciously chosen and the fact that Murdock is the president, brings that gentleman into a position of prominence in the moving picture game, where he should find an opportunity of making good the character that was recently assigned to him by one of his admirers of being the Napoleon of the moving picture field. Napoleon, however, came to a premature end at St. Helena. The poor man died early, a fate which I hope Mr. Murdock may be spared.

* * *

The new Alliance starts out well, but it is already handicapped by the patronage of some people whose assistance, especially with the pen, is not likely to be of very great use to it. The wolf in sheep's clothing abounds, and he was present at the Chicago meeting. His proper name is Judas. The Independent movement has many friends on paper, whose friendliness, however, extends no deeper than their self interest. In other words they are only friends when they make something out of the Independents and batten and fatten on the fears of those whom it is their business to frighten by parading the bogey of the "trust."

* * *

The common sense of the position is that there is room for a large and remunerative Independent or uncombined section of the moving picture business. If anybody will turn to the pages of this paper for January last, they will see that the Motion Picture Patents Company never started out to create a monopoly. Moreover the policy that was outlined last December has been adhered to very closely. Any newspaper person who writes to the contrary is guilty of deliberate falsehood, and attempts to trade upon the needless fears of ignorant people. Ignorance has been a strong factor in the situation during the last eight months and the agitation of interested people who were present at Chicago (whose sole stock in trade is agitation) has created many bogeys for the purpose of frightening the Independents.

* * *

To my mind the best friends the new Alliance can have are those connected with this paper, who will frankly and candidly keep them wise to their exact position in the game. This paper has never hesitated to tell them that they were weak by reason of their disunion, that their only hope of continuing in business was by a combination upon broad common sense lines, and that they must purge themselves of many malpractices associated with the Independent name which is doing great harm to the business. It is regrettable that film duping, sub-renting and the wholesale marketing of junk has been associated with the Independent name these last eight months. It is regrettable also that certain prominent men in the Independent field have failed in their public and private engagements. There are many other things which can be regretted, but now it is to be hoped that all this sort of thing belongs to the past and that the new Alliance will make good the promises of its birth.

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The net of membership seems widely cast and apparently the qualifications for admission to the Alliance are not very stringent. Of course in a new thing of this nature it is difficult to draw hard and fast lines. But frankly there are many associated with the new association whose support is hardly calculated to advantage any society. Time, however, will work wonders in this respect. By and by a business man may be proud to call himself a film renter, exhibitor or manufacturer. But at present, however, there is not much room for pride. He has to take things as he finds them in this industry, and though things are better to-day than they were twelve months ago, they are still susceptible of great improvement in many respects. No doubt the Alliance will ably second the effort of the Patents Company to exclude the undesirable, the dishonest, the trickster and the impostor from the ranks of the film world.

* * *

There is no reason why the Alliance should not supplement the work of the Patents Company at all points of the game. A battle of quality is in progress amongst the associated manufacturers. Will the Alliance manufacturers do the same? If they will, the public and the business will be the gainers. Then the Patents Company make their exchanges prompt in the performance of their obligations. Will the Alliance do the same? Then the Patents Company put their feet down on sub-renting, duping and the like. Will the Alliance do the same? There are already many points of resemblance between the two bodies. The Alliance exchanges are going to pay a per capita subscription of 25 cents on each of their customers into the funds of the Alliance. Of course they will use this money for the benefit of the business as a whole.

* * *

If the Alliance is administered along these lines it has all the elements of success. Much curiosity, of course, will be felt as to what the Independent manufacturers will do and how they will do it. If they go about their business in a rational way at this stage of the game, I hazard a guess that they won't be interfered with by the Patents Company. What everybody who has the best interests of the moving picture at heart wants to see just now is a healthy, well conducted, cleanly administered branch of trade, out of which everybody working in it, manufacturers, renters, exhibitors, can make money. There seems to be no reason why both Association and Independent could not work in harmony to that end.

* * *

I hope nobody will wilfully misconstrue these criticisms of the new Alliance which, if it is to advantage the business as a whole, I should like to see succeed. But I would warn the committee, I would warn the members, I would warn all those who were present at the Chicago meetings and banquet not to listen to the pleadings, the urgings, the utterances of the professional agitator. The man who simply lives by agitation and vituperation who has no knowledge of the business, either technical, commercial or scientific and who all through the piece has rested his sole claim to public notice and support on the fact that he has intruded where he is not wanted and agitated without reference to such abstract questions as truth, honor, justice or expedience. So, gentlemen of the Alliance, I bid you to beware of the traitor who is already in your midst! And now, good luck to you!

CHICAGO NOTES.

By F. H. Richardson.

The vaudeville actors in Chicago moving picture shows called a strike last week for an increase of pay.

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Manager Hardin, of the Edison Chicago office, is back at his desk after his vacation looking fully equal to another year's grind.

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Metropolitan audiences are a queer proposition. Seldom or never do they applaud a picture unless it be very strongly patriotic. They may laugh heartily, but it never seems to occur to them to applaud a picture as such.

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The new twenty-story, palatial La Salle Hotel is open. It is said all visiting moving picture men will stop there. They can secure a roost on a pole on the roof at $5.00 per night.

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"Man About Town" says that "every phase of the moving picture business has been tried." In the main, I thoroughly agree with his remarks concerning the "black tent art." Still he is not altogether correct. There is one phase of the black tent business which has, I believe, never been rightly tried out, and I believe it offers very decided inducements for making really good money the year round. So strongly am I convinced of this that I am seriously debating the matter of putting in some money myself, interesting additional capital and again taking to the road next Spring. It will cost fully $5,000 to fit out the show I have in mind, and the show will last two and one-half hours, at 25 and 50 cents admission. The original cost may be as high as $7,000. I have not got it all figured out yet. It will be all moving pictures and illustrated songs.

Comments on the Week's Films.

THE FATAL LOVE (Urban-Eclipse).

The story of this picture is one of the most original and dramatic that we have seen in connection with the moving picture. It is a common occurrence in the sunny lands of Italy, France and Spain for a musical performer to acquire such command over his instrument that foolish and emotional women fling themselves at his feet. In this connection we remember the case of the Princess De Chimay, an American girl, by the way, who sacrificed title, husband, child and position in the world for the love of a Hungarian guitar player. This story reminded us of the instance in real life which we are quoting. A handsome society woman falls in love with a musician, and the latter deserts his wife and child for his admirer, who, however, soon tires of him and sends him adrift. Fortunately his wife is of a forgiving nature, and happiness is restored, for a time at least. His son, it appears, is also a musician and the woman falls in love with him. The boy takes the woman home, and then it is discovered that she is none other than the woman who misled his father. Of course, there is nothing for the unfortunate creature to do but to commit suicide. This story is extremely well acted and it riveted the attention of the audience as it was being shown. We heard comments on the skill of the actors in the piece. Photographically it is up to the very high standard which the Eclipse people have set themselves, and, altogether, "The Fatal Love" is a conspicuous success.

THE PRETTY GIRL OF NICE (Pathe).

The coloring of this picture is in the usual Pathe style and the result is that there is a succession of quite natural looking pictures of French scenery against which a dramatic story of cross purposes in love is told. A young fellow forsakes a poor Nice beauty for riches. The female victim of the ill-starred union gives way to an illicit amour in which she is discovered by her husband. The country girl, never having quite given up hope of recovering her former sweetheart, warns the guilty couple of their probable fate, and when the deceived husband appears the gallant Lothario is found by the girl's side. And so the situation is saved. But the deceived husband is wise to the true position of affairs and so, casting off his wife, he reverts to the arms of the pretty girl of Nice, a re-arrangement of matters which rounds up the story and apparently deals out justice, although it is scarcely good morality. This story in the simplicity of its treatment resembles one already noticed ("The Fatal Love"). It is so clearly and plainly told that the illusion of reality is conveyed to the audience. We may instance the wedding procession as a beautiful part of this film, which has the highest artistic qualities throughout.

THE CITY OF NAPLES (Pathe).

"See Naples and die!" is the common observation often quoted by travelers or would-be travelers to Sunny Italy. The beauty and picturesqueness of this city are accompanied by many features of a less attractive character, and some of them are shown in this film, which illustrates the local industries such as shoe mending, chair mending, basket weaving and twine making. It winds up with the horrors and humor of a macaroni feast. The Neapolitans, if picturesque and industrious, are dirty. In one part of the picture a girl is seen searching for parasites in the hair of a small child. If we remember aright, Charles Dickens, in his "Pictures from Italy," describes this characteristic of female Italians. To non-Latins this is a very disgusting thing to look upon. The Pathe picture will no doubt be appreciated by many Italians in this country. To the ordinary Anglo-Saxon it is interesting by virtue of its picturesqueness, but in other respects, such as the one we have noticed, it is rather repellent

A CASE OF TOMATOES (Essanay).

This is a slight and improbable story, which serves, however, as a vehicle for rough humor and provokes an audience to hearty laughter. A case of tomatoes is dropped from a wagon and two small boys seize possession of the fruit and start to amuse themselves by pelting all sorts of people—tennis players, art connoisseurs, policemen and others are hit by these disagreeable missiles, and much of the fun in the picture consists in watching the facial contortions of those who have been hit. Finally, of course, the small boys pelt policemen, who are thereupon instrumental in arresting them. By way of punishment the faces of the culprits are smeared with tomatoes, after which, no doubt, the boys promise to be good. As we have said, this is a very slight story; in fact, there is no story at all. It is merely a series of funny incidents strung together. The photography of it is quite clever, for about the movements of the tomatoed victims there is a spontaneity which would lead one to suppose that the film was actually exposed at the instant when the faces of the victims were hit. "A Case of Tomatoes" serves to divert moving picture audiences, a line of work in which the Essanay Company are making many successes.

AN ALPINE ECHO (Vitagraph).

This is a picture story which lingers in the memory and which anyone would enjoy seeing over and over again. It is unfortunate that the system of daily change prevents so many people from seeing a notable film that may be highly spoken of by their friends, and such was the case with "An Alpine Echo." It is obvious that a master mind directed this production and that he appreciated the beauty and simplicity of the story and saw and grasped its possibilities. A producer will sometimes mutilate a good story, or more often fail to bring out all there is in it, through incapacity, undue haste or lack of facilities. For some reason the Vitagraph Company have failed to score as they might have in "The Little Father," a film of more recent release. But when so perfect a film as "An Alpine Echo" emanates from any studio as an ordinary release, without any special announcement from the makers, we gather that the work therein is only of their regular standard. And if that standard is high, it is only reasonable to expect to see it maintained throughout. Compared with some other Vitagraph releases, "An Alpine Echo" could have been announced as an "art film." It is distinctly a studio production, and, as such, the scenes presented many difficulties which would have made the film ridiculous if not skillfully handled. Indeed, great credit is due to everyone concerned in the production, which is one of the most convincing, best staged and best acted picture dramas of this epoch of progress in film making. Well done in this case means that it seemed to be most natural and real. As the highest mission of art is to conceal that it is art, the producer of this picture scored in that the details of the staging and the work of the actor are subservient to the pleasure derived in following the story. Exhibitors will do well to include this film in their programmes.

"The Broken Locket" is a Biograph picture that redeems their high standing in the producing field after the slip made in "The Children's Friend. This latter, while a good story and a novel idea, was so far below its predecessors in point of execution that we charitably suppose it was an old production taken from their shelves to complete a reel. But in "The Broken Locket" we are introduced to the finesse of acting and staging which within the year has created a world-wide demand for Biograph subjects. The sad story of a young man's downfall through yielding to temptation, the consequent blighting of the life of a trusting sweetheart, the repentance that came too late, are all presented in a manner so convincing that as a moral lesson "The Broken Locket" ranks with any of the sermons in pictures ever issued by this company, which is the highest praise that can be given. Photographic excellence also prevails throughout.

"Little Sister."—When the Edison studio sent out "Ethel's Luncheon," a delicious bit of comedy written especially for motion picture production by Carolyn Wells, it was remarked in this department that a new mark in comedy had been set. Perhaps it would be extravagant to say that "Little Sister," written by Edward W. Townsend, the famous author of "Chimmie Fadden," makes another record in the silent drama. It is scarcely a drama that Mr. Townsend has prepared. It is a transcript of real life in the great East Side of New York, the crowded tenement district, where thousands are yearly suffocated, mentally, morally and physically. The story is one of those little tales drawn from real life which grip the heart and bring the tears regardless of one's inclination or disposition. Dick, owing solely to his unfortunate environment, is gradually going from bad to worse, with the prison doors yawning to receive him, but "Little Sister" follows him like a guardian angel and is instrumental in saving him from the consequences of a burglary. Mr. St. Clair is so strongly impressed with her pleadings that he gives them both a start, far removed from former temptations.

The story is not great, unless one may accord it that distinction because of its simplicity, but one feels that it is a real story, something that has actually occurred. The various scenes, depicting the discomfort, or misery, inseparable from tenement house life in that congested district, will, or should exert a powerful influence upon those outside of New York who know nothing about such uncomfortable and dangerous environment. This picture should emphasize the benefits of living far removed from the de-

moralizing influence of such a mixture of race, blood and low ideals of life, or none at all. In this direction, at least, if in no other, it should exert a strongly educative influence. Technically the film is good, the various views in the East Side being so real as to appear even more than pictures. The Edison Company is to be congratulated upon producing such an excellent film. It should encourage a greater output of pictures of similar excellent quality.

"Making Honey."—An industrial picture from the Edison studio which starts well and is interesting as far as it goes, but stops too soon. To watch experts handle bees is interesting. Perhaps one might say it is a bit thrilling, when the usual experience of such an operation is considered. But there is a good deal more that could be added that would increase the interest and the educational value of the film. Why not improve this by adding to it reproductions of the methods of extracting, storing and handling honey, showing how it is sold, telling the whole story of the production and distribution of honey. It is not a great industry, yet it increases in importance each year, and if the making of maple sugar is worth a whole reel, or nearly a whole reel, honey is worth as much film space as maple sugar. The suggested additions, made perhaps in the Root apiary, in Ohio, would greatly improve this interesting picture.

"An Amateur William Tell."—A comedy from the Edison works which develops an amusing travesty upon the old story of William Tell. The fun in this particular picture lies in the boyish pranks, rather than in any dramatic features. To see a boy at his sport is always amusing. It brings back more or less vividly the pranks of one's own boyhood days, and to that extent contributes to the amusement of those who see. A small boy running wild with a bow and arrow emulating, or copying, William Tell is a reservoir of potential fun well worth investigating. Technically the film is good, the photography being clear and the tonal values of the picture good.

"Hiram's Bride."—A melodrama from the Kalem studio in which jealousy and the machinations of a designing and ugly woman are responsible for marital difficulties between a bride and groom which are finally settled by the deposing of the schemer and the return of the young wife to her own. The details of the story present many interesting pictures as they are worked out, not the least of which are the satisfying glimpses of farm house, the farmyard, with its sleek cattle and lively fowls. And there is an air of genuine country homeness about it all that attracts irresistibly and compels admiration. The farm house is very inviting, and as the characters in the drama come and go one's heart goes out to the poor little bride, the victim of an evil woman, who for some reason refuses to receive her. And there is a feeling of exultation when Hiram discovers what has been going on and sends the schemer away, taking the bride to her home which is now all hers. The producers of this picture have made a great advance in their photography. In place of the lack of gradation which sometimes has marred the Kalem films, here is a well lighted, correctly exposed and evenly developed film in which the tones and values are correctly rendered, and the picture is satisfying to look at. The film runs evenly and steadily, with no blurs or flashes. So far as the technical quality is concerned, the Kalem people never issued a better film. The piece admits of no purely dramatic work, but virtue is rewarded and evil is punished in a very vigorous way, and this feature makes the melodrama satisfactory.

"The Children's Friend."—A pretty little picture from the Biograph studio which represents a dove or a carrier pigeon as the star actor. The idea of using a carrier pigeon to inform the distracted parents of the whereabouts of some lost children is so unique and unexpected that it attracts and creates a favorable impression. Horses and dogs have appeared to good advantage in motion pictures previously, but never before, so far as the writer knows, has a carrier pigeon appeared, and one must be candid and admit that while the two appearances, one when it leaves the children, and the other when it arrives at the house, are quite successful. The picture is not dramatic, and excepting for the frightened parents and friends no opportunity is given for acting. It is best to give all the credit of an interesting picture to the dove. The tumble into the sand pit affords the pigeon his opportunity, and he makes the most of it, winning his laurels quite as ably as other actors win theirs by performing his part as correctly as he can. He is a success as the children's friend.

"Getting Even."—A Biograph subject which depicts a vigorous spanking bee in which a group of cowboys and the kid figure. But the kid turns the tables on his tormentors by appearing at a mask ball dressed as a belle and succeeds in getting his most troublesome opponent to making love. Upon his unmasking the ardent swain's consternation may be imagined. It can't be described. It is an amusing picture and the fun is based upon harmless jokes. Such acting as is required is in harmony with the subject and will commend itself to the most exacting critic. The film represents fun and such horseplay as men are disposed to show when a group are together.

"The Child's Prayer."—A pathetic picture from Pathe which emphasizes the trusting faith of a child, the faith that would remove mountains. One may agree that these Pathe pictures, full of sentiment of this type, are successful, but few like to think that such unpleasant episodes are common in the life of anyone. Unquestionably men are out of work and their families suffer. Sometimes they may get locked up for some infraction of the law, as the father did in this picture, but whether all have children who pray for them with an abiding and compelling faith that the prayers will be answered is not so certain. One's personal belief will color his views of this picture, and perhaps it is best to leave it there. The simple trustfulness of the child is a beautiful thing to see, and her air of knowing that her petition would be granted when the change for the better came is so assuring and certain that it is good to see. The picture is stronger in suggestion than in action. Perhaps nothing further need be said of it.

"The Amateur Detective."—A comedy from Pathe which may or may not be deemed funny. The humor is rather farfetched and American audiences may, perhaps, be pardoned if they need a diagram to make the fun apparent.

"The Freebooters."—A Selig which smacks very strongly of the Wild West, with its hold-ups, robbery, chase by marshals, the discovery of the booty in a cave, injury of the sheriff and the final capture of the robbers are all worked out with fidelity to detail and in harmony with the subject. The staging, which is done in the open outdoors, is interpretative of the subject and there is a convincing air of sincerity about the action which carries one along irresistibly. Such melo-dramatic pictures always interest, even though they do not always instruct. Where the scenic effects are picturesque and the technical qualities are correct there is very little left to be desired. The photographer should be commended for his faithful rendering of a waterfall. It is beautifully done and makes an attractive addition to the series of picturesque views. The action in these Selig pictures is certain to be pleasing, and even though robbery, long chases and frequently lively gun play are often prominent factors in Selig pictures they do not seem out of place, nor do they create unfavorable impressions. They seem proper and right.

"Her Face Her Fortune."—A Lubin which is intended for a comedy, but one feels that it is scarcely the correct thing to do to make fun of a plain face. While this particular face was made up to appear homely, the inference is plain and those whose faces are not beautiful may have their feelings hurt. This will be true if they are disposed to be sensitive. Couldn't some other subject have been chosen?

"Her Busy Day."—A Gaumont which introduces the old story of the long chase, with variations. This time it is a poor vegetable woman who is constantly moved on by the police until she becomes quarrelsome and has a number of policemen rushing after her. They all land in a canal, and when they emerge, go to the police court.

"The Tricky Dummies."—A Gaumont which introduces some humorous stunts with three figures used for display purposes before a clothing store. A love story is interwoven with the tale, which, ending happily, adds its portion to the pleasantries of the piece. The substitution of the dummies with three living men, each bent on a widely different purpose, develops a decidedly funny complication. The hearty laughter with which it is received testifies to the appreciation of the audience.

"The Fiddle and the Fan."—A species of trick comedy from the Gaumont which represents a cellist as being whirled with his instrument by a ventilating fan. It may be funny, but the writer is unable to discover whatever modicum of fun it may possess.

"The Little Father."—A Vitagraph which tells an interesting story of the misfortune of a poor widow who was wrongfully accused and imprisoned for theft, and the heroic determination of her ten-year-old son to care for his younger sister. Happily proof of her innocence is discovered and she is released to find that her boy has built up a prosperous business. Because of the injustice of the accusation and the boy's brave battle against adverse circumstances he is

materially assisted in still further expansion. The technical quality is good.

"The Wealthy Rival."—A bit of comedy from the Vitagraph studio which puts a certain Englishman in a rather unfavorable and ludicrous light and gives an athletic young American a chance to perform a rescue, which proves to be a fake. It is amusing, but does not appear to arouse the risibilities of the audience to any considerable extent.

"Tom Thumb."—Every child who sees this pictorial adaptation of Perrault's fairy story will first believe implicitly that Tom Thumb was, or is, a real personage, and next he will feel like thanking the Pathes for producing such a faithful and satisfactory rendering of the story. From the time when Tom Thumb's father decides to lose all the numerous fingers and thumbs, or the seven boys in the wood, through the experience in the Ogre's castle, the appropriation of the magic boots and the reward from the fairy, there is a convincing quality about the character which will appeal to the children, and will not be refused by the older ones. The picture is beautifully tinted and the staging is a marvel of faithful reproduction of the story. It is a thoroughly satisfactory reproduction of a favorite fairy story and deserves long and enthusiastic patronage.

"The Paymaster."—Here is a Bison picture released by the New York Motion Picture Company which has all the dash and go of the usual melodrama and holds the attention of the audience from the opening until the close. There is an attempted murder, an attempted robbery, the capture of a band of outlaws, the rescue of a supposed murdered man by an Indian girl and all the furbelows which go with such a subject. The dramatic climaxes are punctuated with rapid fire gun play, in some of which the smoke actually obscures the combatants as it rolls up in clouds from the battlefields, but virtue emerges from the scathing fire uninjured and all is well. It cannot be said that a love story forms any considerable portion of the basis of the picture, unless the Indian girl's devotion to the young officer can be called love, yet that really resolves itself into gratitude which descends into a species of blind devotion because he helped her at one time. But however that may be, the picture is good and thrilling and will please a larger part of any audience because things actually occur in it. The photography is none too good and distinctly weak in some places, but it is true that the action is quite in harmony with the subject and offers little reasonable ground for criticism.

"The Railroad Wreck."—This Phoenix picture was made the headliner by one theater which runs only independent films during the past week. It was a sufficiently attractive title to make one walk in. If a railroad wreck could be successfully reproduced on the screen it might be well worth seeing, though of course there is the objection to mangled humanity and other unpleasant features which would be inseparably connected with a picture of this sort. But those who have weak nerves need not fear looking at this picture. A car or two is wrecked and a couple of bodies are brought out and deposited on the grass in the foreground, while an actress dies on a stretcher, presumably from wounds received when the aforesaid cars tip over. But there is nothing that will cause one's nerves to give way, unless the suggestion of a ditched car acts that way. The actress in dying gives her daughter to a young minister who is about administering consolation to the injured and dying, which exist largely in the imagination of the audience. Here is where the story of the film really begins and it is a love story pure and simple, in which a number of deaf elders and winsome (?) old maids of the church take part and declare that either the girl or the minister must go. They complicate the situation by both going, the girl to save the minister and the minister because he is angry at the unwarranted interference of outside parties. Finally they meet again in a mission which he establishes and she becomes his helpmate for the future. As an advertising proposition this film is quite satisfactory, but as a representation of a railroad wreck it exists principally in the imagination of the producer, though there are two or three smashed up cars and a number of men running about picking up bits of board and throwing them here and there. Photographically the first part of the picture is unsatisfactory, but the latter part, particularly the views about the picturesque church, are good, being clear and with the tonal gradations well maintained.

"Pietro, the Mule Driver."—An Eclair which is laid amid picturesque scenery and is well photographed, but without much interest as a story. A girl runs away and her brother, who is a mule driver, goes after her. He kills the man who enticed her away and hurls him over a cliff. Then he goes home and they all make up, excepting of course the unfortunate dead man. It is not even a love story, but a murder. It should be removed from the service. It teaches no useful lesson and it certainly does not amuse.

"The Unlucky Thief."—Here is a film without a manufacturer's mark which represents a second story man as getting shut up in an ash can and going through all sorts of vicissitudes before he is rescued by the police and taken away. This sort of thing has ceased to be novel.

"The Eccentric Barber."—No mark on this betrayed the maker's name and after one sees it one will agree that the producer can scarcely be blamed for desiring to keep his identity a secret. The attempt to enclose four men in a species of stocks made with a huge board which shuts together like a knife is scarcely funny. It is simply silly. The best feature of this film is its brevity.

"The Good Samaritan."—This picture carries no indication of who its maker may be, but it is a good film, well worked out, well photographed and adequately colored. It is the biblical story of the Good Samaritan and the scenes are reproduced with fidelity to the narrative and with apparent fidelity to the details of the story. The unfortunate individual certainly does fall among thieves and when they finish with him he is in fit condition to go to an inn or a hospital. The acting of the priest and Levite is good, quite in harmony with the description given by the story in the Bible. While the film is not so long as some biblical subjects have been, it is clearly explained by the sub-titles and is well worth including in any programme. It is an independent film and managers who are seeking for good pictures of this class will make no mistake in placing this one on their list.

"Mozart's Last Requiem."—A Gaumont which purports to be a reproduction of the last work of the great composer, a requiem. When asked to compose it he was unwell and the thought that it might be his own funeral requiem weighed so heavily upon his mind that when it is finally completed he falls dead as it is being sung. The pictorial quality of the film is good, perhaps better than some that come from this producer's studio. It tells a beautiful story in a melancholy way and arouses sentiments which would be hard to describe, yet which are none the less influential.

"How to Tame a Mother-in-Law."—A Pathe which seeks to furnish new light on this old and worn out misunderstanding. In this instance the troubled son-in-law has all sorts of difficulty, but finally tries flattery and escapes further molestation at the hand of his disagreeable enemy.

COMING HEADLINER.

THE TOWER OF NESLE.

It takes a French producer to properly produce a French play or historical novel in film form. The other night we saw a moving picture adaptation of one of Dumas novels. The producer was not a Frenchman. He had read Dumas through Anglo-Saxon spectacles. The story on the screen was crude, we might almost say ludicrous. How different is the case when Pathes lay themselves out for one of their films d'art! They bring all the resources of modern stage producing to bear in the work of the piece. The book is always written by a competent hand, familiar with the history of the period treated of. The best class of producing talent available, actors and actresses of world-wide fame, are engaged; the piece is accurately mounted and dressed, and, as we have said before many times, the photography is above reproach. Except in one or two special instances which need not be mentioned, it is seldom in the economics of modern film making that we find all these elements of success combined. What wonder, then, that Pathe pictures are uniformly so good?

"The Tower of Nesle," their latest film d'Art, will, we think, be not the least successful of the series on account of the variety and vigor of action which it contains. We are inclined to compare it with the famous "La Tosca," although perhaps the acting shown is not quite so powerful as was seen in that splendid film. But "The Tower of Nesle" on its merits is entitled to be regarded as a masterly piece of work. Wickedness on the stage, especially wickedness in a beautiful woman, is always attractive and fascinating, if scarcely commendable. Marguerite of Burgundy was a very bad lot, indeed. But she looks so strikingly handsome in her wickedness that we almost felt inclined to forgive her for her many misdeeds. Surprised by her father in dalliance with the parent of her illegitimate children, she persuades Buridan, the lover in question, to assassinate her father in her own presence. Then she gets rid of her illegitimate children by the agency of a servant and throws over Buridan preparatory to becoming Queen. Years pass, and, unknown to the Queen, her own son is one of her

court favorites. Another son and Buridan are invited to the Queen's Tower of Nesle. Many things happen in this tower. Marguerite, the Queen, has innumerable lovers. Then when she is tired of them she just has them flung from the tower and killed below. Of course, one of her sons is killed, and Buridan is subsequently thrown into prison by the Queen, who endeavors to obtain from him the evidence which he holds of her murderous career. Buridan, of course, escapes, just at the time they discover that the Queen has murdered another son and his. And the curtain falls, if we may so explain ourselves, with the revelation to Marguerite of the fact that her assassins have killed the second remaining of her own children. The dead youth is recognized by a cross on his wrist.

This is not an agreeable story, but it is characteristic of French court life of the time of Louis X. It goes without saying that it was magnificently acted, the part of the Queen being played by a very accomplished actress, indeed, while the part of Buridan, the chief male villain, is played with equal strength and conviction. Indeed, the acting could not be improved upon.

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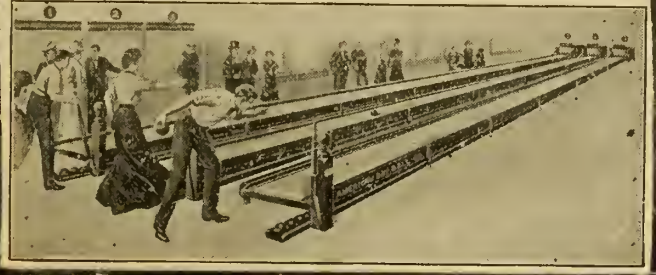

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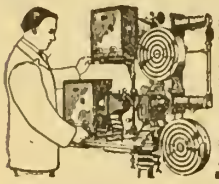

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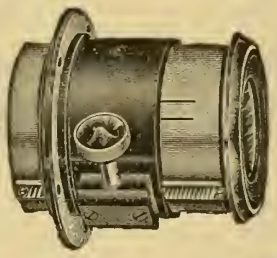

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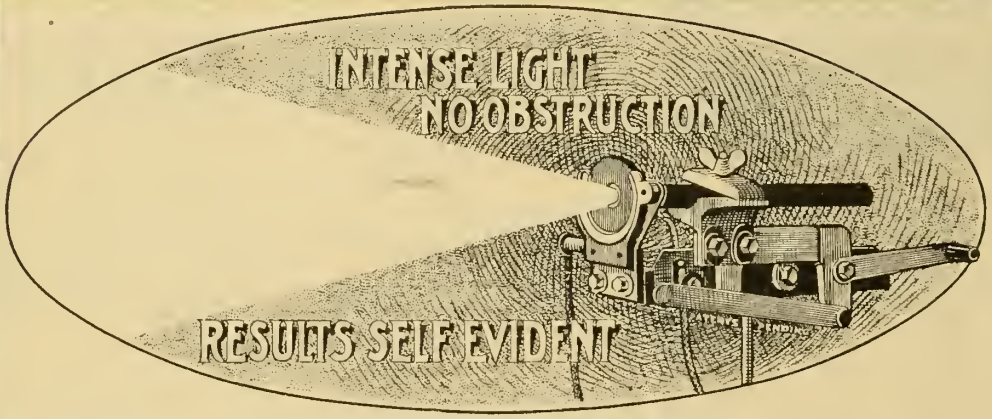

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IN OLD KENTUCKY.—A stirring episode of the Civil War. At the beginning of the Civil War, Kentucky attempted to hold a neutral position between the belligerants, and her sons decided for themselves which side's cause to take up; hence it was that many a Kentucky home was divided. When President Lincoln issued his first call for troops, the Governor of Kentucky said the State would furnish no troops for the purpose of subduing her sister States, and the Legislature approved his attitude. However, as both Federal and Confederate forces occupied the State, active hostilities prevailed, making it the veritable hub of the conflict. The sentiment of the people seemed evenly balanced, and when old Mr. Wilkinson entered with the newspaper heralding the proclamation, "War Is Declared," George, his youngest son, took up the Union flag, declaring his intention to fight under its stripes, calling to his brother Robert to do likewise. But Bob's heart is with the Confederates, and he declines to listen to his brother's reasoning and so goes to enlist in the Southern army. The old Kentucky home is divided—it is brother against brother. Later, Robert is selected as the bearer of sealed orders, and as he will probably have to pass the Union lines, he is attired in Union uniform. Starting on his perilous journey, he is soon dangerously near the Union outposts, where George is seen posting sentries. Robert is discovered while climbing up the side of the mountain, and fired on by George, who is ignoraut of his identity. Fleeing for safety, he is followed and apprehended by the Union forces, when, for the first time, Robert and George meet. But the soldier knows no kindred, and George secures Rob's papers and places him under guard to be shot. While fording a stream, Robert by strategy manages to bolt, and outdistancing his pursuers, rushes into his old home for shelter. Here he is treated by his father as a fugitive and would have been turned out, but a mother's love knows not the laws of war and shields him. Rushing him upstairs to her room, she bids him get into her bed, while she lies alongside, armed with a pistol. George enters, and searching the house, comes to his mother's room. He at once discerns where Robert is, and would have dragged him from his hiding, but his mother, with the pistol at her head, threatens to fire if he advances one step. In the face of this, George falters in his duty and leaves. Robert, later, escapes. Finally, the war over, George returns home 'neath triumphant banners, promoted in rank, and with the whole village assembled to greet him. The old home is the scene of great rejoicing. But what a contrast is seen on the outside. There we see Robert, ragged and homeless for the "Lost Cause," staggering up to the house. Reaching the portals, he gets a glimpse of the festive scene on the inside, and sorrowfully starts away, but old Uncle Jasper sees him and drags him in. Here is shown the most impressive scene ever depicted in moving pictures. The mother folds her lost boy to her heart, and George, with the Union flag thrown over his arm, stretches forth his hand to his brother, who, with the old, tattered colors of the Confederacy held affectionately to his breast, receives the warm grasp, typifying the motto of Kentucky, "United we stand, divided we fall." Length, 983 feet.

A FAIR EXCHANGE.—Free adaptation of George Eliot's "Silas Marner." After all, God's most precious gift is the little child. Our darkest moments are brightened by the child's advent. Their presence dissipates all sorrow and sheds sunshine where clouds shaded, for the mantle of darkness that shadowed the world in the beginning was dispelled by the Child of Bethlehem. Such was the experience of old Silas Marner, to whom, when the world seemed the darkest, the little angel appeared. This Biograph adaptation makes Master Marner a cobbler instead of a linen weaver, but this change does not weaken, nor make less romantic, the story. Silas is first seen in the act of ministering to his dying friend, and while engaged in this act of mercy, William Dane enters stealthily and steals the dying man's money, leaving Marner's handkerchief alongside the dresser so as to throw the blame on him. The money is discovered missing, and, of course, circumstantial evidence points conclusively to Marner, who protests innocence, and is given a chance of vindicating himself through that old superstitious practice of visiting the church and in presence of the elders in the vestry kneels and prays and draws lots. Fate is against him, and he draws the black card which declares him guilty. This is final, and his friends shun him as they would a leper. He makes good the stolen money out of his own hard-earned savings, and leaves his native village for another section of the country. Here he pursues his vocation of shoemaking. His trouble has made him a misanthrope and miser, niggardly hoarding the gains of his toil, guarding it with a jealousy induced by despicable money lust. A confirmed recluse, he spurns the advances of all; beggars are driven away empty-handed, with vituperation; in fact, the strain of charity hitherto dominant in his nature is effaced. His one thought is his golden coins; his only pleasure is the musical clink as they fall from his hands in counting them, afterwards hiding them in the wall by removing a stone and placing them behind it. One day this is observed by a couple of thieves who peer through his window. Awaiting an opportunity, they enter during his absence and seize the money, making off with it. When Silas re-enters he sets about indulging in his only diversion—but what a revelation! The money is gone. Like a maniac he dashes out in search of the thieves, but without success, returning and dropping on his workbench in utter despair. Meanwhile, a poor, deserted mother of the parish, with her little child, wanders from her home in quest of her perfidious husband, only to die on the road. The child, alone, continues on the way, and entering Marner's hovel, sinks exhausted on the hearthstone. Silas arouses from his lethargy and is amazed to find the little baby, which toddles to his arms. What a change comes over him! Folding the little one to his breast, he exclaims, "This shall be my recompense." Indeed a fair exchange. That moment his flinty heart softens and he becomes benevolence personified. Length, 995 feet.

EDISON MANUFACTURING CO.

THE ORDEAL.—Dramatized from Victor Hugo's "Les Miserables." This film deals with the second chapter in the reformed life of Victor Hugo's hero, Jean Valjean, whom we first met in "The Price of a Soul."

It deals with the arrival of the convict, Valjean, at the factory which in later years he comes to own. After the prologue where this is shown the action proceeds after an interval of twenty years, showing the unfortunate Fantine and her child, Cosette, their arrival at the inn of the Thenardiers and her leaving Cosette in their keeping. Next comes her application for work in the factory which is now owned by the Mayor, the man whom we know as Jean Valjean, the convict. Of course his past record is unknown in the town where he has risen from the humble position of a workman to that of chief magistrate.

We see Fantine discharged later from the mill for some petty offense and, receiving a letter from the custodians of her child demanding money for a doctor for the little one, driven by desperation into the street. We see her attacking a citizen, who mistreats her, and then, in the Police Station, brought face to face with the Mayor. Believing that he is responsible for her discharge from the mill and her subsequent downfall, she thinks that he jests when he bids the officers release her, and, flying into a rage, she insults him. But his great heart is proof against such treatment and he makes her understand that she has misjudged him, and that henceforth she will be cared for.

Here another interesting figure enters the story—that of Javert, the inexorable Inspector of Police. He has a suspicion that the Mayor much resembles a certain convict, Jean Valjean, whom he saw in former years. Inquiry confirming the belief, he sends a letter of denunciation to the State authorities; but the arrest of a peasant for stealing apples and the testimony of three galley-slaves to the fact that he is Jean Valjean, lead Javert to apologize to the Mayor and acknowledge that the real Jean Valjean has been found.

Then follows the terrible struggle which Jean Valjean has with himself. Shall he let an innocent man suffer for his old convict record or shall he announce his own identity and thus sacrifice all his years of happiness and all of his present power and position? His promise to Fantine to bring her child to her makes his decision all the harder, but, remembering the good bishop who had taught him the better way and had bought his soul for good, he makes the sacrifice. In a powerfully dramatic scene he appears in the court room just as sentence is about to be pronounced on the other man, announces his own identity, and later, at the bedside of Fantine, submits to arrest at the hands of the relentless Javert.

A KNIGHT FOR A NIGHT.—The opening scene of the story discloses our "Knight," in company with a party of convivial spirits, worshipping at the Shrine of Bacchus.

At the close of the drinking bout, in which he displayed his superior capacity by putting his companions one after another under the table, we see him on his way home, considerably befuddled and a bit unsteady in his gait, but mellow and happy of mood.

Through the deserted streets of Edinburgh town he leisurely steers his uncertain course, scandalizing the watch by his boisterous good humor, and finally turns into a deserted coachyard.

There, seated upon the steps of a dilapidated old stage coach that is fast approaching the last stages of decay, he begins to moralize on the departed glories of its bygone days, and the effects of the night's potions beginning to work upon him, he falls asleep.

As the clock is striking two he finds to his astonishment that he is surrounded by quaintly dressed people, and that the decayed relic of other generations has been supplanted by a handsome new coach and a spanking pair of horses.

He sees a fair maiden struggling in the toils of two desperate villains who are forcing her into the coach, and, true "Knight" that he is, he resolves to champion her cause.

Forcing his way into the coach with her and her captors and foiling their attempts to dispose of him with their swords, he remains at her side until the coach pulls up before an old deserted house.

Following the party inside, he attacks and, after a brief but furious struggle, disarms the villains, and with the maiden's assistance pins them to the wall like jumping-jacks.

With the maiden safely inside the coach again, he mounts the driver's seat and lashes the horses into a furious gallop to escape from the villains' friends who are pursuing on horses.

Mile after mile, o'er hill and down dale, the pursuit continues, our brave "Knight" finally landing the lady in the coachyard safe from her pursuers.

She is on the point of rewarding with a kiss his chivalry and devotion, when he wakes up to find himself struggling half way in and half way out of the old coach!

TRUE LOVE NEVER RUNS SMOOTHLY.—A modern swain of the dapper variety invites a pink and white miss of sweet sixteen to an afternoon carriage drive. Love beams from every glance of their eyes as they drive along in the shade of the trees that overspread a pretty country lane. Lost in fond contemplation of each other, they are soon oblivious to their surroundings and allow the horse to become complete master of his own inclinations, the buggy zig-zagging along the road as his fancy is caught by a particularly tempting tuft of grass on either side.

A mischievous country lad who as yet had to feel the thrill that lurks in a maiden's eyes, seeing the opportunity to interrupt the spooning and extract some fun from the situation, cuts the traces just as the horse stops on the brow of the hill that surrounds the road. Backward goes the buggy down the road, slowly at first, but gaining momentum with every turn of the wheels, the love-sick couple locked in each other's arms still absorbed in their own affairs.

Here follow a number of screamingly funny mishaps. The buggy, horseless but not loverless, dashes over hill and down dale, clean through a peddler's wagon and its stock of tin pans, striking a clothes line which it carries with it in its flight. Faster and still faster it goes, clearing everything from its course, until it reaches the edge of a lake, where it rudely awakens a lone fisherman by utilizing his boat as a ferry and dumping him into the water.

Out into the lake it glides, Cupid still holding undisputed sway; and it is altogether probable that love's young dream would not yet be o'er did not a treacherous rock interrupt the course of the odd-looking craft and prove the efficacy of cold water as a first aid to the unconscious.

LOVE AND WAR.—An incident of the Battle of Waterloo. The story pictured is one of the many that might be told by the guests assembled at the great military ball in Brussels on the eve of that terrible struggle between Napoleon's forces and the allied armies on the memorable field of Waterloo. A beautiful young girl and her soldier-lover are shown as they are about to start for the ball. Happy in their mutual love, they are looking into the future with serene confidence, little dreaming of what the morrow is to bring forth. Next comes the ballroom scene, with its throng of merry dancers, the splendid uniforms of the men in pleasing contrast with the beautiful costumes of the ladies—an animated, happy crowd whose only thought is of the evening's pleasure.

There is a sudden buzz of excitement—a messenger has entered and is quietly summoning Wellington's aides from among the guests—the dancing ceases—enquiring looks give way to anxious, terrified expressions as the officers hastily take their leave, and the full portent of the interruption dawns upon the assemblage—the ball is ended.

Throughout this scene our interest and sympathy are claimed by the two lovers who are experiencing the shock of their first parting, and to whom the fateful booming of the cannon means a last and awful separation. The scene that follows is dramatic in the extreme and will not soon be forgotten. The young girl stands at a window gazing in the direction of the scene of conflict. Close to her bosom she clasps the roses her soldier lover had brought her and she had worn at the ball of the previous night. Just over her shoulder hands a large painting. While she smiles in contemplation of her lover's speedy and safe return the picture in the frame slowly changes, and we see what has actually occurred.

Before our eyes is stretched the desolate battlefield of Waterloo after the strife is ended, and in the foreground, among the groups of wounded and dying, lies the figure of her dead lover.

ESSANAY MFG. CO.

GRATITUDE.—The scene is the prettily appointed boudoir of Mrs. Ralph Farson. A large French window swings outward on a verandah and commands a view of the Farson lawn in front of the house. The time is 11 o'clock at night.

Mrs. Farson is seated in a comfortable chair, nodding over a novel. She rises, turns to the clock and notes the time. She appears worried and drops, sighing, on the couch, waiting for her husband's return.

Farson is enjoying himself at the club, to the neglect of his wife. His evenings with her grow fewer and further between, leading to certain estrangement between them. The curse of drink also takes possession of him, and it is seldom he returns to his home, after his evenings at the club, in a sober condition.

Mrs. Farson drops back on the couch and goes to sleep. A moment later a black form moves across the porch to the window and peers stealthily in. The window opens, slowly, cautiously, and the thief steps into the room. He does not see the

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sleeping woman, but moves across the room to the door into the hallway and listens intently. Then he slips quietly across the room to Mrs. Farson's dressing table and with his jimmy pries open the drawer. Mrs. Farson stirs in her sleep and the thief observes her. Bending close over her, he listens to her breathing, then turns down the light and tiptoes back to the dressing table.

The thief is a man, tall, straight and handsome, even in his shabby garments and stubble beard. He moves with grace and his eyes flash intelligence, so that we cease to look upon him as a thief, but as a man. There is no fumbling; he works with the adeptness of a craftsman who knows his work thoroughly.

In another part of the house a door slams and a heavy step is heard in the hallway. The thief hears, springs to his feet and darts for the hall door. He draws back and runs to the window. A hansom is drawn up at the curb in front of the house and a policeman is chatting with the cabby. There is no escape from the room. The window, draped with heavy damask curtains, offers a hiding place. He draws the curtains to as Ralph Farson opens the door and steps into the room.)

As usual, he is intoxicated. He shakes his wife from her slumbers and she rises a little frightened. Having lost heavily at bridge, Farson is angry at everything and everybody. He begins by abusing his wife. She endeavors to stay his hand when he reaches for the decanter of whiskey, and in a rage he turns on her.

The thief springs into the room, pulls the drunken husband away from his wife and with a stiff blow sends him crashing to the floor. This sobers Farson and he rises from the floor stunned and bewildered.

A moment later the thief, taken unawares, looks down in the barrel of a revolver in Farson's hand. Farson telephones for the police, and two patrolmen arrive a moment later. Farson points out his victim, but the wife intercedes for the thief and bids the officers go. They leave, and the little woman stretches out her hand to the thief.

Farson, crushed and repentant, is reformed and grasps the hand of the thief as he would a brother's. The thief returns the jewelry, and after clasping the hands of the man and wife together, quickly steals out through the window, leaving the happy husband and wife together. Length, 950 feet.

GAUMONT.

(George Kleine.)

SAVED FROM THE QUICKSANDS.—A poor image maker, traveling in Cornwall, is seen wending his way across the beach toward St. Michael's Mountain, of which the imposing outline is seen in the distance.

It is the end of day, and the tide is rapidly rising. For fear of the tide he hurries his journey toward the Abbey, only to find himself in greater danger from the quicksands. After a determined struggle he extricates himself, only to find he is now entirely surrounded by the waves. However, he finds a brief respite from his danger by seeking refuge upon a high rock. As the water is still rising, the monks at the Abbey observe his dangerous plight and soon reach him with one of their boats. They carry him to the monastery, where he is carefully cared for by them.

When he has recovered from his exposure and the effects of his journey he entertains by singing. His voice is of wonderful sweetness and affects them greatly. However, his little concert is interrupted by an attack of coughing, which on examination proves to be a forerunner of death.

In thanks for the care and friendship the monks have given him, he begins a picture for their abbey. He works diligently in order to finish the work before he is called away. Often his work is interrupted by spells of weakness, but he applies himself more closely and accompanies his work with prayers for strength.

As he is asleep before his easel an answer to his entreaty comes in the shape of an angel, who finishes the picture for him.

Content with his work, the wayfarer presents it to his friends of the abbey and expires. Length, 600 feet.

TAKING IN A REEF.—A workman, in adjusting his long woolen belt, has great difficulty in getting it tight enough. His neighbors and family both fail to give the desired aid.

Disgusted, he leaves the house to find a means of drawing the belt tight enough to please him. He ties it to a scaffold on which men are at work and brings them to the ground. A tree is uprooted by his efforts. A huge delivery wagon with large horses is pulled backward in his frantic trials at making his belt tight. All of the many objects to which he fastens one end of the belt in order to draw it closely about him are moved from their foundations, until he attaches it to the windless of a dray. On this occasion he is drawn up to the wheel and carried away. Length, 380 feet.

THE LEGEND OF THE LIGHTHOUSE.—The first scene represents the beach of the Gulf of Death in the early morning after a fearful tempest, which has wrecked a vessel and thrown the cargo and many bodies upon the sands. Moving about among them is shown a ghoul in the person of an old woman, who searches the pockets of the dead, strips the rings from their fingers and the jewelry from their clothing. This booty she carefully conceals in her dress and makes her way up the steep cliffs to her home, an artistic little place in the midst of a beautiful garden. Once within the little building she spreads her ill-gotten gains upon the table, while she secures from her closet a bag of similar wealth which she has obtained from other wrecks.

While she is gloating over the jewels, her son, a sturdy and clean-cut young fisherman, enters the room. At first he does not quite understand this suddenly acquired treasure, but after a moment's consideration he knows from whence it came.

He remonstrates with his mother, telling her that if she persists in her horrible way of gaining gold the fates will punish her.

In the next scene we are shown the streets of the village while the town crier reads this edict from the royal palace: "By order of the King, a signal light will be placed on a cross at the Cape of Death and trusted to the inhabitants' care. They must watch the light and never let it go out."

Again, a few days later, we are taken to the home of the miserly old lady as she bids her son farewell when he starts upon a fishing trip. In strange contrast to her depraved love of gold is her great love of her boy, for she exhibits all the tenderness of more womanly mothers.

Next, on the evening of the same day, we are taken to the Cape of Death, which juts out into the stormy sea, a dreary and beautiful view. The farthermost and highest point is surmounted by a huge wooden cross on which a primitive lamp is swung to mark by its light the dangerous portion of the rocky coast.

A storm is arising; as the clouds lower, darkening the waters and the cliffs, the old woman is seen making her way against the heavy gale, out along the cliffs to the light. Here she waits for a time in hopes that some of the passing boats will be wrecked and the waves will bring ashore more wreckage from which she can add to the store of somber belongings. But the light does its work faithfully. The ships pass in safety.

Soon the demon of greed so gains control of her mind that with her staff she shatters the lamp, and makes her way from the scene to await the certain spoils which the water will bring to the shore by the morning.

Then comes the morning, and we find the wrecker searching along the beach, following her old habit of robbing the bodies. Now, as if in direct answer to her son's warning, comes retribution to her awful wickedness, for among the salvage on the shore she finds the body of her only real treasure, her boy.

She calls the people of the village, who carry the young man to the cottage, where the mother is overcome with pain and remorse. She is so impressed with the great evil that she hastens with a lantern to the old location of the light, where her body disappears and she is transformed into a lighthouse, where until this day she may be seen. Length, 770 feet.

DROPPED FROM THE CLOUDS.—A knight in love with a lady fair comes bedecked in beautiful raiment to sing beneath her window, hoping thereby to gain great favor.

The gay Lothario is surprised at his serenade by the woman's husband, who calls him away to a secluded part of the grounds for combat.

The clandestine lover is wounded and immediately disappears.

Mysteriously a group of dandies appear upon the scene. They surround the angered husband and maltreat him.

Then, without warning, they are transformed into charming dancers, who place him in a beautiful car which carries him up into space and through numberless interesting adventures.

After these many experiences, fraught with wonder, he is thrown from the air boat and falls many feet, alighting before his wife's window, where a happy reunion is enjoyed. Length, 240 feet.

ON THE CREST OF THE WAVES.—The play opens in a picturesque Danish seacoast town, the scene depicting typical village life among the fishing population of Denmark. Both the hours of pleasure and of work are shown with great clearness.

One of the villagers, a seaman, is home for a few days from his usual occupation aboard a fishing boat. While strolling about among the shops he is suited with the appearance of a cap in one of the windows and buys it for his little son. The boy is greatly pleased with it.

In the evening, while enjoying the company of their friends at the village cafe, the fisherman gets orders to prepare for a trip to Iceland. He writes the date of his departure in the boy's new cap, as well as the youngster's name.

Then we are shown the departure of the father.

As the time draws near for the fisherman's return his wife and his son daily visit the pier to get news of the incoming boat. On one of these occasions the cap is blown into the ocean and is carried out by the waves.

Later, as the father is returning, he perceives the child's cap floating on the waves. He catches it as the boat passes and recognizes it as that of his boy. He is naturally greatly worried for fear the child has been drowned. His distress is increased by the fact that on his arrival home he is not met by his wife and when he goes to his own house he finds it closed and the doors locked. In despair he makes his way to the public square of the town, where he throws himself before the huge crucifix. Happily, as he prays, his beloved boy passes that way. From him the father learns that the mother is at the church with a new little brother that has arrived during his trip. Length, 554 feet.

ALL FOR A NICKEL.—After alighting from an automobile in front of a cafe, a millionaire, while paying the driver, drops a nickel to the pavement.

He searches very carefully for it, but is unable to find it. Because some bystanders laugh at his search he insists he will find it.

Sieves are brought and the sand is sifted. Nothing is found. Thinking it may have fallen into the sewer, he insists on all making a search there with him. He serves refreshments to the entire crowd, and as they sit about in front of the cafe a policeman notices the lost nickel attached by chance to the sole of the rich man's shoe.

Content, the millionaire pays his helpers and rewards the finder.—Length, 404 feet.

KALEM MFG. CO.

THE WINNING BOAT.—The scenes are all laid in and about a little New England coast town. From its earliest settlement the one industry of the village has been shipbuilding. During the days of sailing vessels its yards offered a busy sight. Here was a big merchant ship just sliding down into the water and destined to carry its shrewd Yankee master into many strange tropical ports. Over there the workmen were busy on the keel of a whaler, whose massive timbers will one day battle with the polar ice in some distant Northern sea. With the advent of steam the little town lost its air of industry until the settlement in the vicinity of many wealthy families attracted by its glorious climate gave boat building a new lease of life in the making of pleasure yachts and speedy power boats.

Scene I. **Playmates.**—Down on a little slip of deserted beach near the village where the shallow water rushes in and out amongst the mossy rocks, three inseparable companions, Jack, Ben and Gracie, are playing. Jack and Ben are sailing their little boats while Gracie watches them. A race is on. Gracie is clapping her small hands in excitement. Soon Jack's boat proves the winner and taking it from the water he gallantly presents it to Gracie. She accepts the gift and rewards the donor with a kiss. At this Ben's small face darkens with anger. Picking up his boat he shakes his fist at the loving couple and stalks majestically away. With arms about each other, Jack and Gracie watch him disappear, their eyes sparkling with mischief.

Scene II. **Twenty Years Later—Rivals.**

Scene III. **Jack Wins Grace.**

Scene IV. **Jack Determines to Try For a Motor Boat Prize.**

Scene V. **Jack's Boat is Finished.**

Scene VI. **Grace Discovers Dynamite Cartridge Placed by Jack's Rival.**

Scene VII. **Race Day—Jack a Prisoner.**—It is the day of the race. Jack and his assistant have gone over his boat for the last time. She is as fit for the race as human care can make her. Jack hands the flag with his race number to the boy and telling him he will meet him up the course starts back to land to find Grace and bring her to the race. Reaching the shore he pulls his boat up and taking his coat starts through the shipyard. Meanwhile Ben has watched his approach. The plan to dynamite Jack's boat having failed, Ben is desperate in his determination that Jack shall not win the race. He crouches down behind the small hoist shed and just as Jack passes him he leaps out and knocks him senseless with a boat pin. Dragging Jack inside the shed he locks the door securely.

Scene VIII. **Grace Takes Jack's Place.**—The race is starting. Grace is desperate. Must all Jack's hopes and his months of labor be lost? No. She will race Jack's boat herself. Jack has taught her how to run it. She tells the committee. They are delighted at her bravery and the crowd cheer her. Two of the race committee escort her to Jack's boat and see her safely headed for the starting point.

Scene IX. **Jack Escapes.**—Back in the little shed in the shipyard Jack has come to his senses. His head is throbbing with pain from Ben's savage blow. In vain he has hammered against the locked door and called for help. At the end of the shed is a small door and Jack has with his small pocket knife by infinite patience cut out the nails that held it shut. Now he forces it open a few inches. Next he pushes away the heavy beams that prevent it from opening wide. Finally he crawls out and staggering to his feet starts for the race course.

Scene X. **Grace Has Saved the Race for Jack.**

Scene XI. **The Girl Gets the Prize and Jack Gets the Girl.**—Back at the club grounds Grace's victory is a popular one. Unable to keep away Ben has crept up to the front and in sullen rage sees Jack's boat win in spite of his brutal attack on Jack. Grace returns accompanied by two of the race committee. Suddenly through the crowd that surrounds her pushes Jack. In a few hurried words he tells of the attack and catching sight of Ben points him out as his assailant. Ben is ordered from the club grounds. Now the committeeman writes a check for the prize and hands it to Grace. She turns to give it to Jack, but instead of taking it Jack folds her in his arms while the crowd offers cheer after cheer for the winning boat, the girl that won the prize, and the man that won the girl.

LUBIN MFG. CO.

WHEN WOMAN HATES.—Gertie and Ralph are engaged. Juanita, Gertie's friend, is in love with her intended and openly states so. When she cannot prevent the wedding she uses one of her admirers as a tool to destroy the happiness of her

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S and A
FILM ISSUE

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September 20th

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September 22nd

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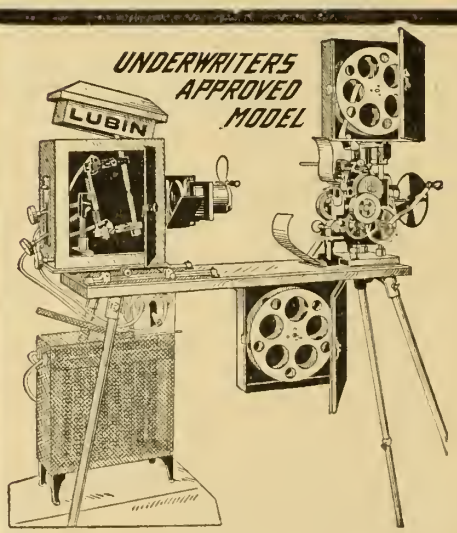

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Released Monday September 20th

When Woman Hates

The plot is based upon two girls loving the same man. Not being able to gain his love, the girl tries to destroy the happiness of her fortunate rival. She succeeds for a time, but truth wins out at last. LENGTH, 750 FEET.

Released Thursday, September 23rd

The Conquering Hero

The race has been won. The hero is invited for a great reception to be given in his honor. He is held up by a tramp, who in his place is honored, but the pleasure is of short duration. LENGTH, 730 FEET.

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former friend. She sends him a note to meet her at 11 o'clock at night in her room. She, however, gives the address of the young married couple in place of hers.

When Ralph accidentally enters and sees the stranger in his wife's room he knocks him down. He does not believe the assurance of his wife that the meeting was incidental. He drives her from home while the intruder is taken away. The knock has robbed him of his senses. Not being a dangerous lunatic he is allowed to go his own way.

Ralph's young wife worked for some time to make a living, but now on account of sickness she is on the verge of starvation. When the unfortunate victim once met Ralph's wife he was taken aback but is unable to connect her with his own life. But when he meets his former sweetheart he regains his senses. He attacks her on the street and only by the interference of the police she is saved from harm. In full power of his senses he explains to Ralph the true circumstances. Ralph at once begins a search for his wife's whereabouts. It is a strange incident that she is found in front of his house broken down from hunger. She is taken into the house, there recognized by Ralph and taken back never to leave again. Length, 750 feet.

THE CONQUERING HERO.—The boat races are over. Franklin is the hero of the day. He won the gold medal, which is presented to him by the judges. He is cheered all around and hero worshipping is soon at its height. Hardly has the fact been known and the hero has arrived at home when he receives an invitation from the "Athletic Club" of a little town, "asking the honor of his presence at their anniversary."

He accepts and is soon on his way to receive more honors. His automobile breaks down and he is compelled to walk six miles. On his way he is held up by a tramp, relieved of his clothes and incidentally of the gold medal and compelled to don the tramp's suit. A lonely horseback rider does not fare any better. He, too, is held up by the tramp's companion and relieved of his outer garments.

The two tramps are greatly surprised when reaching the town to be received with such honors. The hero in disguise makes love to the chairman's daughter. A banquet is given in his Honor, and while the second tramp acts as his valet, everything progresses smoothly.

When, however, the chairman, who is also the county judge, is called to his office to attend to two tramps who have just been arrested, the trouble begins. The two tramps are none others but the two gentlemen just held up. When the "pseudo-hero" enters the judge's office, his bride on his arm, the two prisoners recognize him as the tramp who held them up, and at once a chase begins after the fleeing hero. After many obstacles they are caught and put in prison. Length, 730 feet.

A FISH STORY.—Jack is going fishing notwithstanding the objections of his wife. Two friends decide to follow him. Jack throws out his line but whenever he catches a fish the friends exchange the same for an old shoe or other articles of equal value. At last he fishes a note out of the sea telling him, "there is only one sucker there today and that is the one fishing." Jack is furious and cannot see the joke. On the way home he buys fishes and shows them to his wife as the wonderful catch he made. The friends, however, work another joke on Jack. They throw a note through the window reading as follows: "Jack, old boy, come back and we will bite. Forgive our rudeness. Miss Fish."

The dark clouds on Jack's matrimonial sky caused by the jealousy of his wife are easily dispersed after explanations are made and the laughing friends are seen through the window. Length, 510 feet.

OLD LOVE LETTERS.—While the young wife is looking for something in her trunk she spies some old love letters which she reads over again. Just then the door bell rings and her lady friend calls. Hubby, who forgot something, returns. Going to the bedroom he finds the letters and is horrified to read letters containing dates with his wife. Furious, he denounces her, runs out of the house and straight away to his old time friends. He does not give them a chance to explain. In his jealousy he tries to lay hands on them but is roughly handled himself. When at last he returns and accuses his wife of perfidy, showing the letters as evidence, she bursts out laughing, pointing to the dates which are more than four years old. Hubby is cured of his jealousy, but the old love letters are burned so as not to make any more mischief. Length, 400 feet.

PATHE FRERES.

SUITORS' COMPETITION.—This wholesome comedy, which abounds in many original and amusing scenes, shows how a pretty and charming heiress puts her numerous admirers to a test, that she might be able to decide upon the one most fitted to become her husband, judging him from a physical, courageous and gallant point of view. In the first picture the young woman enters the room with her attentive father, and as the latter presents the young men who are desirous to marry her, the maiden carefully scrutinizes each one, picking out the few whom she thinks most fitted to enter the trying competition which will decide the fate of the victorious.

The first test is a foot race in which the young men participate, and as the signal to start is given, one fellow, the smallest of the lot, is late in getting away, but after a little encouragement he manages to tag on behind, but has little hope of winning the contest. The stoutest fellow of the lot is the victorious one. In the next contest, which is heavy-weight lifting, the same fellow wins with ease, and finally in the boxing contest he proves himself the most worthy one by knocking all the rest down as soon as they appear before him. Finally it is decided that the big fellow is the lucky one, and as he steps forward to receive his prize, in the person of the happy heiress, a fire breaks out in the house. The maiden calls for a volunteer to rescue her little dog, which is in the burning place, and at this request all the contestants lose their courage and will not dare enter the building. The little man who has been so unfortunate in every game, dashes into the place and comes out with the dog safely in his arms. The happy girl is so elated over the affair that she turns from her victorious suitor, who has shown himself to be a coward in the face of danger, and taking the young hero in her fond embrace, she promises to become his wife. Length, 518 feet.

CAUGHT IN HIS OWN TRAP.—This is a good comedy with a subject capable of imparting a little lesson to the egotist, who judges others by himself, and whose assumed righteous indignation wilts like a leaf without water when the trap which he sets for another catches himself and shows up his small character in its true aspect.

The man in question has a very pretty daughter, and his private secretary, who is a clever youth, is madly in love with the charming maiden. The young couple, although being warned many times that they must cease their attentions to one another, never miss the opportunity to have a little chat, and incidentally steal a few kisses when the harsh old man is not about. They have many narrow escapes in their love-making, but always manage to cover their tracks by being very busy with other matters when the old fellow puts in his appearance. The latter is contemplating an extended trip, but before leaving, he decides upon a scheme whereby he will be able to learn if there are any love scenes going on during his absence. He takes a camera, and after placing it on a shelf, conceals the bulb, which is attached to a long tube, in the folds on the couch. Everything is nicely prepared when the servant girl comes into the room, and forgetting all about the trap, the amorous old fellow embraces the girl, and the pair seat themselves on the dangerous spot, with the result that their picture is taken in a very loving attitude. Before the man has time to remove the negative, his daughter comes in, and discovering the camera, takes out the picture, which gives her the benefit of a good laugh at the expense of her enraged father. Length, 374 feet.

THE TOWER OF NESLE.—This historical drama is adapted from Alexander Dumas' famous novel of the same title, and the events which form the thread of the story take place during the latter part of the reign of Phillippe Le Bel, and the first part of the reign of his eldest son, Louis X., Kings of France. The different characters are portrayed by the following Parisian artists, whose names have become familiar through their clever delineations in some of our previous art films: M. Henri Krauss, of the Sarah Bernhardt Theater, as "Buridan"; M. Alexandre, of the Comedie Francaise, as "Gaultier d'Aulnay," and Mme. Andree Hegard, of the Antoine Theater, as "Marguerite of Burgundy, afterwards the Queen."

The first wife of Louis X. was Marguerite, the eldest of the three beautiful daughters of the Duke of Burgundy. Previous to her marriage to the King, illegitimate twin children were born to her, and in order to remove her father, who insists upon her entering a convent, Marguerite persuades Buridan, a page in the Duke's service and the father of the children, to assassinate the Duke in his sleep. After the first crime the heartless woman gives orders to her servant, Landry, to take the children away and kill them, in order that no suspicion as to the death of her father shall fall upon her. She also writes to Buridan, informing him of what she has done, and beseeching him to leave the country that she might never see him again, as she is about to marry the King, and become Queen of France.

The servant, Landry, less inhuman than the mother, takes the children from the palace and leaves them on the steps of the Cathedral of Notre Dame, but not until he has marked a cross in each of their wrists does he abandon the little outcasts. The children are rescued, however, and grow up to be two fine young noblemen, known by the names of Philippe and Gaultier d'Aulnay.

Buridan returns to Paris some years after and by chance meets his son Philippe in the tavern of Orisini, but fails to recognize the young man. The latter has come to seek his brother, Gaultier, a constant attendant at the court, and a favorite with the Queen. Both Philippe and Buridan are recipients of notes from a masked lady, requesting them to come to the tower of Nesle that night. Eager for adventure, the two men keep the appointment, in spite of the warning of Gaultier, who tells them of the bodies of strangers so often found in the Seine below the tower. That night Philippe is killed like so many others, but the servant, Landry, recognizing Buridan, allows him to escape by jumping from a window into the river beneath, where he swims to the opposite shore in safety.

The next day, disguised as a conjurer, Buridan obtains access to the Queen's palace, and in the presence of the latter he informs Gaultier of his brother's death. Gaultier demands justice of the Queen, who, in her usual cruel demeanor, designates Buridan as the assassin and has him thrown into prison, but not before she becomes aware of his identity. Realizing that her former lover holds it in his power to ruin her reputation, Marguerite feels impelled to visit him in his cell, where she begs him to return her letters. The imprisoned man agrees to the bargain upon condition that she will release him from prison, otherwise he threatens an exposure of her many crimes. The Queen is forced to obey, but determined to entrap Buridan if possible, she arranges a meeting with him in the tower, and the latter promises to keep the appointment. After receiving the casket which is supposed to contain the letters, she gives the prisoner the key to her apartment, and allows him to escape. Upon opening the case, the Queen is horrified to find it empty, and beaming with rage she leaves the place, vowing vengeance upon her deceiver.

Buridan, suspecting that the Queen is playing him false, gives the key to young Gaultier, who, jealous of what he thinks is a favor shown to another, sets out for the palace. He has barely left the tavern before Landry enters, and reiterates to the amazed Buridan the story of his two sons, telling him how the children were marked with a cross on the wrist. Buridan starts up in horror, for he well remembers that Philippe's wrist was so marked, and that Gaultier also bears the same insignia. With frantic haste he hurries off to the tower, but too late—Marguerite's assassins, waiting for Buridan, have killed young Gaultier instead. Over the young nobleman's dead body Buridan tells the frantic Queen that she has killed his and her son. Length, 1,088 feet.

CARELESS TRAMP.—One of the several tramps who are living in huts on the outskirts of a little village, wanders away from his companions, and going over to a haystack, he lies down to have a quiet little rest. In his happy idleness, the careless fellow lights his pipe, and some sparks set the hay on fire. The tramp barely escapes with his life, and rushes away down the country road. Some peasants working in the field see the fire, and while part of them rush off to give the alarm to the country fire department, the others start in pursuit of the fleeing incinerator. Soon the volunteer fire fighters are upon the scene, and, after a fierce fight, they finally extinguish the blaze, but not until it has destroyed the year's crop of hay. So incensed are the peasants that they form a posse and start in pursuit of the tramp who has caused such a loss through his dire carelessness. After a long and tiresome chase they finally overtake the fugitive, and, carrying him to a tree, they string him up, leaving him to his fate. A woman soon comes along and being touched with pity for the unfortunate man, she cuts the rope, releasing the exhausted fellow, who returns to his companions, vowing vengeance upon his chastisers. Length, 574 feet.

CAUCASIAN CUSTOMS.—This interesting picture, which is an excellent example of perfect photography, will be beneficial to the public on account of its rare educational qualities. The quaint customs of the Caucasian people are shown as they turn out in gala attire to welcome and entertain their much-beloved Governor-General, who arrives in their midst, accompanied by his staff, and all being very democratic, they make their presence happily felt among the simple people, who welcome them with open arms. After reviewing the troops, the old General listens to the complaints of the people and with his kind words cheers them up, making all feel the better for meeting him. Finally, after official business is attended to, he enters into the spirit of the festivities which have been prepared for him, and with every little mark of pleasure he shows his kind approval of their efforts. Length, 387 feet.

SERVANT'S GOOD JOKE.—This clever comedy will be welcomed by many of the old patrons, owing to the fact that the principal character is played by one of the best comedians who ever portrayed a comedy part in our pictures. This gentleman will be readily remembered by his excellent work in "The Unskillful Skater," which is only one of his many great successes that has left an indelible impression upon the mind of the public.

In the first picture the hero receives a letter from his intended father-in-law, stating that as everything is prepared for the reception at which his engagement is to be announced, it is hoped that he will not fail to put in his appearance. The fellow gets ready, but before leaving he takes a little bite to eat. The servant girl is in love with him, and, realizing that all hope of winning him has vanished, she plans a little joke, which might be the means of spoiling his chance of making a very great impression at the reception. The maid goes to the kitchen to make some salad, but instead of using olive oil, she puts in a large quantity of castor oil. When the fellow is eating the salad he has his suspicions that something is radically wrong, but in his great hurry, he partakes of a large portion of the insidious stuff, and starts on his way. Arriving at the party, he is shown in, and forced to meet all the guests, who are anxiously awaiting his arrival. He is enjoying himself immensely when he begins to feel the ill effects of the nauseous dose of oil, and in the subsequent events the whole place is thrown into an uproar on account of his wild actions. Finally unable to

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No. 6518 Code, VERSALLESA Approx. Length, 950 feet

RELEASED SEPTEMBER 24

A KNIGHT FOR A NIGHT

Comedy. The story of the midnight adventures of the bagman's uncle from Dickens' "Pickwick Papers." Asleep on the steps of an old stage coach, after a drinking bout, he finds himself in the midst of people of bygone days and becomes the hero of some exciting adventures. An unusually good film.

No. 6519 Code, VERSALZT Approx. Length, 370 feet

TRUE LOVE NEVER RUNS SMOOTHLY

Comedy. Two lovers seated in a buggy, with eyes for naught but each other, are noticed by a small boy, who cuts the traces and starts the buggy on a wild, eventful, backward course, finally winding up in a lake. This film is a scream from start to finish.

No. 6520 Code, VERTEBROSO Approx. Length, 230 feet

LOVE AND WAR

A dramatic incident of Waterloo. The great ball at Brussels on the eve of the battle shows two lovers enjoying its pleasures. A call to arms ends festivities. While standing at a window awaiting her lover's return, a large painting nearby dissolves into a scene of the battlefield showing her lover lying dead in the foreground.

No. 6521 Code, VERTEDEROS Approx. Length, 400 feet

Releases of September 28th and October 1st

RELEASED SEPTEMBER 28

Why Girls Leave Home—Comedy

No. 6522 Aprrox. Length, 1.000 feet
Code, VERTEDORA

RELEASED OCTOBER 1

The Wallace Jewels—Light Comedy

No. 6523 Approx. Length, 725 feet
Code, VERTEDOURO

Two Of A Kind—Comedy

No. 6524 Code, VERTELLES Approx. Length, 275 feet

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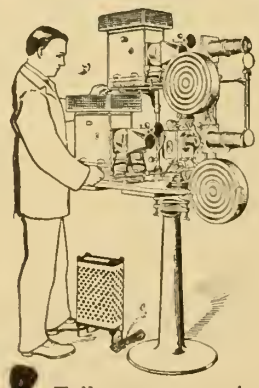

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stand the strain any longer, the poor fellow rushes from the house and hurries home. Soon he receives a note from the old man stating that the engagement is all off, on account of his unbecoming conduct. The servant admits her guilt, and confesses her love, with the result that she wins. Length, 548

TRAINED BIRDS.—This picture, which is a reproduction of a famous vaudeville act, is of a clean-cut, high-class type of entertainment, and is bound to meet with approval on account of the cleverness of the numerous birds who perform all sorts of amazing tricks. The ingenuity and patience of the persons responsible for this little entertainment can never be over-appreciated when one stops to consider the length of time it takes to teach a bird to do tricks with almost human intelligence. The photography is perfect and every detail of the performance is clearly reproduced upon the screen. Length, 397 feet.

SELIG POLYSCOPE CO.

CROOKED PATH.—Harold Grigsby, a clever and polished scoundrel, whose aristocratic connections have gained for him entree into fashionable society, succeeded so well in covering up his crooked dealings that no one even suspected him of being anything but a gentleman of honor and integrity.

Now Harold Grigsby, although a blood relation, was not a particular favorite of the old mayor's; but knowing that a will was being drawn up by the family notary, he determines to be present at the promised reading of the document to learn just how far he is remembered in the bequests.

In the library of the stately old home one evening, the important event takes place. The old lawyer, conscious of the solemnity of the occasion, is reading the will in his slow, methodical way. Around him are gathered the members of the household. In the background and aloof from the rest stands the sullen and morose Harold, evincing no sign of outward emotion, yet inwardly awaiting in eager anticipation the portioning of the property. A box containing the family jewels, worth thousands of dollars, is brought out, and the old man points with pride to the precious ornaments which were once the treasured keepsakes of his dear departed wife. Telling the girls that when he is laid at rest the jewels would pass to them and for them to cherish these heirlooms as they would their own honor, no one notices the look of avarice that shoots from the eyes of Harold. The reading of the will continues, and when Harold learns that his share is much less than that of his fair cousins, he mutters a biter oath under his breath and silently leaves the room.

He then hastens to the home of "Chug" Sloan, a crook, to whom he unfolds a scheme by which they might get possession of the Grigsby jewels. Chug's wife, a poor but honest woman, overhears something of the plot, but not enough to learn upon whom the crime was to be committed.

Returning to the house, Chug is sent around to the library window to keep close watch on the other members of the household, and when he finds the old mayor alone he is to go through the window and seize the box of jewels and pass them out through the door to Harold, who would be waiting to receive them; then return out through the window and meet Harold at an appointed spot, where his share of the swag will be given him.

The programme is carried out to the letter as far as getting the treasure is concerned. Chug enters the room and with one blow of a heavy cudgel smashes the lamp on the library table, leaving the room in darkness. Then quickly handing the box through the door to his confederate, he makes his escape through the window. But the crafty Harold has no intention of dividing the spoils. He will bury the jewels and then defy his ignorant confederate to force him to relinquish them. When Chug reaches the spot appointed for the meeting, Harold is nowhere to be seen. Then, realizing that he has been duped, he swears vengeance on his crooked partner, and starts away before the alarm of robbery can be given. He is making his way through the garden in the rear of the house, when his sharp eyes discern the form of a man running rapidly towards the stables. Recognizing his accomplice, he stealthily follows him and sees him procure a spade, and then strike out towards the woods nearby.

Still keeping him in sight, Chug trails him to a lonely spot, where he sees the crafty scoundrel remove the jewels from the box, wrap them up in his handkerchief, and bury them. Then disposing of his spade, he hastens away. "You will give me the sack, will you, Mr. Grigsby," growls the crook, as with his bare hands he uncovers the treasure and removing the jewels from the handkerchief thrusts them into his pocket, and chuckling over his shrewdness hurries away to his favorite grogshop.

Having procured enough drink to make him reckless, Chug repairs to his home and shows his wife the result of his night's work. The poor creature is grieved and frightened by the disclosure and begs him to in some manner return the jewels before they are traced to his door. Laughing at her fears, the brutal crook places them in an old sock, and hiding them in a large chest, declares his intention of going for more drink

The detective at the manor is just about to leave to start his men at work on the case, when a pale, frightened woman enters the room and asking for the master of the house delivers the stolen jewels into his hands. With a gasp of astonishment and chagrin Harold staggers back and all but betrays his guilt before he can regain his composure. "Where did you get possession of these jewels?" sharply demands the detective. "My husband brought them home, sir. He got them from that man," pointing to Harold. With the cry of an enraged beast, the guilty man springs forward as though he would crush the shrinking woman. Seizing him roughly, the detective holds him back and tells him that he must accompany him to the house of his suspected accomplice and there face him on the charge. Seeing that resistance is useless, Harold agrees to go. Seeing that he is trapped, the rascally nephew makes a break to escape, but a bullet from the officer's pistol wounds him in the leg and he surrenders. The two criminals are handcuffed together and taken before the old mayor, who identifies Chug as his assailant. The pair of crooks are then led away to prison, while the old mayor, overjoyed over the return of his precious jewels, rewards the poor wife by promising to take care of her and give her a home on his estate.

THE BACHELOR'S VISIT.—Old Batch is discovered sitting in front of his swell club trying to get a little fresh air, as the weather is extra warm. His old friend, Tom Breeze, calls on him and invites him to take a trip out in the country to his home, where everything is cool and pleasant. Batch consents on Breeze promising to be back in the city the next day.

The next scene shows Breeze and Batch just making the ferryboat after a hard run. If Batch was hot at the start, he is hotter now, and as he jumps on the boat he tells Breeze what he thinks of him. He is so mad that he walks off, forgetting to take his satchel. As he leaves, a sneak thief who has been standing at the side of the boat sees a chance to make a haul, and after finding out no one is looking, picks up the satchel and makes off. In the meantime, Batch has been standing on the upper deck, where Breeze has taken him to get the fresh air, when he suddenly discovers the loss of his satchel. Breeze tells him where he left it and together they start to find it. On reaching the lower deck Batch sees the thief with the satchel open, in the act of stealing his box of cigars. With a bound he is on him, but the thief escapes, while Batch blames Breeze for leaving the satchel behind. Next Batch is seen arriving at Breeze's home and being introduced to the family. There is a general family row, from which Breeze finally escapes and goes to find his friend. Breeze finds Batch looking over a time-table in order to find out what time the next train leaves.

The last picture shows Batch telling what he thinks of Breeze and his entire family.

VITAGRAPH COMPANY.

THE UNSPOKEN GOOD-BYE.—Tragic stories are best when possessing a happy ending, and in "The Unspoken Good-bye" this requirement is met through perfectly natural means. The reality of the story, its simplicity and directness are aided to by the art of the stage manager, and one of the scenes is truly sensational, involving the premature explosion of a quarter of a ton of dynamite in a mighty blast. Tom Jennings is a quarryman, sober, industrious and prosperous. He is happily married and little Lilla, their daughter, a child of six, makes complete their happiness, a happiness marred only at times by Ruth Jennings' impatience. The scene opens in Jennings' comfortable home, where he lingers over the breakfast table until the clock warns him that he must be starting for the quarry unless he would be late. Ruth asks him to get some coal before he goes, but her request has been too long delayed and Tom explains that he is late as it is. Piqued, she refuses him a good-bye kiss, but even as the door closes she repents her temper and sends little Lilla after him with her good-bye. Arrived at the quarry, just in time to escape a fine, the foreman details him to a new task and Tom gives his coat to Harry Sommers, who slips it on as the easiest way of carrying it to where Tom will spend the noon hour with him. But before Harry can rid himself of the garment there is a premature explosion of a huge blast and some of the workmen, fleeing from the danger, are caught under the mighty mass of rock. Willing hands quickly begin the task of freeing their companions, some of them with bodies so badly mangled that only the clothing permits identification. Among these is Tom Jennings, and word is sent to his home. Poor Ruth rushes to the scene, but is gently drawn away by sympathetic friends and is led back to the cottage, where she is tormented by the thoughts of that last farewell of the morning. But little Lilla has followed her mother to the quarry, and her sharp eyes discover the fact that while the coat is that of her father the other garments are not. She tells the foreman, who recalls having sent Tom to another part of the quarry, and Lilla runs to him, taking him home to assure the weeping Ruth that the unspoken good-bye was not the last farewell, the picture ending with a pretty tableau in which the happy Tom sits with his wife and daughter beside him, giving thanks that it was not he who was caught in the cruel grasp of the explosion. Length, 425 feet.

THE SIREN'S NECKLACE.—Jean Perthe, one of the best-looking young fishermen of the little village of Kuban, seeks to win the love of Susette, the belle of the community. With his scanty savings he purchases a necklace, cheap beads in imitation of pearls, but the best his purse affords. Joyously he comes to offer his gift to the pretty maiden, but she is not so easily to be won. She regards with disdain the shabby bauble, and poor Jean is distressed. He comes to serenade his charmer, but his music is no more potent than his pearls, for Susette pretends to be annoyed by his singing, though the strains of melody brings from her home at the bottom of the sea one of Neptune's daughters, who pleads with the fisherman to join her in the sea. Despairing of winning Susette's love, Jean heeds the appeal and plunges into the water after the disappearing siren. Some of the villagers are attracted by Susette's cries and two old men hastily procure musical instruments and continue the serenade, plunging after two sirens who are attracted by the music. Others hearing of their success join the concert until the entire village band is playing upon the shore, but they are driven away by their angry wives. Meanwhile Jean and the siren are having a pleasant time at the bottom of the sea. He tells of the rejection of the necklace and is given a handsome string of real pearls. Ikey Fromitz, one of the old men, does not fare so well, for Neptune catches sight of him endeavoring to carry to the surface two bags of gold, and he assists Ikey's progress toward the shore with the sharp tines of his trident. Jean soon follows, and now Susette is all smiles. Her coquetry is gone and she tenderly welcomes the lover she thought to be lost. Her joy is made complete by the gift of the necklace, and Jean turns a deaf ear to the renewed calls of the Siren. Length, 530 feet.

FANTINE.—This is the second in the series of the films de luxe, prepared by the Vitagraph from incidents in Victor Hugo's "Les Miserables," the first of which was "The Galley Slave." This second incident deals with the unfortunate Fantine and Jean Valjean, now a respectable member of society, thanks to the generous action of the good bishop, and Mayor of the town, is known as M. Madeline. Fantine, betrayed and deserted, is forced to leave her little girl, Cosette, with the evil Thenardier, who abuses the unfortunate child and persistently bleeds the mother with demands for money. She is unable to obtain work and is forced to sell her beautiful hair for ten francs to send Thenardier, who declares that Cosette needs warmer clothing. Later she is told that Cosette is ill and that money is needed for medical attendance. She cannot supply the sum, but encountering a traveling dentist, who is searching for sound teeth from which to construct false plates, she sells her teeth for the needed sum. She is exhausted by the shock of the extraction and Javert, the cruel Inspector of Police, jeers at her. She has refused his advances and he is determined to win her, persecuting her with his attentions. M. Madeline saves Fantine from his importunities and incurs the enmity of Javert. In exerting his prodigious strength to release the citizen Fauchelvant from beneath an overturned cart, he arouses the suspicions of Javert, who was a keeper in the galleys where Jean served his sentence. Javert recalls Jean's almost superhuman strength and, to test his theory, tells M. Madeline that he suspects Champmathier of being Jean Valjean. He arrests Champmathier and brings into court a number of convicts to testify to his identity, which they do readily enough. Jean, unwilling to see an innocent man suffer, discloses his identity, freeing himself but bringing upon himself the rigors of the law. His arrest is so great a shock to Fantine, now deprived of her benefactor, that she falls dead as Jean once more is held in the grasp of the law. Length, 997 feet.

LICENSED FILMS FOR THE WEEK.

MONDAY, SEPTEMBER 20.

BIOGRAPH—In Old Kentucky (Dramatic).
LUBIN—When Woman Hates (Dramatic).
SELIG—The Bachelor's Visit (Dramatic).
SELIG—False Alarm (Comedy).
PATHE—Suitor's Competition (Comedy).
PATHE—Caught in His Own Trap (Comedy).

TUESDAY, SEPTEMBER 21.

EDISON—The Ordeal (Dramatic).
GAUMONT—Saved from the Quicksands (Dramatic).
GAUMONT—Taking in a Reef (Comedy).
VITAGRAPH—The Unspoken Good-bye (Dramatic).
VITAGRAPH—The Siren's Necklace (Dramatic).

WEDNESDAY, SEPTEMBER 22.

GAUMONT—The Legend of the Lighthouse (Dr.).
GAUMONT—Dropped From the Clouds (Comedy).
ESSANAY—Gratitude (Dramatic).
PATHE—The Tower of Nesle (Dramatic).

THURSDAY, SEPTEMBER 23.

BIOGRAPH—A Fair Exchange (Dramatic).
LUBIN—The Conquering Hero (Comedy).
SELIG—Stricken Blind (Dramatic).

FRIDAY, SEPTEMBER 24.

EDISON—True Love Never Runs Smoothly (Com.).
EDISON—A Knight for a Night (Comedy).
EDISON—Love and War (Dramatic).
KALEM—The Winning Boat (Dramatic).
PATHE—Careless Tramp (Comedy).
PATHE—Caucasian Customs (Scenic).

SATURDAY, SEPTEMBER 25.

GAUMONT—On the Crest of the Waves (Dramatic).
GAUMONT—All for a Nickel (Comedy).
VITAGRAPH—Fantine (Dramatic).
PATHE—Servant's Good Joke (Comedy).
PATHE—Trained Birds (Scenic).

Kalem Films

Issue of September 17th, 1909

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RELEASED SEPTEMBER 20, 1909.

IN OLD KENTUCKY
A STIRRING EPISODE OF THE CIVIL WAR.

At the beginning of the Civil War, Kentucky attempted to hold a neutral position between the belligerants, and her sons decided for themselves which side's cause to take up; hence it was that many a Kentucky home was divided. That condition afforded a story for this Biograph subject, showing two brothers enlisting against each other and afterwards meeting under most trying circumstances, where it became a struggle between duty and kindred love. No subject has ever been produced with such a succession of tense situations, concluding with the return of the brothers, one 'neath triumphant banner, while the other is shown ragged and homeless for the "Lost Cause." This final meeting is undoubtedly the most impressive ever witnessed—the brothers, each with his cherished flag, grasping hands, typifying the motto of Kentucky, "United we stand, divided we fall."

LENGTH, 983 FEET.

RELEASED SEPTEMBER 23, 1909.

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The Biograph's adaptation of this popular novel makes Master Marner a cobbler instead of a linen weaver. This change, however, does not weaken, nor make less romantic, the story. Silas, while giving succor to a dying friend, is accused of robbing him. The circumstantial evidence is so strong that he is shunned by his former associates, so leaves his native village for another section of the country. Through this calumny he becomes a niggard and misanthrope, hoarding the pay for his labors in shoe-mending. He is robbed of all, and is in despair, when a waif wanders into his hovel. Arousing himself from the lethargy induced by his woe, he is amazed to see the child lying asleep on the very hearthstone that hid his gold. This is his recompense, for the advent of the little one changes his nature entirely.

LENGTH, 995 FEET.

A Full Description of these Subjects will be Found on Another Page

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HOW DR. NICOLA PROCURED THE CHINESE CANE.—The Chinese cane with which this story deals is indicative of the highest clerical and scientific position in the superior monacnism in China.

Three such canes exist, and under normal circumstances the three elders in the Lamamonastary are in charge of these insignias, through which they can obtain the knowledge of the secrets of life and death.

One of the elders is dead, a substitute must be elected, and a wise and pious highpriest is chosen. The cane is sent to him as indication of his new dignity but is lost on the road; white hands get hold of it, and after a good many adventures it is by the beginning of this story in a sailor's possession, whose name is China Peat.

China Peat is going to die. He stays in an old dilapidated building in Whitechapel. He sends for his solicitor, Mr. Wilrey, who once saved his life. In return China Peat now offers him the Chinese cane. Mr. Wilrey does not pay much attention to his stories about the enormous power and value of the cane, but he takes it and keeps it as a curiosity.

As soon as China Peat has closed his eyes Dr. Nicola appears. He wants the cane and has already spent a fortune in looking for it. Nor does Dr. Nicola now lose his courage, but the next day he pays a visit to Mr. Wilrey, offering him a considerable sum of money for the cane. But Mr. Wilrey is in no need of money and does not want to sell the cane. However, the doctor will not give up his scheme and tells Mr. Wilrey that he will possess himself of it by fair means or foul.

Assisted by two clever but unscrupulous helpers, Dr. Nicola one evening carries off Mr. Wilrey's daughter from a ball. She is taken out on board Dr. Nicola's ship, and the father is in a letter advised to send the cane and a sum of money down to the jetty; if not, the young lady will never come back again. The old gentleman is in despair and consults with his daughter's sweetheart. The young man summons the police, and as soon as Dr. Nicola learns this Mr. Wilrey receives another letter informing him that his daughter has now been carried off and that he may advertise in the Sidney Gazette later on, if he should wish to come to terms.

An investigation gives Mr. Wilrey reason to believe that his daughter has been taken to a small island in the Southern Ocean. An expedition is equipped and the pursuit begins.

The island is found, but Mr. Wilrey, who is not so quick as his helpers, is separated from them and two men overpower him and take him prisoner. He is blindfolded and brought before Dr. Nicola, who quietly with an ironical smile takes the Chinese cane from his pocket and then politely takes leave of the astonished gentleman.

The rest of the members of the expedition have in the meantime succeeded in releasing Miss Wilrey. As they are all ready to go on board Mr. Wilrey is missing. At last they find him in the forest tied to a tree. Father and daughter are now once more united, and the circumstance that Dr. Nicola got hold of the Chinese cane does not diminish their happiness.

PHOENIX FILM COMPANY.

THE ACTOR BURGLAR.—Burglars break in and attempt to rob the home of a prominent actor. The house being situated in the suburbs and some distance from any other, they anticipate no difficulty in accomplishing their purpose.

They gain an entrance to the house, but in so doing arouse the actor, who has his sleeping apartment on the floor above. The actor peers down over the balustrade and sees the three burglars. Not caring to engage in a hand-to-hand conflict with them, and realizing that should he raise an alarm they would escape before help could come, he hits upon a plan. He decides to play burglar himself and get acquainted with his midnight callers. He quickly telephones for the police and then makes himself up. Pulling a complete burglar outfit from his wardrobe trunk, he is soon transformed into a fine-looking burglar. He then ties some sheets together and lets himself cautiously out of the window and descends to the ground. Quickly running around to the other side of the house, he discovers the window through which the burglars had gained entrance to the house and he also enters by the same way. He discovers the burglars busy in the dining room putting away the silverware.

They are startled by a slight noise and quickly put out the lights. The actor sneaks into the room and they quickly overpower him, and are most surprised when they turn up the lights and discover him to be a brother burglar. They all give him the laugh, and tell him he is too late, but he surprises them by disclosing a hidden wall-safe, which he proposes to crack. They are all anxious to get at it, but the leader, who fears they will wake up the owner above, objects. The actor then volunteers to go up and chloroform him, and he quickly ascends to his own room and after a few moments returns and announces that everything is all right.

They then start to get busy again, but the actor proposes that they have something to eat first, his object being to gain time. After the meal they again get busy and are just about to drill the safe, when the police arrive. The actor quickly throws off his disguise and they are all a surprised lot, to discover how they have been duped.

NEW YORK MOTION PICTURE CO.

A SQUAW'S SACRIFICE.—A wealthy merchant, who disapproves of his son's affection for one of his employees, makes him feel that he must go away, so after writing a note of farewell to his sweetheart, with a promise to return when his fortune is made, the boy travels to the Far West. He goes to the mining district, where he is one day taken ill. The men help him to his camp, but in a delirium he wanders away toward the mountains. A band of Indians pass him by, but the young squaw saves him from harm, and finally makes it possible to take him along. He rests comfortably among them, and teaches the little squaw about God. Three years later we find Bob, his little squaw and child very happy. A cowboy in passing gives him a paper, and he comes upon an announcement of the fact that the girl he left behind had inherited a fortune. For a minute his thoughts go back to her, but a small hand placed in his brings him back, and he embraces his child and squaw. Tourists are brought to town, and among them is Mabel, Bob's old sweetheart. She is seated before a tavern when he rides up. He recognizes her, and his greeting is an affectionate one. The squaw sees it, and when Bob turns to present Mabel, she refuses to take her hand, and leaves the two alone. Not all of Mabel's pleadings swerve him, however, and although the temptation to follow her into the tavern is great, he takes the path the squaw did. Late at night Mabel steals from the tavern; the squaw following closely after with knife in hand. Before Mabel takes the final step toward ending her life, she prays. This robs the squaw of all intent to kill, and she goes to embrace her rival, but finds she has jumped into the water. The squaw rescues her, and when Bob comes upon them the squaw is bending over Mabel. She tells him of all. By this time Mabel revives and puts her arms about Bob. The little squaw, feeling that his true happiness lies with Mabel, ends her life with a knife taken from Bob's belt. She places Mabel's hand in Bob's and dies in his arms. This picture teems with human feeling. It is a story very well told and charmingly portrayed. The scenery and acting demand particular commendation.

CENTAUR FILM COMPANY.

DAN BLAKE'S RIVAL.—A thrilling western drama of love, revenge and luck. Dan and Ed, two cowboys, are in love with the beautiful daughter of their boss, George Martin. Ed is a persistent wooer, but Dan is the favored suitor, as is made clear in the opening scene, in which both men make love to the girl while all are on horseback. The boss sends Dan to pay a mortgage, due at Dallas, and gives Dan twelve thousand dollars in cash to pay the same. Dan starts on his journey and the girl rides part of the way with him. Ed, crazed with jealousy, follows the couple. He sees Dan kiss the girl, and the two separate. Ed follows Dan, catches up with him, strikes Dan with his whip and dares him to fight. Dan responds with a swift punch which lays Ed out on the ground. Ed draws his pistol and a terrific fight follows. Dan tries only to secure the pistol, but Ed tries to kill Dan. They fight to the edge of a cliff. A misstep and Dan goes down into the ravine. Horrified, Ed bends over, and believing Dan killed, he mounts his horse and dashes away. But Dan is not dead. His body, after rolling a hundred feet, catches on the projecting bush and he is left hanging in the air, though unconscious. A friendly Indian, passing along the edge of the cliff some hours later, sees Dan's horse, traces the footsteps to the end of the cliff, and, bending down, sees Dan's body caught on the bush. The Indian rides back to his camp nearby and brings with him several other Indians to the rescue of Dan. One of the Indians descends on the rope, ties it to Dan's body, and the other Indians pull both men up to the top of the cliff and to safety. The Indians carry Dan off to their camp and nurse him back to health. As a result of the shock, however, Dan is in a semi-conscious state, and it is made clear that he does not realize what has happened to him. Meanwhile the boss has received a letter from the land company to whom the mortgage was due, telling him that as they had not been paid the money they are sending a representative to demand same. Unless Martin can pay the twelve thousand dollars the land company will sell the property. Martin believes that Dan Blake has run away with the money entrusted to him to pay the mortgage, but the girl insists that Dan is incapable of such an action. A lawyer representing the land company, accompanied by the sheriff of the county, enters and demands the money due on the mortgage. Poor Martin says he cannot pay and breaks down completely at the thought of losing his home. The papers are about to be signed, which will take from Martin the ownership of the "Triple-X" Ranch, when a noise is heard. The girl runs to the door, looks out, and then runs back to her father, telling him that Dan is coming. Enter Dan Blake, supported by the two Indians. Dan produces the pocketbook and explains that an accident to him caused the delay. The mortgage is paid and Dan is left alone with the girl. The girl goes out into the kitchen to get some warm food for Dan. Ed enters. He sees Dan and almost collapses in terror, believing that he is looking at Dan Blake's ghost. Dan enjoys the situation for a moment and then the good-hearted fellow realizes that unrequited love had turned Ed's head, and, happy in the thought that he has won the girl, he indicates that he will never tell anyone of their flight. The girl enters, followed shortly thereafter by her father, who tiptoes out as he sees the lovers in each other's arms.

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WANTED—Producer for moving pictures. Must be able to deliver the goods and furnish references. Address A. B. X., care M. P. World.

Operator wanted who can sing, or who has wife who can sing. Address G. P., Box 14, Oakley, Idaho.

WANTED—Man to handle moving picture house. Salary and commission. State qualifications fully. Permanent. BIJOU THEATER, Edmonton, Alberta, Canada.

SITUATIONS WANTED.

C. C. Duryea, Nunda, N. Y., desires quick position as operator; can do all, and will go anywhere; best of references.

AT LIBERTY—Operator, an electrician and machinist, can run calcium light. Best references; willing to go on the road; seven years' experience. Address Geo. Fisk, 133 West 127th street, New York City.

Experienced operator desires situation. H. Herman, 260 Avenue B, New York City.

JACOB BESKINCE, 248 Second St., New York City, experienced operator; will go anywhere.

Licensed operator, lady piano player and lady drummer, with bells and traps, desire position together, in States; best references. G. L. PALMER, 158 Duke St., St. John, N. B.

GEORGE A. CORLISS, experienced moving picture operator, with Mass. license; wife A-1 pianist; go anywhere for reasonable salary. Address George A. Corliss, 21 Lunenburg St., Fitchburg, Mass.

Baritone Singer for illustrated songs desires position; salary agreeable, will go anywhere. Six months in last position. References. Address ROBERT P. FOURNIER, Room 414, 76 Dorrance St., Providence, R. I.

AT LIBERTY, experienced Moving Picture Operator, can also operate the Cameraphone; ready to go on the job at once. Chas. Lord, 59 E. 21st street, New York City.

SINGER—Young man with good voice desires position to sing in moving picture show. Address ARTHUR CASSIDY, 300 W. 45th St., New York City.

INFORMATION WANTED.

If Miss H. Cary, slide colorist, will call at this office she will learn something to her advantage.
Moving Picture World.

THEATRES FOR SALE.

Moving Picture Theater: fine location; good Pennsylvania city; doing good business; 219 chairs; other business reason for selling; this is a money maker. Address K. H. M., care of Moving Picture World.

Vaudeville and picture house for sale in Central Pennsylvania. Address J. W. F., care of Moving Picture World.

Established, profitable nickel theater in New Jersey, about 25 miles from New York City; 180 chairs, piano and full equipment. Price, $1,000. Now running; full investigation courted. Lease if desired. Reason for selling, other business. Address CURWICK, care of Moving Picture World.

LENSES FOR SALE

FOR SALE—Large Hellar and Collinear lenses for portrait photography. Address PORTRAIT, Box 226, Madison Square, New York.

For Ten Days We're Making This Offer

Our Broad and Open Policy, inaugurated when we began Equipping Theatres and Renting Films,--April 1st, 1909, insists on our treating Film users alike, without fear or favor. To that end, we herewith publish our Special Rates for Average Service so that Exhibitors everywhere may know just what Genuine and Authorized Independent Goods may be had for and just whose Products comprise the service quoted.

Following Rates In Force During Ten Days After Date Of This Issue

Number of Reels	Age of Subjects From Makers Date				Rate Per Week
	90 days	60 days	45 days	30 days	10 days
Six	$10.00	$12.00	$15.00	$20.00	$30.00
Nine	15.00	18.00	22.50	30.00	40.00
Twelve	20.00	24.00	30.00	40.00	60.00

TERMS FOR SERVICE—CASH IN ADVANCE OR C. O. D.

Rates quoted cover cost per week in full, shipments made to meet given change days

Song Slide Service Gratus to Customers

Complete Lists Covering Above Service Mailed on Request

Machine Repairs Free to Customers

Our repair shops are equipped to make quick repairs on all makes of machines, the cost of parts, less 20 per cent. discount, being the only charge made for this work.

WE SELL STANDARD MACHINES OF ALL MAKES NEXT TO COST

GET OUR FIGURES

Cut-Rate Supplies

Best Roll Tickets	$ .07
French Condensers	.70
Film Cement	.20
Novelpake	.20
"Curtainyline"	3.00
"Silverine"	3.00
"Smith" Slides	.50
M. P. Lenses	5.00
M. P. Jackets	3.00
Stereo Lenses	5.00

The Following Consolidated Rental Agencies Have Been Established

Richmond Service Co., Richmond, Va.
T. J. Gaddy, Manager.
U. S. Theater and Film Supply Co., Norfolk, Va.
Palmer & Baker, Managers.
Mason Film Service, Goldsboro, N. C.
H. R. Mason, Manager.
Liberty Film Service, Charleston, W. Va.
S. A. Skaff, Manager.
Eastern Film Exchange, Easton, Pa.
Bargain Mail Order Co., York, Pa.

ADDITIONAL OFFICES WILL BE ANNOUNCED NEXT WEEK

CONSOLIDATED AMUSEMENT CO., Inc.

HARRY R. RAVER, Manager

28 WEST LEXINGTON STREET = = = BALTIMORE, MD.

THE MARVEL OF THE XXTH CENTURY

The Acme of Simplicity

COMBINED WITH

The Limit of Perfection

ABSOLUTE SYNCHRONISM SECURED AT LAST

The Cinephone.

SOLE DISTRIBUTORS
FILM IMPORT & TRADING CO.

U. S. Patent Allowed
British Patent No. 23153/09

SYNCHRONISM is absolute every time. Perfectly independent of electricity. Complete when bought. No upkeep charges. So simple that any operator can work it. No batteries of any description to carry. No troublesome setting of film in the gate. Works equally well with any make of projector. No wiring whatever. Nothing to get out of order. Absolutely without attachments to the projector. Films are run like an ordinary picture from the spool. Rejoined breaks in the film do not affect the synchronism. Equally effective in the largest hall as in a small penny show. Can be unpacked and fitted up ready for running within three minutes. Talking machines can be run independently for selections during an interval.

THREE HUNDRED FILMS NOW READY TO RELEASE

The price for service is so very reasonable that the smallest exhibitor can afford it. For full particulars and the name of the nearest exhange that can supply you, write to us.

SOLE DISTRIBUTORS

Film Import and Trading Co.

127 East 23rd Street **NEW YORK**

LICENSED FILMS.

BIOGRAPH COMPANY.

Aug. 16—With Her Card (Dramatic).....1000 ft.
Aug. 19—His Wife's Visitor (Dramatic).....526 ft.
Aug. 19—Mrs. Jones' Lover; or, I Want My Hat (C.)467 ft.
Aug. 23—The Indian Runner's Romance (Drama)..994 ft.
Aug. 26—The Seventh Day (Drama).....693 ft.
Aug. 26—Oh, Uncle! (Comedy).....292 ft.
Aug. 30—The Mills of the Gods (Dramatic).....672 ft.
Aug. 30—Pranks (Comedy).....328 ft.
Sept. 2—The Sealed Room (Dramatic).....779 ft.
Sept. 2—The Little Darling (Comedy).....211 ft.
Sept. 6—"1776," or the Hessian Renegades (Dr.)..965 ft.
Sept. 9—Comata, the Sioux (Dramatic).....963 ft.
Sept. 13—Getting Even (Comedy).....587 ft.
Sept. 13—The Children's Friend (Dramatic).....386 ft.
Sept. 16—The Broken Locket (Dramatic).....999 ft.
Sept. 20—In Old Kentucky (Dramatic).....983 ft.
Sept. 23—A Fair Exchange (Dramatic).....995 ft.

EDISON MANUFACTURING COMPANY.

Aug. 20—Wright Bros.' Aeroplane.....600 ft.
Aug. 24—A Child of the Forest.....970 ft.
Aug. 27—The Patience of Miss Joh.....185 ft.
Aug. 27—A Dash to Death.....815 ft.
Aug. 31—Suffer Little Children . . . For of Such Is the Kingdom of Labor.....1000 ft.
Sept. 3—Ethel's Luncheon (Comedy).....———
Sept. 3—Backward, Turn Backward, etc. (Dramatic) ———
Sept. 7—A Dangerous Pair (Comedy).....———
Sept. 7—The Temptation (Dramatic).....———
Sept. 10—The Making of Houey (Industrial).....190 ft.
Sept. 10—The Amateur William Tell (Comedy)....810 ft.
Sept. 14—Little Sister (Dramatic).....975 ft.
Sept. 17—How the Landlord Collected His Rents (C.).460 ft.
Sept. 17—'Tis Now the Very Witching Time of Night (Comedy).....500 ft.
Sept. 21—The Ordeal (Dramatic).....950 ft.
Sept. 24—A Knight for a Night (Comedy).....370 ft.
Sept. 24—True Love Never Runs Smoothly (Comedy).230 ft.
Sept. 24—Love and War (Dramatic).....400 ft.
Sept. 28—Why Girls Leave Home (Comedy).....1000 ft.

ESSANAY FILM MFG. CO.

Aug. 4—The Mustard Plaster (Comedy).....445 ft.
Aug. 11—A Maid of the Mountains.....1000 ft.
Aug. 18—The Wonders of Nature (Scenic).....1000 ft.
Aug. 25—On Another Man's Pass (Comedy).....950 ft.
Sept. 1—My Wife's Gone to the Country (Comedy).952 ft.
Sept. 8—Justified (Dramatic) .....970 ft.
Sept. 15—A Case of Tomatoes (Comedy).....495 ft.
Sept. 15—Three Reasons for Haste (Comedy).....485 ft.
Sept. 22—Gratitude (Drama).....950 ft.
Sept. 29—The Brothers (Dramatic).....970 ft.

GAUMONT.

(Gorge Kleine.)

Aug. 24—The Frock Coat (Drama).....500 ft.
Aug. 25—Broken Ties (Drama).....777 ft.
Aug. 25—Sevres Porcelain (Mystic).....194 ft.
Aug. 28—A Generous Emperor (Drama).....304 ft.
Aug. 28—The Horse and the Haystack.....297 ft.
Aug. 28—Great Event at Podunk.....357 ft.
Sept. 1—An Awakened Conscience (Dramatic).....627 ft.
Sept. 1—Magic Cartoons (Comedy).....340 ft.
Sept. 7—First Airships Crossing the English Channel (Scenic) .....510 ft.
Sept. 7—The Mason's Paradise (Comedy).....414 ft.
Sept. 8—The Stolen Gems (Dramatic).....464 ft.
Sept. 8—Glimpses of Paris (Scenic).....417 ft.
Sept. 11—Mozart's Last Requiem (Dramatic).....940 ft.
Sept. 14—The Tricky Dummies (Comedy).....370 ft.
Sept. 14—Her Busy Day (Comedy).....250 ft.
Sept. 14—The Fiddle and the Fan (Comedy).....324 ft.
Sept. 21—Saved From the Quicksands (Dramatic)....600 ft.
Sept. 21—Taking in a Reef (Comedy).....380 ft.
Sept. 22—The Legend of the Lighthouse (Dramatic).770 ft.
Sept. 22—Dropped From the Clouds (Comedy).....240 ft.
Sept 25—On the Crest of the Waves (Dramatic).....554 ft.
Sept 25—All for a Nickel (Comedy).....404 ft.

URBAN-ECLIPSE.

(George Kleine.)

Aug. 7—Baby Is King (Comedy).....334 ft.
Aug. 7—The Hidden Treasure (Drama).....624 ft.
Aug. 18—The Strikers (Melodrama).....567 ft.
Aug. 18—Building Barrels (Industrial).....400 ft.
Aug. 21—The King's Protege (Drama).....647 ft.
Aug. 21—Up the Mountain from Hong Kong (Scenic)287 ft.
Aug. 31—Prof. Puddenhead's Patents (Comedy).....404 ft.
Aug. 31—The French Battleship "Justice" (Dram.).557 ft.
Sept. 4—In Hot Pursuit (Dramatic).....514 ft.
Sept. 4—Romantic Italy (Scenic) .....437 ft.
Sept. 15—The Fatal Love (Dramatic).....584 ft.
Sept. 15—Pontine Marshes, Italy (Scenic).....367 ft.
Sept. 18—Aeroplane Contests at Rheims (Topical)...480 ft.
Sept. 18—The Farmer's Treasure (Dramatic).....500 ft.

KALEM COMPANY.

Aug. 13—Out of Work (Dr.).....810 ft.
Aug. 20—The Queen of the Quarry.....690 ft.
Aug. 20—The Dog Circus Rehearsal.....170 ft.
Aug. 27—The Conspirators (Drama).....410 ft.
Aug. 27—The Dyspeptic and His Double (Comedy)..575 ft.
Sept. 3—The Pay Car (Dramatic).....930 ft.
Sept. 10—Hiram's Bride (Dramatic).....——— ft.
Sept. 17—The Story of a Rose (Dramatic).....680 ft.
Sept. 17—Winning a Dinner (Comedy).....245 ft.
Sept. 24—The Winning Boat (Dramatic).....925 ft.

LUBIN MANUFACTURING COMPANY.

Aug. 23—Before the Dawn (Drama).....615 ft.
Aug. 23—Wifey Away, Hubby at Play.....320 ft.
Aug. 26—Nearsighted Mary (Comedy).....495 ft.
Aug. 26—Midnight Sons (Comedy).....385 ft.
Aug. 30—The Doctor's Bride (Dramatic).....580 ft.
Aug. 30—The Haunted Hat (Comedy).....305 ft.
Sept. 2—The Woman Hater (Dramatic).....810 ft.
Sept. 6—The Call of the Heart (Dramatic).....670 ft.
Sept. 6—Our Country in Arms (Patriotic).....255 ft.
Sept. 9—A True Patriot (Patriotic).....735 ft.
Sept. 9—Glimpses of Yellowstone Park (Scenic)....200 ft.
Sept. 13—Her Face Was Her Fortune (Dramatic)....810 ft.
Sept. 16—The Fortune Hunters (Comedy).....575 ft.
Sept. 16—All on Account of a Letter (Comedy).....385 ft.
Sept. 20—When Woman Hates (Dramatic).....750 ft.
Sept. 23—The Conquering Hero (Comlet).....730 ft.
Sept. 27—A Fish Story (Comic).....510 ft.
Sept. 27—Old Love Letters (Comic).....400 ft.
Sept. 30—The Judge's Ward (Dramatic).....950 ft.

PATHE FRERES.

Aug. 23—The Hat Juggler.....377 ft.
Aug. 25—The Eternal Romance.....771 ft.
Aug. 25—Tennessee Guards .....207 ft.
Aug. 27—Manufacturing Bamboo Hats.....443 ft.
Aug. 27—A Billposter's Trials.....426 ft.
Aug. 28—The Professor's Dilemma.....423 ft.
Aug. 28—The Hypnotic Wife.....482 ft.
Aug. 30—Ralph Benefits by People's Curiosity (C.)..285 ft.
Aug. 30—The New Mail Carrier (Comedy).....672 ft.
Sept. 1—The Little Street Singer (Dramatic).....426 ft.
Sept. 1—Sam Not Wanted In the Family (Dram.)..502 ft.
Sept. 3—A Visit to Biskra (Scenic).....443 ft.
Sept. 3—Show Your License (Comedy).....420 ft.
Sept. 4—A Grave Disappointment (Comedy).....361 ft.
Sept. 4—Launching the "Voltaire" (Scenic).....253 ft.
Sept. 4—Training Bulls for the Fight (Scenic).....331 ft.
Sept. 6—Versailles (Scenic) .....462 ft.
Sept. 6—They Robbed the Chief of Police (Comedy).456 ft.
Sept. 8—The Little Soldier (Dramatic).....394 ft.
Sept. 8—Sweden—Gotha Canal (Scenic) .....456 ft.
Sept. 10—Tom Thumb (Dramatic).....1016 ft.
Sept. 11—Chasing a Sea Lion in the Arctics (Sc.)..371 ft.
Sept. 11—Sports in Java (Scenic) .....298 ft.
Sept. 11—How to Tame a Mother-in-law (Comedy)..351 ft.
Sept. 13—Amateur Detective (Comedy).....390 ft.
Sept. 13—The Child's Prayer (Dramatic).....571 ft.
Sept. 15—The Pretty Girl of Nice (Dramatic).....492 ft.
Sept. 15—City of Naples (Industrial).....449 ft.
Sept. 17—Mountebank's Son (Dramatic).....892 ft.
Sept. 18—Oh, What a Beard! (Comedy).....335 ft.
Sept. 18—The Fresh Kid (Comedy).....295 ft.
Sept. 18—Construction of Balloons (Industrial).....361 ft.
Sept. 20—Aviation Contests at Rheims.....607 ft.
Sept. 20—Caught in His Own Trap (Comedy).....374 ft.
Sept. 22—The Tower of Nesle (Dramatic).....1088 ft.
Sept. 24—Careless Tramp (Comedy).....574 ft.
Sept. 24—Caucasian Customs (Scenic).....587 ft.
Sept. 25—Servant's Good Joke (Comedy).....548 ft.
Sept. 25—Trained Birds (Scenic).....397 ft.

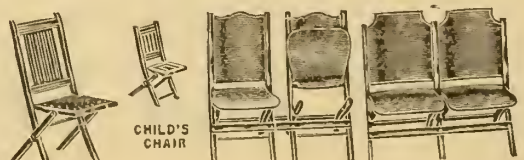
SELIG POLYSCOPE COMPANY.

Aug. 26—The Royal Outcast (Drama).....1000 ft.
Aug. 30—Mrs. Jones' Birthday (Comedy).....540 ft.
Aug. 30—Winning a Widow (Dramatic).....450 ft.
Sept. 2—The Blight of Sin (Dramatic).....995 ft.
Sept. 9—The Engagement Ring (Dramatic).....995 ft.
Sept. 13—Freebooters (Dramatic).....995 ft.
Sept. 16—Crooked Path (Dramatic).....990 ft.
Sept. 20—The Bachelor's Visit (Dramatic).....775 ft.
Sept. 20—False Alarm (Comedy).....175 ft.
Sept. 23—Stricken Blind (Dramatic).....———

VITAGRAPH COMPANY.

Aug. 17—Liberty for an Hour (Drama).....355 ft.
Aug. 17—The Judge's Whiskers (Comedy).....591 ft.
Aug. 21—The Way of the Cross (Drama).....900 ft.
Aug. 24—Judge Not That Ye Be Not Judged.....447 ft.
Aug. 24—Borrowed Clothes (Com.).....538 ft.
Aug. 28—The Evil That Men Do (Dram.).....925 ft.
Aug. 31—The Hunchback (Dramatic).....633 ft.
Aug. 31—Niagara in Winter Dress.....350 ft.
Sept. 4—The Galley Slave.....885 ft.
Sept. 7—The Fisherman (Dramatic).....430 ft.
Sept. 7—He Tried on Handcuffs (Dramatic).....564 ft.
Sept. 11—An Alpine Echo (Dramatic).....990 ft.
Sept. 14—The Little Father (Dramatic).....610 ft.
Sept. 14—The Wealthy Rival (Comedy).....360 ft.
Sept. 18—The Marble Heart (Dramatic).....968 ft.
Sept. 21—The Unspoken Good-bye (Dramatic).....425 ft.
Sept. 21—The Siren's Necklace (Dramatic).....530 ft.
Sept. 25—Fantine (Dramatic) .....997 ft.

Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER, IND.

INDEPENDENT FILMS.

CENTAUR FILM COMPANY.

Film Import and Trading Company.

May 1—Nevada Girl .....936 ft.
May 8—Cowboy's Sweetheart .....854 ft.
May 14—The Temptations of John Gray....930 ft.
May 22—Johnny and the Indians.....877 ft.
May 28—Crystal Ball .....Aprrox. 933 ft.
June 19—Love Wins .....931 ft.
June 24—Private Brown .....Approx. 904 ft.
July 7—Cowboy's Romance .....Aprrox. 871 ft.
July 14—Tale of Texas.....Approx. 945 ft.
July 28—Maryland, 1777 .....Approx. 956 ft.
Aug. 1 Power of Love.....Approx. 995 ft.
Aug. 18—The Lost Letter.....965 ft.
Aug. 25—The Blacksmith's Daughter .....985 ft.
Sept. 1—Peaceful Jones .....Approx 932 ft.
Sept. 8—The Diamond Necklace.....545 ft.
Sept. 8—The Wishing Charm.....545 ft.
Sept. 15—A White Lie.....About 1000 ft

GREAT NORTHERN FILM COMPANY.

July 3—The Prince and the Actor.....712 ft.
July 10—Herring Fishing .....248 ft.
July 10—Persistent Lover .....445 ft.
July 17—A Shadow of the Past.....464 ft.
July 24—A Clever Nurse.....450 ft.
July 24—Off the Coast of Norway.....315 ft.
Aug. 14—The Spy .....619 ft.
Aug. 14—Water Sports .....214 ft.
Aug. 21—False Alarm .....353 ft.
Aug. 21—Surroundings of Copenhagen.....396 ft.
Aug. 28—The Shell .....567 ft.
Aug. 28—Cowboys in Argentina.....387 ft.
Aug. 26—A Strange Reunion.....910 ft.
Sept. 3—His Two Children.....1000 ft.
Sept. 11—The Gray Dame.....975 ft.

NEW YORK MOTION PICTURE CO. RELEASES.

May 21—Disinherited Son's Loyalty (Dr.)....887 ft.
May 28—A Fishermaid's Romance (Dr.).....806 ft.
June 4—Davy Crockett in Hearts United (D.).836 ft.
June 11—The Squaw's Revenge (Dr.).....990 ft.
June 18—A Terrible Attempt (Dr.).....575 ft.
June 18—Jones Gets Arrested (Com).....450 ft.
July 2—A True Indian's Heart (Dr.).....935 ft.
July 9—The Blacksmith's Wife (Dr.).....850 ft.
July 23—The Gypsy Artist (Dr.) .....1000 ft.
July 30—My Wife's Gone to the Country (C).800 ft.
Aug. 6—Sailor's Child (Dr.).....1000 ft.
Aug. 13—Sheltered Under Stars and Stripes..450 ft.
Aug. 13—The Yiddisher Cowboy.....550 ft.
Aug. 20—Half Breed's Treachery .....1000 ft.
Aug. 27—Secret Service Woman.....1000 ft.
Sept. 10—The Paymaster .....1000 ft.
Sept. 17—A Kentucky Planter.....1000 ft.
Sept. 24—The Squaw's Sacrifice.....1000 ft.

PHOENIX FILM CO.

Russian Romance (Drama).....850 ft.
Conspracy (Drama).....900 ft
Victim of a Crisis (Drama).....520 ft.
Salome Craze (Comedy).....435 ft.
Flirtation Collar (Comedy).....335 ft.
Brave Girl on the 15th Floor (Drama).....917 ft.
It Takes Gasoline to Win a Girl (Comedy)..1010 ft.
Spanish Girl (Comedy Drama).....816 ft.
Her Favorite Tune (Drama).....892 ft.
How the Loser Won (Drama).....989 ft.
A Young Bachelor's Dream (Comedy).....826 ft.
A Strange Reunion.....840 ft.
A Girl of the Woods.....860 ft.
The Railroad Wreck.....950 ft.
Sept. 16—The Actor Burglar.....950 ft.

INDEPENDENT FILMS.

The following films are released this week by the Empire Film Company, 150 East Fourteenth street, corner Third avenue, New York:

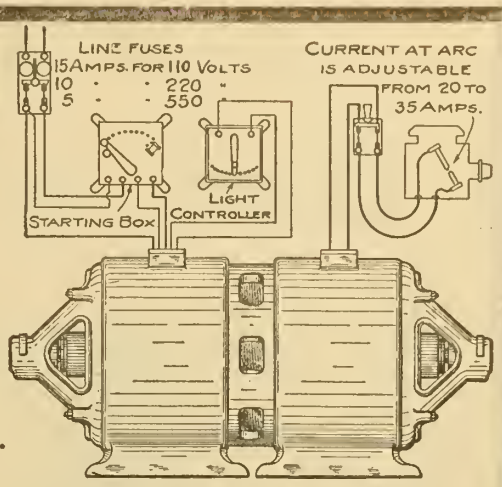
Phaedra (Pinesehi) .....978 ft.
The Justifier (Eclair) .....466 ft.
Uncle Rube's Visit (Warwick).....482 ft.
From Millionaire to Porter (Lion).....531 ft.
Love of Adventures (Eclair).....279 ft.
Don Carlos (Cines).....742 ft.
Importune Neighbor (Cines).....284 ft.
Daughter of an Anarchist (Lion).....420 ft.
The Story of a Bad Cigar (Ambrosio).....558 ft.
The Rivals (Hepworth).....427 ft.
A Mother's Love (Lion).....531 ft.
From Portofino to Nervi (Croce).....338 ft.
Towards Immortalidated (Lion).....600 ft.
Father's Beautiful Beard (Paul).....260 ft.
The Little Milliner and the Thief (Hepworth).325 ft.
Not Wanted on Voyage (R. & R.).....265 ft.
The Adopted Child (Lux).....531 ft.
Necessity Is the Mother of Invention (Hepworth) .....325 ft.
How Dr. Nicola Procured the Chinese Cane (Great Northern) .....970 ft.
The Gray Dame (Great Northern).....968 ft.
Theodora (Phoenix).....750 ft.
Railroad Wreck (Phoenix).....993 ft.
Kentucky Planter (Bison).....1000 ft.
A White Lie (Centaur).....———

ATTENTION

M. P. Men! Here is the

HALLBERG

Electric Economizer for Direct Current



HALLBERG-D. C. ECONOMIZER

Guaranteed to SAVE 50 to 85 per cent. on your bills for M. P. Lamp current. Here is another *PROOF* of satisfaction.

PICTURELAND
645 Penn Street
Finest Moving Picture House in the City

Reading Pa., July 8, 1909.

MR. J. H. HALLBERG,
30 Greenwich Ave., New York.

Dear Sir—It is now four months since we installed your direct current "HALLBERG ECONOMIZER," and machine has always given entire satisfaction.

It saves fully 50 per cent. on the current bill. The machine requires practically no attention whatever except occasional oiling and cleaning. Machine runs very quietly, current is very steady and machine does not heat up like a rheostat. I have the machine in the basement and the controlling apparatus is mounted in the operating booth. Thus I have perfect control over the light at all times.

The market is full of A. C. current savers, but M. P. managers having direct current have looked in vain for a current saver that could be used on D. C. Your D. C. "HALLBERG" Economizer will fill a long felt want, and I cannot recommend it too highly. Wishing you success, I am,

Yours very truly,
(Signed) WILLIAM H. WAGNER.

Get in communication with me Mr. M. P. Man. I have many good things for you, among them Hallberg Economizers for all kinds of electric lighting—4,000 C. P. Arc Lamps—Buzz and Exhaust Fans—Spot Lights and my stock of "Electra Pink Label" Carbons is complete. I also handle the best M. P. Machines, and any style of Electric Signs. Get my prices they are interesting.

Write for FREE booklet No. 3W.

J. H. HALLBERG, 28 Greenwich Avenue, New York

GRAND PRIX

Awarded First Prize and Prize of Honor at the **Cinematograph Exhibition** at Hamburg, 1908

GREAT NORTHERN FILMS CO. COPENHAGEN

Manufacturers of

Films of Quality

Photographic Excellence Unexcelled

NEXT ISSUE

Release, Saturday, September 18th

HOW DR. NICOLA PROCURED THE CHINESE CANE

Full Reel Feature Production of Merit

No Exhibitor Should Fail to Procure this Remarkable Film

Release, Saturday, September 25th

THE GREAT PRIZE

Screaming Comedy Subject

Length About 455 Feet

LIFE ON BOARD A TRAINING SHIP—A Subject of Unusual Interest

Lenght About 450 Feet

All Exchanges Rent Great Northern Films.

GREAT NORTHERN FILM COMPANY

NORDISK FILM COMPANY, COPENHAGEN

7 EAST FOURTEENTH STREET, NEW YORK CITY

CENTAUR RELEASES

Shipped from New York Sept. 22, 1909

Dan Blake's Rival

A Powerful Story of Love and Revenge.

Two men quarrel over a girl; one of them is apparently killed but is nursed back to life by a friendly Indian. He reappears at a very dramatic moment; and an exciting series of adventures ends with all round happiness.

SCENE FROM "DAN BLAKE'S RIVAL"

This is one of the most thrilling and effective stories that the Centaur Company has ever prodnced. It is fnll of exciting action and novel situations from start to finish. The scenic effects are superb and the photography has never been excelled in any motion picture.

Shipped from New York Sept. 29, 1909

A Close Call

A Thrilling Western Drama

This story tells how a ranchman's favorite child follows a drunken Indian into the woods and gets lost. Cowboys searching for the young one, come across the Indian lying in a drunken sleep, and when he denies the whereabouts of the child he is tortured, but before any real harm befalls him another cowboy rides up with the child, who had been found asleep, and returns him to the distracted parents. The Indian is set at liberty amid cheers and allowed to go his way.

Scenes of cowboy life are shown in the film which accurately portray western life. the costumes and effects being perfeetly reproduced.

Posters Free with Centaur Film

The Bull Fight

The release date of the highly exciting Mexican bull fight film has been postponed, and will be announced later in The Moving Picture World.

Film Import and Trading Co.

127 East 23d Street - - New York

The Viascope Special Moving Picture Machine

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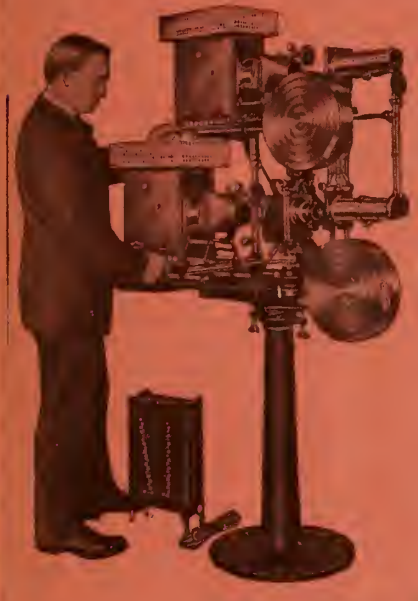

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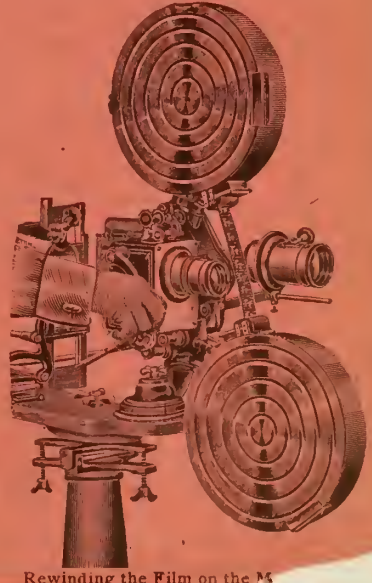

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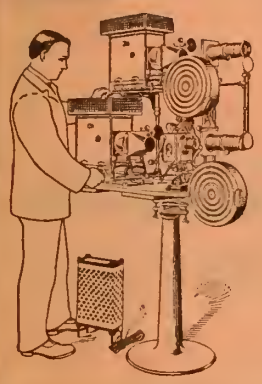

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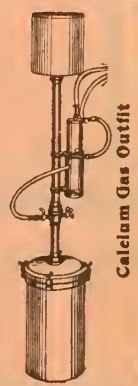

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Believe me, the general public, the people who pay to see your show, are becoming more and more aware of the fact that the Independent moving picture men are putting it all over the Film Octopus nowadays. One of the quickest ways of appealing to the people is to stick a big sign in front of your theatre announcing that you are independent of the trust. Then show them the real, genuine independent pictures—not the faked stuff—and success is yours. To be dead certain that you are getting representative independent films, take the safe course by hooking up with any of the Laemmle offices. Slip me a note to-day and see what's going on.

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Oct. 4.	**Story of a Banknote** (Intense Drama)	981 feet
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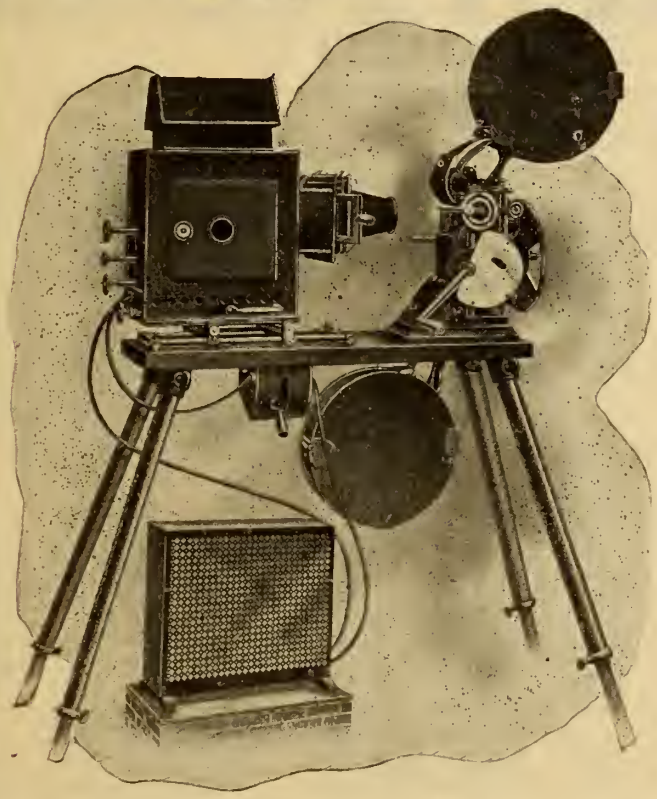

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ONAWANDA

An Indian picture that is different from late releases in that it deals with colonial and not modern times. It is shortly after the founding of the settlement in Massachusetts and a group of settlers have made a home a little north of the present city of Boston. Onawanda, one of the members of the tribe which makes that part of the country its home, shares the resentment of his fellows at the intrusion of the whites, but when he is saved from death, from cold and starvation by the kindly preacher, his hatred disappears and he becomes a member of the minister's household in spite of the protests of the other settlers. The minister goes to Boston and Onawanda is out hunting when a hostile band of Indians attack the minister's home and carry off his two children, leaving the wife for dead in the burning hut. She escapes to tell of the attack and Onawanda stands face to face with death at the hands of the settlers, when the opportune arrival of the preacher prevents the execution of their plan. Onawanda sets out alone to rescue the children and accomplishes his object, but gives his own life for theirs, justifying the minister's confidence in his integrity and dying happy in the thought that he has been vindicated. **Length, 545 feet.**

THE ROMANCE OF AN UMBRELLA

Given a good looking young man and a beautiful girl working in offices separated only by a narrow airshaft, and they are bound to take an interest in each other. Bess Fairkirk is appreciative of Jimmie Conyer's good looks, but she is conservative and refuses to make his acquaintance without a formal introduction. Jimmie's chance comes one afternoon after office hours. Bess is lunching and Jimmie follows her in. When she leaves she carries off his umbrella. He follows her to claim his property, but is detained by being made to settle with the cashier, and is barely able to catch the same elevated train she takes. When she leaves the train he claims his property, but offers to share it with her, as it is raining. She refuses the offered protection, but an increase in the downpour compels her to accept and an acquaintance is formed that soon ripens into an engagement. The subject is a dainty little comedy of everyday business life and notable because the rain scenes were made in actual rainstorms and not under a sprinkler arrangement. The photographic work is excellent, the acting better still, and the scenes characteristic of New York in the business and residential sections. **Length, 450 feet.**

SATURDAY, OCTOBER 2nd

THE SCALES OF JUSTICE

In the olden times even theft was punishable by death, and in the little town of Lalsk the culprits were beheaded at the feet of the colossal statue of Justice. Gretchen, the servant in the household of the Burgomaster, is accused of the theft of one of his wife's rings. In spite of her denial she is thrown into prison and is solemnly sentenced to death. In prison she is visited by the confessor, who urges her to confess her guilt. Her protestations of innocence convince the old man, who is in despair that an innocent life must pay the forfeit for another's crime. As the girl is about to kneel before the block he passionately declares his belief in her innocence and calls upon Heaven for a miracle to prove his faith. As though in answer the scales fall from the hand of the statue and in one of the pans of the balances is found the lost signet ring. As the crowd stands awed by the manifestation, an idiot boy scrambles forward to claim his toy and in a flash all comprehend the situation. The lad is not able to realize the seriousness of the girl's situation and does not understand that her peril is connected with his theft of the ring which he has hidden in the scales of the statue, his favorite place of concealment. Her innocence is doubly proved and her accusers ask her pardon. **Length, 983 feet.**

THE VITAGRAPH COMPANY OF AMERICA NEW YORK, 116 Nassau St. CHICAGO, 109 Randolph St. LONDON, 25 Cecil Court PARIS, 15, Rue Sainte-Cecile

Moving Picture World

Founded by J. P. CHALMERS.

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The World Photographic Publishing Company, 125 East 23d Street (Beach Building), New York.

Telephone call, 1344 Gramercy.

Editors: J. P. CHALMERS, THOMAS BEDDING, F.R.P.S.

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Vol. 5 OCTOBER 2, 1909 No. 14

Editorial.

The Hudson-Fulton Celebration.

MOVING PICTURES FOR POSTERITY.

The Hudson-Fulton Celebrations which are in progress while this number of the Moving Picture World is being distributed are certainly attracting great attention throughout the world, because they commemorate two very notable events in the romantic history of the United States. There will, of course, be innumerable records made of the events, and certainly the photographers and others who will either photograph or sketch the scenes that take place both in the city and on the magnificent river, named after its discoverer, are to be congratulated on the fine scenic and other backgrounds against which the marine and land pageantry will move. Probably no other city in the world is so fortunate in this respect of being able fittingly to display pageantry on the scale of such grandeur and magnificence.

What will become of all the photographs that will be made next week? Many will be reproduced in the newspapers and magazines, others will simply remain in the possession of private individuals. The moving picture camera will follow the warships and the river and land pageantry wherever it takes place. It will be safe to conjecture that scores of thousands of feet of film will be used in taking the photographs and that moving picture audiences throughout the country will, for many a day and night to come, be looking upon the pictures made of the celebration.

So far so good. Public curiosity and love of pleasure will be gratified and in a short time the celebration will pass into history. What, however, will become of all these films when public interest in them no longer exists? It will be a pity if they pass out of existence. Consider for a moment what wonderful interest would be attached, to-day, to a moving picture of Hendric Hudson sailing up the river in the Half Moon or Robert Fulton on the Clermont! Precisely what those ships look like, we do not know. We have only contemporary drawings and sketches to rely upon, for remember that in those days there was no photography. Let us project our minds one hundred years ahead, when another centennial will be held. The student of 2009 will turn to the newspapers of the present year, if newspapers printed to-day are then in existence, which is open to doubt, for wood pulp is a notoriously perishable commodity, so that anything printed on it is not assured of permanence. But a skilfully prepared celluloid film, if carefully kept, may last for hundreds of years. What we would much like to see would be a series of moving pictures of the Hudson-Fulton celebration deposited in some State department at Washington, so that the future historian may have access to them. It will be a great thing to feel that a hundred years hence our descendants will be able to look upon moving pictures of what is taking place this week in New York.

The object of this article is to throw out the suggestion for the consideration of those most interested that if any good moving pictures of this week's celebration are made, they should be preserved and deposited in safe official custody for the purpose we have specified. This kind of thing is done in Europe, and there is therefore no reason why it should not be done in the United States.

Sound Effects: Good, Bad and Indifferent.

Is it best to undertake to reproduce the sounds to go with the pictures or not? Probably this question has presented itself more than once to managers, and probably it is no nearer a solution satisfactory to all parties than it was at the beginning. One will reach one conclusion, and one will reach another, reasoning from exactly the same data, and it would be a wise man indeed who would dare say positively that either was right.

It would seem, however, that one feature of the attempted imitations would appeal to every manager with irresistible force. The imitations should be fairly accurate or they shouldn't be attempted. Inaccuracy is worse than nothing. It creates wrong impressions and often it wrongly interprets the pictures. They must correspond or else they should be let alone.

One example will, perhaps, suffice to show what is meant. In almost all theaters some attempt is made to imitate the hoofbeats of running horses, but the noises are exactly the same whether the horse is running over hard or soft earth. The quick, sharp ring of a hoofbeat on a hard road is quite different from the hoofbeat on a sandy road or on grass ground, yet in practically all theaters they are made the same. Perhaps it is impossible to make a change. Maybe the instruments used do not admit of it. If they do not it would be wiser to omit the one which is not true. The impression is false and the picture is spoiled for those who are at all critical in their observations, and more and more the audiences are becoming critical. More care should be exercised in this particular if the noises are used at all.

Another of the same general observations can be made about automobiles and locomotives. In a good proportion of theaters the noises supposed to imitate these two are substantially the same, yet everybody knows they are different and the imitation should be different to correspond or else be omitted. The clang of the trolley car's warning bell sounds more like a cow bell, and so one might go on enumerating the different noises which fail to copy the original. There are many more that do not than there are that do.

One exhibitor has made a special study of this phase of motion picture shows, and has achieved a high degree of perfection. Reference is here made to Lyman H. Howe. His sounds imitate and to the mind of a great

many who see his pictures they add to the attraction of the entertainment. Others do not care particularly, and wouldn't mind if they were omitted entirely. Many others would be better pleased if they were omitted. They prefer that the silent drama shall be truly silent.

The Alliance.

From all quarters, both near and far, there have come expressions of approval of the attitude of the Moving Picture World toward the newly formed Independent Alliance. It is recognized that our review of the Independent position expressed in the series of articles which we first began publishing in April last accurately reflects the exact position of the Independent movement. Moreover, in insisting on the need of union and unanimity as well as loyalty to the cause, we have, it seems, voiced the opinions of those who have the best interests of the Independent movement at heart, as well as those who, outside the Independent fold, are in the position of looking on at the game. It is an old saying that the onlooker sees most of the game, and in this case, whether the observer be disinterested or neutral, or has his stand on the association side, the weaknesses and difficulties of the Independent position are plainly obvious.

We have been at some pains to gather a variety of opinions on the prospects of the Alliance. Boiled down, these opinions, which come from many sources, amount to this: That if the men present at the Chicago meeting are loyal to themselves, loyal to their new found principles and loyal to the Alliance, then it will accomplish a great deal of good. But it is commonly urged that in the new Alliance there are many men who were by no means adornments of the old F. S. A., men who were not loyal to the Patents Company immediately after its formation, men who in the interim have scarcely advantaged the business of which they are representatives. And there is a natural apprehension that these men may not have entirely found salvation under the banner of the Alliance. The leopard, it is argued, cannot change its spots. In this case, however, we hope the animal will be able to achieve the feat and that in the interests of the Alliance and of themselves, the men under suspicion will be loyal to their leaders. For if they are not and if this Alliance falls through, through the faults of any of its members, then the Independent movement will deserve to peter out.

The better elements in the Alliance are working to avert such a catastrophe, and it is to be hoped they will be successful. There are two or three pieces of advice which we will give the Alliance in the early stages of its career. In the first place we strongly recommend the officers and committee not to seek the blindfolded support of any one particular newspaper. The Alliance will thereby be assured of impartial treatment all around, whereas by stringing the movement upon any one publication, either in New York or Chicago, they are seriously jeopardizing any claim to impartial treatment which the Alliance may have.

Again we tender the Alliance the advice to engage the services of a paid active or acting secretary for the purpose of carrying out the organizing and routine work. Let this man be unconnected with any film business or newspaper, and let it be his work, and his sole work, to promote and further the interests of the Alliance. We feel that these two bits of advice, the disassociation of the Alliance from any official connection with any existing newspaper, and the engagement of a competent secretary, will do much toward making the Alliance a success.

Already within a fortnight of its existence there are rumors of disunion and dissatisfaction in the ranks of the Alliance, but in the interests of that body, we will give no credence to these rumors or space to them in our pages. We are anxious to give the Alliance all the support it is possible for us to extend to it. As we said in January last when the Independent movement was crystallizing, we also recognize the right of the Inpendents to fair play and adequate representation in the press, and we will warmly encourage any progressive movement that they may make. (Moving Picture World, January 30, 1909.)

The Independent manufacturers have met in lengthy sessions during the past few days, but it appears that so far no definite programme for the future has been arrived at. Meanwhile it is reported that the president of the Alliance is in Europe. No doubt this journey has been undertaken in the interests of the Alliance.

The Modern Moving Picture Theatre.

CHAPTER III.

The Exterior.

There are many other ways besides the provision of attractive posters for appealing to possible patrons of a moving picture theater, and their enumeration here should convince the moving picture exhibitor that this end of matters is deserving of more consideration than he usually gives them. There is, first of all, the name of the theater which may either be a painted sign or an electrical sign or both in combination, for use either by day or by night. Too much attention cannot be given to the artistic side of the painted sign. It should be carried out boldly and in good taste so as to impress the public. Not only the top of the facade can be utilized for the name of the theater or the higher parts of the front, but the sides, which also offer scope for nicely colored artistic designs in the way of title. American impresarios need little or no counsel in the way of illuminated title sign making, for, in this respect, Americans are far and away ahead of all other people in the sigularly complete and ingenious way in which they press electricity into the service of advertising signs. It is rarely, indeed, that a moving picture house is weak in this respect. As a matter of fact, the American house of entertainment is the wonder of the rest of the world; so that it is unnecessary to insist specially upon the use of electricity for illuminating purposes.

It goes without saying that the exterior, that is to say, the entrance of a moving picture theater, should be scrupulously clean and kept free of rubbish and paraphernalia which would have a tendency to obstruct the egress of the public. If possible, a polite and uniformed attendant should always be present to usher people into the house and to keep order. A uniformed attendant such as Keith & Proctor and other up-to-date managers have, is found to have an impressive effect upon the public. Too often we have regretted to see that any derelict, hireable at a few dollars a week, has been considered good enough to undertake the delicate duties of doorman. For they are delicate duties. Your untidy derelict repels rather than attracts, whereas a courteous uniformed man will inspire confidence, keep order and attract women and children into the house.

The occupant of the pay box, it need hardly be said, is an important member of the staff. We invariably find these officials courteous and obliging, so that little recommendation is necessary on this score.

Some moving picture houses that we have seen and

visited rely upon the provision of special features at the entrance for attracting people in. These features are generally of a musical nature. We have seen an enthusiastic piano player endeavoring to thump people in; we have heard the pipe organ at work; moreover, the phonograph has been pressed into service and even the raucous voiced barker has been put up as a bait for the public. Frankly, we think all these baits quite unnecessary and have a tendency to depress rather than heighten the dignity of the moving picture house. A barker is permissible at a fair or at a place like Coney Island or any other outdoor pleasure resort. So might the music be (if music it can be called), but in cities these adventitious advertising aids are in our opinion totally unnecessary. Again, we venture to think that they repel rather than attract. It must never be forgotten in this connection that the moving picture theater is just at that stage of its career when the support of the better classes is gradually being extended to it. That support will come surely and largely enough in due time if repellent influences are sternly suppressed. Amongst those repellent influences we consider badly played piano music, noisy pipe organs and raucous voiced barkers at the entrances. All this sort of thing jars the nerves of refined people. So much for the exterior which, in its negative and positive aspects as here discussed, has a great influence upon the public at large and therefore is an important factor in contributing to the pay box receipts. It must never be forgotten that the object of these articles is to assist a moving picture theater owner to swell those receipts and we think that if he will carefully study these articles and put them into practice he will find his receipts increase rather than decrease.

(To be continued.)

Acting and Action.

By Hans Leigh.

More than a year has passed since I wrote warning the manufacturers of motion pictures that a continuance of their methods meant the ruin of the moving picture industry—that a few more months of the gruesome, bloody, immoral, ill-conceived, badly executed pictures of that day would send the motion picture into oblivion with the bicycle, the ping-pong table and other fads which have made their little stir and then passed from public notice.

At that time President Clark, of the F. S. A., used up several columns of your valuable space in an effort to show that the criticisms were unfounded, and that, so to speak, "the mule was a-doin' his best."

Like many other men, Mr. Clark was ahead of his time. His letter, untrue at that period, in my humble opinion, stands justified to-day, and I feel happy to pay a deserved compliment now, which would have been a silly flattery eighteen months ago—the American manufacturer has arrived!

A year and a half ago I broke off affiliations with my renter because he would not provide me with a practically "all European" service. To-day I do not want European films when I can get American makes. At that period when an American film was put on, I felt it necessary to make a verbal explanation to my patrons, because otherwise it would be difficult to follow. Then I watched my films run off with shears in hand ready to cut out such parts as were immoral, indecent or gruesome, and those shears were much used. To-day explanations are rarely necessary, and the cutting of films is a forgotten art. In every respect the products of the American factory have improved. The scenarios are better conceived and better executed and the work of the actors is better. When I say "better," I mean much better, and I beg to offer my heartiest congratulations to the men who have effected these improvements. The mule certainly has done his best.

I have noticed that out of the crude, hodge-podge of eighteen months ago, there are in course of development two schools, which might be described as the School of Acting, and the School of Action. Of the first the Biograph is the chief exponent—it might be called the School of Drew, Willard and Coghlan. Of the second I am inclined to think Selig the most successful master, and to call it the School of Frank Mayo and McKee Rankin.

They are both excellent schools, but there is a tendency upon the part of the partizans to go to extremes—the one to depend too much on acting and the other to rely too entirely on action—and, so to speak, "tanks."

This is a pity, because perfection in moving pictures requires perfection in both these particulars.

The moving picture differs from the actual drama in this that it must appeal to small communities. There are plays that are little seen outside the larger cities, but the motion picture maker who catered only to New York, Chicago, Cleveland and Toledo would soon go into bankruptcy. The top layer of his profits comes from Podunk.

Now Podunk cannot afford to show pictures that please only a part of the people. Podunk must please all the people, and it has got to please them all the time. There are not enough people in Podunk to justify the ignoring of a single one of them.

The majority of *our public* insist on action in a picture. It must contain plenty of incident; there must be plenty of situations and very obvious ones. There must be "somethin' doin'" every minute.

On the other hand, there are large numbers of people who demand good acting, who like "delicate touches," who want to see the heroine LOOK as if her lover's life was in danger and not as though she were ordering a plate of "beef and" at Dolan's.

The truly successful motion picture is the one possessing both these qualities—the quality of acting and the quality of action.

These two essentials are realized by the Biograph in such pictures as "The Mended Lute," "A Convict's Sacrifice," and most of all in "A Strange Meeting." The last named I regard as a triumph. On the other hand, a good many of the Biograph pictures depend too much on the acting, as for instance "The Better Way." The acting in this play is admirable, but without acting the story would be nothing better than a bore. It must be remembered that a considerable proportion of the public have no appreciation for fine art. To them the acting of a Willard, a Drew, or a Coghlan has no meaning. They would prefer "Hear Dem Bells" by Len Spencer to "Celeste Aida" by Caruso. These people see nothing in a play but the action and such a performance as "The Better Way" is ashes in their mouths. Plays like "A Strange Meeting" are different. The story in them is sufficient for the common person, while the fine acting pleases the art lover, who is all the more interested because the story is a good one.

Among the best of these films d'art was a Biograph production called "The Eavesdropper," but to hundreds of young people and thoughtless adults, it was a "dead one." Had this play been garnished with a little gun play, a struggle, a pursuit and a precipice it would have delighted the mob, and the art lover would have thought none the less of it. In comedy the Biograph has a tendency to the same weakness. It plays to the intelligent, discriminating public, and is prone to forget the masses which are not discriminating.

There is certainly a big public call for Selig dramas, and it is a matter of surprise to me that Selig should not confine himself to the dramatic field, instead of venturing into comedy. To my mind here is no comparison between Selig comedy and Selig drama.

My remarks in this relation may be epitomized in these few words: "Acting is a delightful luxury; but action is a prime NECESSITY."

There is one other matter on which I would like to give a little advice to manufacturers and that is with regard to the descriptions in "The Stories of the Films." Such a description should state in the most concise way every point of the plot, and it should draw attention to the quality and character of the scenery, acting and costumes, and every word should be true.

It would pay all manufacturers to give more attention to these stories and to make them concise, complete and truthful; and if the exhibitor knew that the description was absolutely true he would be able to announce and advertise his shows a day or two before the film arrived.

THE POWERS COMPANY.

For the past six months the moving spirits of the Powers Company have been perfecting an organization which should result in placing that company well ahead amongst American film manufacturers. In the first place, a strong position has been taken up by the selection of the Bianchi camera as the instrument with which the negatives will be taken. The Bianchi camera, as most of our readers are aware, is non-infringing, inasmuch as it gives the film a continuous movement as opposed to an intermittent one with the ordinary type. The results obtained with the Bianchi camera so far are said to be entirely satisfactory.

The Powers Company have selected large premises at Wakefield, New York City, which are in process of being rapidly adapted for the production of studio pictures for the moving picture stage. But it will also be a feature of the company's operations that they will make outdoor pictures as occasion demands. The total area of floor space available is 15,000 feet, which gives room for the general offices, laboratory and studio under one roof, so that the various departments of the business will be continually in touch with one another. It is the intention of the company to release in a short time at least three subjects per week, and they are making every effort to release one subject per day. "Columbia Licensed Motion Pictures" is the title under which these subjects will be released. Already a number of negatives have been made, and it is expected that the first release will take place at an early date.

The officers of the company are taking the utmost pains to engage only the best technical and artistic talent for the work, in order that Powers pictures will compare favorably with the best of those now placed upon the market. Finally, as the capital of the company is $250,000 it will be seen that the Powers Company starts extremely well equipped for its work.

GEO. MELIES' SCENARIO CONTEST.

Closed September 5, 1909.

Prize winners unanimously selected by the following judges:

J. P. Chalmers, Moving Picture World; Ellis Cohen, The Morning Telegraph; John Collier, Board of Censors; J. F. Driscoll, Exhibitor; James L. Hoff, The Film Index; Gaston Melies, Film Manufacturer; Wm. Steiner, Imperial Film Exchange.

First Prize, $150.—"The Red Star Inn," by Evangeline Sicotte, New York City.

Second Prize, $75.—"Baseball—That's All," by David Reichgott, New Haven, Conn.

Third Prize, $50.—"The Fiend of the Castle," by Florence E. Turner, Brooklyn, N. Y.

Seven Prizes of $25 Each.—"Lucile's Lovers," by Tom P. Morgan, Rogers, Ark.; "For Sale—A Baby," by James Carol, New York City; "The Man in the Bucket," by Joseph Palica, Port Arthur, Texas; "Teddy, the Little Hero," by Mortimer Martini, New York City; "The Naughty Electric Fans," by J. B. Larric, New York City; "The Guide," by R. G. Kelly, Chicago, Ill.; "Pass the Razor," by John M. Bradlet, New York City.

Plain Talks to Theatre Managers and Operators.

F. H. Richardson, Chicago.

CHAPTER XIX.

The operator who has a dissolver may work out some very pretty spotlight effects by having a supply of various shapes and dissolving one into the other. He may also select certain blocked out flower song slides and by removing the emulsion for a spot produce nice effects, particularly on a singer. The man who has both a dissolver and spotlight may make some splendid effects by use of the colored flood before described in conjunction with the spot; also he may, in conjunction with the spot, produce some new and beautiful effects on certain vaudeville turns by using the spot small and with the dissolver at the same time throwing on slides of ground, moss and other glasses. The writer uses these effects all the time and so far as he knows is the only one to do so to date. By slow dissolving with some carefully selected glasses, using the small spot at the same time, some very beautiful effects are produced.

The Curtain.

The writer has viewed many different kinds of curtain and curtains covered with several kinds of patent coatings, but to date has seen nothing he thought was better, all things considered, than plain, white plaster. Such a curtain may be readily cleaned by sandpapering lightly with No. 0 or ½ sandpaper. Sheet metal may be used by nailing the joints down level and tight and covering them with a thin putty made from Spanish whiting and white lead in about equal proportions, thinned with boiled linseed oil to proper consistency. This putty should be smeared on with the fingers and carefully wiped until the nilheads and joint is covered and leveled up as much as possible. Coat the whole curtain with white lead mixed with about one-third boiled linseed oil and two-thirds turpentine, adding a little ultramarine blue (ground in oil) to the paint to whiten it. White calcimine may also be used with good effect, but it is likely to peel on metal. A little blue should be added to it as well as to paint. If the latter is used on metal be sure there is no grease or oil on the metal. If there is, remove it with soap and water. Use two or three coats of thin calcimine or paint rather than one heavy one.

If cloth is used stretch it perfectly tight so that there will be no wrinkles. The curtain should set as nearly as possible square with the machine—or, rather, the machine should set square with the curtain. It will be found that much brilliancy will be added to the picture by painting all the curtain except the space actually occupied by the picture a dead black made by mixing dry lampblack with boiled linseed oil and turpentine, in proportions of one-third and two-thirds. The objection to this is that the stereo picture is not the same size or shape as the moving picture, so that where both are used it is impossible thus to outline. A neat, heavy moulding around the curtain adds very much to the effect, but better yet is a "flare" from eighteen inches to two feet in depth such as one sees in the proscenium arch of a theater. The curtain should be of size to accommodate a picture in which the figures will be at least life size. Nine by twelve will do nicely for a small house, but for a house of ample dimensions the picture should be at least fifteen feet in width. It must be remembered, however, that every foot added to the picture size adds enormously to the necessary light intensity to produce equal brilliancy. A certain amount of light is projected to the curtain and is diffused over a given area, depending on the size of the picture. The 9 x 12 picture covers 108 square feet, while the 15 x 18 occupies 270 feet of curtain space—considerably more than twice as much. The writer has often been amused to hear operators discussing the matter of current and asserting that they never use more than twenty-five amperes, or thirty-five amperes, or whatever the individual's preference happened to be. Let me say right now that such talk is foolish. The light intensity, within certain limits, is governed (not altogether, but largely) by the amperage and the light intensity necessary to produce a given result will depend almost altogether on the size of the picture projected. In planning your house this matter should be given due consideration. Better have a good small picture than a bum large one. The writer is using forty-five amperes of direct current at the present time, but he throws a fifteen-foot picture in a house where there is lots of light, part of it being daylight which strikes the curtain badly in the forenoon. Under different conditions he could get better results with one-third less current.

(To be continued.)

THE ELEMENTS OF ACCURACY IN MOVING PICTURE MANUFACTURE.

By Arthur S. Newman.

CHAPTER VI. (Continced from page 374.)

Before treating of the projector, there is another point, not exactly mechanical, and not precisely to do with "accuracy," but one by which a certain pseudo-accuracy may be introduced into pictures which are really inaccurate, and which added to already fairly accurate pictures will lead to great improvement in their apparent steadiness. I refer to the "black-mask." When we look at a picture which is being projected, and pronounce it unsteady, we do so by comparing the non-moving parts of the picture—the ground, houses, trees, etc., with the image of the mask of the projector which is thrown on the screen and forms a frame to the subject. If the projector is properly fixed this frame will not move at all, and will be as steady as if painted on the screen. It is by comparison with this frame that we are enabled to judge of the amount of movement, and if we could place the frame a long way from the picture it is probable that an unsteady picture would at once seem less unsteady. If, when taking the negative, we decrease somewhat the size of the picture, by making the opening which admits the image formed by the lens, less than 1 x ¾ inch, we shall get a clear margin all round each picture on the negative. Suppose our camera to be working accurately, then each still point on our picture will be depicted at its own definite distance from the clear margin.

In our printing machine we must have a mask quite to full size—1 x ¾ inch—the clear margin round the positive will then print quite black and will form the "black-mask" of which I am writing. We will now look into the reason for its advantage. Suppose we start with a good, steady negative, having a clear margin surrounding each picture, the positive produced from it will have all its still points at correct distances from the margin in question, whether the printer be working accurately or not; and the positive, if projected by a machine with a large mask, similar to that of the printer, will appear on the screen with all its still points at their correct distances from the frame, and whether the projector be accurate or not, the still points of the picture will be thrown on the screen in their proper positions relative to the frame, which in this case will be formed by the images of the black margin and black spaces of the positive film instead of by the mask in the gate of the projector. As a consequence, when the "still points" of the picture move (rather Irish this, but I hope I make my meaning clear), the frame of the picture will move to the same extent, and it will not be possible to so easily estimate the amount of unsteadiness as if the picture were framed by the projector-mask. By working on this system one loses some small amount of area in each picture on the film, and the picture on the screen is consequently somewhat smaller, but the slight loss is well paid for by the apparently improved steadiness of the picture, and the frame is a sharply defined one, as it is exactly in the same plane as the picture itself, and so can be focused sharply by the lens; also the small hairs, pieces of film, dust, etc., which so quickly accumulate on the projector mask, and which often become unpleasantly obtrusive, seldom, if ever, show at all, being hidden by the opaque frame round each picture on the film.

I have spoken of this method, or dodge, as though it were particularly applicable to unsteady films; it is also a great improvement to the most steady films ever seen, and until we get pictures so perfect as to be mistaken for lantern slides (when there are no moving figures showing) it will still be of great utility in apparently eliminating just the last trace of movement in our most modern and excellent productions.

The final test of the whole series of operations takes place when the result is put on the screen, when, if any one of the processes has not been carefully and properly carried out, the fact becomes patent to all observers. Before the final test is reached the film must be dealt with by the projector, and to that instrument we will now turn our attention. To glance in the most cursory manner at all the different forms of projectors would take a very long time indeed, and the matter to be dealt with would be much too voluminous to be treated in this series of articles, so I shall confine myself to the two or three different forms of machines most in use at the present time.

The projector differs from the other machine of the series principally in the amount of obliteration due to the action of the shutter. The camera may have 50 per cent. obliteration, or it may have a much higher percentage. I have not come across a camera having less than 50 per cent. in general use, though for a special purpose I once used one having less than 25 per cent. obliteration.

The printer usually has the obliteration period about 50 per cent., sometimes less, though seldom much less. The projector alone has a short obliteration, 25 per cent., or somewhat less, being the usual amount. In saying this I wish to be understood to allude to the general run of machines which have been in vogue during the last five years. Quite recently—so recently as not yet to be generally known—some manufacturers are adding to the time of obliteration in their projectors. The reason for the obliteration in any of the machines is to allow of one portion of the film, which is equal to a picture space, being changed for the next portion, without coming under the influence of light, either in the camera, the printer, or the projector, so that during the movement of the film no effect takes place. In some of the most recent projectors an extra amount of obliteration is being introduced in the form of an extra blade, or in some cases two extra blades added to the shutter, the extra blade or blades in question being caused to pass in front of the film while it remains at rest. I have not yet made a definite test to see if the extra blades improve the effect, but am of opinion that given a good film and a fairly perfect machine, the omission of these extra blades would improve matters.

On the other hand, in the case of an unsteady film, the effect of the extra blades may be to make a more even appearance on the screen by introducing so many more extra alterations of light and dark, that the general effect of alteration becomes continuous, and as a great proportion of the film subjects on the market leave much to be desired in the way of steadiness, on the whole an improved effect may result. I cannot help thinking that in the projector of the future these extra blades will be discontinued, as soon as market films become perfect in this quality of steadiness.

It has always been the object of the manufacturers of projectors to reduce the size of the shutter—or, to speak more correctly, the period of obliteration—to the smallest practical amount, the idea being to allow as much light as possible to reach the screen, and also that the eyes of the audience might be so saturated with light during the exposure period as to carry the sensation of light over the obliteration. With a film that is steady this result is effected, but with an unsteady film the whole result is completely altered.

With a steady film the patches of light in the non-moving parts of the picture fall successively on the same portions of the retina of the eye, and saturate those parts thoroughly, while in the case of an imperfect film, the successive pictures of which do not fall into exact register, the retina is not subjected to a succession of impressions of light **exactly** in the same place, consequently parts of these patches of light fall from time to time on unsaturated portions of the retina.

(To be continued.)

Kewanee, Ill.—Ed. Funk has opened a new moving picture theater in the Merritt building. It is known as the Princess.

Pana, Ill.—Mr. Dickerson has sold his interest in the White Palace Moving Picture Theater here to William Higgins.

Chicago, Ill.—George Benson will erect a moving picture theater at 2109 North avenue.

Whittinsville, R. I.—Nelson Flebotta and associates will erect a new vaudeville and moving picture theater here.

Buffalo, N. Y.—Domenico Saraci will erect a moving picture theater at 103 Dante place.

Dubuque, Ia.—Jake Rosenthal has opened a new moving picture theater at Fourteenth and Clay streets. It is known as the Royal.

Valentine, Neb.—George Hunter and L. L. Bivens have purchased the moving picture show of John Stetter and have taken possession.

Philadelphia, Pa.—Carl P. Berger has invited estimates on revised plans for a moving picture theater to be located at 515 Moyamensing avenue.

Jacksonville, Ill.—Decker & Salby have disposed of their interest in the Airdome Amusement Company to William H. Denton, of St. Louis.

Grove City, Pa.—John Guthrie, who has managed the Lyric for two years, is building a new picture and vaudeville house on Broad street, adjacent to the Grove City House. The new house will be up to date in every particular, being built to comply with the State laws. Seating capacity will be 500, with a stage 20 by 30. An electric plant is being installed in the basement to furnish direct current for the picture machine and outside illumination, which will consist of Excello Flaming Arcs and Tungsten Lamps. The arrangement for booking the house has not yet been completed, but the intention is to present a good class of vaudeville. The house will be open about November 1.

THE MISSING LINK.

By Van C. Lee.

The moving picture business is not thriving as it ought to. I do not mean in a financial manner, but more regarding its factor as an amusement enterprise. It has by radical jumps and by leaps and bounds reached its present stage, and there it has stopped. There is no question but that to-day it stands second to none, not only as a theater to amuse the public, but as a school of instruction, where, from an educational standpoint, appealing to not only one but to all classes of people, it has no equal.

At first people were slow to accept this latter fact, but of late they begin to realize the immense possibilities of the moving picture and now appreciate what was hard at first for them to fully comprehend.

Taking this into consideration and knowing that it has all been brought about by the large number of picture theaters now located in every town of any size, and cities all over the world, we might ask the question: Why does it now stand still instead of forging forward into a sphere where it properly belongs? There is no denying the fact but that there is a lack of interest, due from some cause or another, which is retarding the advancement of the business, not only as a money making project but as a factor in the world which should not be unfavorably compared with the greatest magazines, our daily papers, the pulpit and the schools, and certainly should be the object of comparison with all other classes of amusement.

Taking all in all and then to sum up everything to a standard, it is simply this: There is something lacking; there is a "something" missing that is needed to fill a great gap that certainly now exists. What is this something? That is the question to be answered, and when it is answered and that "something" produced and put into operation, we will see the moving picture business, or theaters, I should say, patronized as they have never been before.

For some time past managers all over the world have realized that something else was needed beside the silent pictures to hold the interest of the patrons. A great many and various schemes have been devised and tried out. First came the addition of music: At first a piano was sufficient. Then it was the addition of an orchestra. The illustrated song followed, and lastly, all these having failed to hold the interest of those who had been regular and enthusiastic patrons of the theaters, the vaudeville was injected as a stimulant.

Here I take exception to what some may say who claim that vaudeville was the result of opposition and that to meet the advances of the competitor it was necessary to do something or go out of business. There are always two ways to answer an argument. Looking at it in one way, this may appear so, yet, in another light, it is not so. Vaudeville was not the result of opposition, and it is safe to say that more have been forced out of business on account of putting in this so-called vaudeville, than would have suffered had they left well enough alone.

The addition of vaudeville was due directly to a cause, and the same cause that brought about the injection of other ideas in order to hold the interest of the public after they had once entered the theater.

But with the addition of vaudeville, we are simply going backward instead of forward. Vaudeville alone will draw without the pictures—that, if it will do so with the pictures—just as it did during the days of the variety theater, as they were called before the days of moving pictures. Vaudeville died. It succumbed to a natural death, and it is safe to say that some of the so-called vaudeville acts should have been buried so that there was no chance to be resurrected, for surely some acts are only hurting instead of uplifting the business and placing the picture show on the level of the old-time variety shows that were never patronized by the better class of people. I mean by that, people of refinement.

By all signs this vaudeville in conjunction with the moving picture show will die again, and let us hope that this time they will not forget to bury it. But there is one thing certain: It will not die until **something else takes its place.**

Now for that "something else" which is needed. There is yet one great fault with the pictures. While as natural as life, yet they are as flat as the sheet upon which they are projected. It is safe to look a little into the future. The time is coming, and not far distant, when this flatness must and will be overcome. When this has been accomplished, and the stereoscopic effect has been produced, then the moving picture will be revolutionized. Nothing of its former self will remain except its fidelity to the original. The public will show an interest which has never before been attained. Ushers will not need to go down the aisle and awaken someone who has fallen asleep.

Inventors have been working on this scheme for some time past. At first it was but a dream, but they now assure us that after ceaseless efforts it is only a question of time when they will be crowned with success and that the moving picture of the future will not only be shown in length and breadth but with all the wealth of detail before obtainable only by the use of the stereoscope. If these people who are working toward this result are crowned with success and eventually give to the world the result of their efforts, the addition of vaudeville, or any other foreign subjects, will no longer be necessary.

SOME IMPRESSIONS OF THE MOVING PICTURE IN ST. LOUIS, DETROIT AND BUFFALO.

By Fred Marriott.

I have a very unpleasant recollection of my experience at Forest Park, Highlands, St. Louis. In a hall capable of holding some 4,000 people I took a reserved seat and awaited the moving picture appearance on the screen. Behind me were sitting two men, noisy in their talk and thirsty withal, for they repeatedly disturbed the audience with the loudness and vulgarity of their remarks and their peregrinations towards the refreshment exit. When the moving picture show was to commence the lights disappeared and so did my brand new mackintosh. The nuisances behind had also vanished into thin air and the fat, cute, facetious policeman failed to find any trace of my missing mac. Now, none of your readers I know would be guilty of such a larcenical piece of impudence, but if any of them should happen to see a man about 5 feet 6 inches high wearing a fawn colored mackintosh made by Anderson, Anderson & Anderson, of London, they might politely inquire how, when and where the wearer became possessed thereof, and failing a satisfactory reply inform such wearer that it formerly belonged to a slight young man who left it behind on account of the fact that he had just received it from a friend to whom it had been lent and who was then virulently attacked by smallpox. It will console that impudent thief—he is quite welcome to it, however, and I hope he won't be much pitted about the face when he gets better, that is, if he survives at all, which is doubtful, as I have just had a telephone message to say that my late friend alas! has just died and that his own mother would not have recognized him so terribly was he disfigured.

The moving picture entertainment might well have been prolonged, for the hall is a magnificent one, the seats being raised in such a way as to afford a good view from all parts of the theater. Curiously enough when the orchestra (for there was one and a good one, too) started, little twittering birds flew to and fro without, for the sides are open to the air and the atmosphere was delightfully cool. Would that I could say the same of the houses I visited at other places; your editorial remarks on the open air scheme, if acted upon in this hot clime would be as the advertisement says of a noted pen, "A boon alike to women and men," especially the latter, for the women can wear pneumonia blouses and no sleeves, but the men cannot quite sit in the almost "altogether."

Passing on from St. Louis, where I am informed there are upwards of 40 moving picture shows, I visited Detroit where there are almost as many, some of them gorgeous internally and externally—one in particular more representing a small Opera House, with its gilded boxes, than a "Nickelodeon." In England this gorgeous electrically lighted display is rather regarded as an indication of the "penny gaff," than of the more refined class of entertainment, such as one usually finds in your moving picture resorts." The Majestic, at Detroit, is a comfortable house, not on the theater or opera house principle, but the seating accommodation is ample and the pictures excellent. It is spoilt, however, by the introduction of the most commonplace vaudeville entertainment (as is the Hippodrome show, at Buffalo). Stale jokes, "chestnuts" we call them, in the worst taste were told to the vast amusement of the audience, whose applause, I was surprised to hear, was invoked by the merest jest that would not even appeal to the most vulgar of our London East End pleasure seekers Why is this thus? Many women and well-dressed women, too, were present and their laughter was loudest and longest, and their applause greatest. I thought the American women were more practical and their husbands' sense of humor more subtle than ours, but surely to applaud an obviously stale old joke that I heard my father tell to my mother over my cradle in the days of my sucklehood argues a deterioration in the appreciation of nice subtle humor. Although it is not strictly within the province of this paper or this article to notice the vulgarities of the vaudeville, yet the two entertainments seem to be inseparably connected in many places and it would be to the advantage of your readers visiting

these places if the objectionable parts were eliminated from the performances. As, for instance, the man who sang a comic (?) song, wiped his painted proboscis on the back of his hand and deposited the olfactory mucus on the seat of his pants. You Americans who read this will doubtless agree that this is neither funny nor nice, but the very acme of disgusting nastiness. I refer also to jokes (?) in bad taste. Here is an example:

First Low (very low) Comedian to second ditto—Say, sonny, if New York State fought China, who would win?

Second Comedian—How many would each of 'em 'ave?

First Comedian—Well, say New York had 25,000 men and China 25,000 men.

Second Comedian—Why, China, of course.

First Comedian—Nonsense; before going into battle, the New Yorkers would pray for victory.

Second Comedian—Yes, but so would the Chinese.

First Comedian—Of course they would, but then the Almighty could never understand what they said.

Do you not agree that this is both profane and in bad taste?

I miss the privilege, too, to smoke at these entertainments which is permissible at nearly all similar shows in London; in fact, I recollect no exception to this rule. At Forest Park, Highlands, it was permitted and freely taken advantage of, and why not elsewhere? But you must severely penalize expectoration. Your buildings are practically fireproof; your exits excellent; the inflammable film far removed from the audience; why, therefore, is smoking proscribed by your authorities, I wonder? It is true I have noticed a dearth of safety matches in this country, but the lady sitting next you is not of such a hot construction even in your warmest season, that she would cause you to catch fire, surely? As compared with the exhibitions I saw in New York City, I do not think the other cities equal them. Perhaps New York being to you like London is to us, the greatest city in the empire, they get the best there first and then gradually filter them through the provincial cities. Be that as it may, many of the films I saw were old, flickering, worn-out, inferior ones, and only fit to light a gigantic bonfire flame (and I guess they would flare, too) on a Fourth of July celebration. I notice in these country cities a similarity between their audiences and London ones. Perhaps it may be remembered in my former "impressions," that I pointed out that the New York visitants to the moving picture theater were obvious "business men." Now here in the provinces (is that your correct term?) there is a preponderance of women; children, too, are brought by their sisters and their cousins and their aunts in considerable numbers. Surely this is more in accordance with the fitness of things during the hours of the business day

Ah! I know what you are thinking: "What am I doing at all these places in the proscribed hours?" I will take you into my confidence. I am here, gentle reader (for I assume you are gentle) trying to pass my time as best I can in consequence of your bad service of trains. Your travel is luxurious, I admit, but to land in Buffalo, where I write this, at 8 o'clock in the morning and when you go to catch the 8 o'clock Pullman to Albany, and you find that it is already 9 o'clock (time table says 8) you vigorously anathematise when you find there is no other train except one that will land you at Albany, en route to New York, at midnight. I have to wait until the 9:05 P. M., with nothing in the world to do except spend my heard-earned money in your city stores here and pass the time otherwise as best I may, and then travel over night. In order to catch the boat, via Hudson River (I like your rivers by the way), to New York in order that I may see your beautiful scenery. Now I strongly object: the distance is not great between the city of Buffalo and that of Albany; why, therefore, in the name of your great American flag and of "having a good time" (got you there), do you not follow the world famous example of the British Railway Companies (got you again) and put on more trains for comparatively short distances. Brother Jonathan, I demand an answer. I want "the truth, the whole truth and nothing but the truth." (Kiss the book, please.) Kiss the book, please, if you don't know it, that is the form of our English oath, and again I repeat if you don't know it, it is time you did for it is the form used even in the Divorce Court, where lies are unknown. They don't even know what a lie is; they are all George Washingtons or Mrs. George Washingtons, and as I suppose as she and her husband were, according to ecclesiastical law, one, practically neither of 'em ever told a lie.

Baltimore, Md.—Chas. W. Demmitt and William Emrich will erect an up-to-date moving picture theater at 1715 Harford avenue.

Notes of the Trade.

The fourth and fifth of the "Les Miserables" series, released by the Vitagraph Company, are announced for November 6th and 27th. The first is "Maurius," and deals with the love of Maurius for Cosette, and the last "Jean Valjean" will take the story to the death of the former galley slave.

* * *

From **The Berlin Anilin Works**, 213 Water street, New York, we have received a booklet telling all about their photographic specialties. Film makers and slide makers should write for a copy, as it contains much of interest if not value to the progressive photographer. The Agfa products have become famous on their merits, and Agfa metol is acknowledged to be the developer par excellence for negatives.

* * *

The Vitagraph Company of America makes the interesting announcement that preparations are being made to supply suitable music for their "films de luxe" and certain other releases where the use of appropriate music will enhance the value of the film. This music will not be merely a compilation of various melodies, but will be written by a well-known composer to fit the immediate situation, just as the music is written to suit the action in the production of pantomime proper. The music will be written during rchearsals and will be played as the negative of the film is made, ensuring absolute timing, since the pianist has only to play the music at the proper tempo to suit the melody to the action. A copy of the score will accompany each reel of film sent out on these subjects, and this departure, if found successful, will be extended to the general films. The Vitagraph Company has been paying much attention to the musical feature and experiments have been in progress since last Spring looking to some method of meeting the demand for music that would fit well into the situation. Popular airs and standard composition were found not to answer the requirements of the swiftly changing action, and the adoption of the special music idea followed. Since June their efforts have been bent in this direction, and now they are able to announce the pending release of their first musical "film de luxe."

* * *

Mr. F. J. Marion, of the Kalem Company, is back again at his desk after a vacation among the Thousand Islands and an observation tour over the Canadian Pacific Railway to the far northwest, returning by way of Seattle, Portland, Minneapolis and Chicago. Throughout all this territory of the great northwest Mr. Marion was impressed with the general prosperity, the vastness and fullness of the crops and the spirit of progress and refinement which he noticed everywhere. He travelled leisurely, stopping off at every town of any size, and visited scores of moving picture theaters and many of the exchanges. Mr. Marion's account of the status of the moving picture theater in the west is indeed most encouraging. He remarked that the proprietors of these places were generally men of far higher standing in the community than in the East. Also the patrons included the best class of people in the town—and they were interested in the pictures and in the actors and were quick to show appreciation of any fine bit of acting by applause. Mr. Marion was also agreeably impressed with the architecture of the show houses. Getting away from the arched front of white plaster which studs every eastern city, the western architects designed fronts which were more dignified and substantial. A favorite style was hardwood panels and columns with tasteful color decorations which showed up very attractive under the electric lights. The exhibitors whom he conversed with were loud in their praise of the great advancement that had been made in the quality of American films. Some makes were in greater demand than others, but all had a fair show and the cry among exhibitors seemed to be for more variety and more subjects. Mr. Marion said that four times the present output would be needed to appease the demand for first runs and different subjects, and the exhibitors said they were willing to pay more money, if necessary, to get the service. Of course, every sane man knows that such a plethora of food would kill the goose, but we asked Mr. Marion if the Kalem Company proposed to take advantage of the demand and follow the lead of other licensed manufacturers who were increasing their output. Such a step had not been decided upon, he said, but they were increasing their facilities and preparing to supply the goods if the exchanges called for them. He said that they had in preparation a series of comedies on original lines that would enable them to put out another reel a week if called for, and they were not losing sight of any opportunity to expand. He found a very healthy demand for Kalem films, which had resulted in a steady increase of standing orders. Altogether, Mr. Marion was very well satisfied as to the present conditions and highly optimistic as to the future.

ON THE SCREEN.

By Lux Graphicus.

"What are you going to do about it?" I am told that my last week's comments on the new Alliance have won the appreciation of innumerable licensed and non-licensed readers. You know what I mean. I mean people in both of the camps in which, at present, the moving picture field is split. Communications, both direct and indirect, have been made to me whereby it seems that I have correctly sized up the situation and that I have dotted the i's and crossed the t's so clearly that he who runs may read and understand.

* * *

This pleases me very much indeed, for I have no motive to serve but that of making clear to a lot of people, who do not know their own minds, what lies before them in the establishment of this Alliance. The name "Alliance" has been very aptly chosen. An alliance means the association of a number of people pledged to carry out a definite programme for mutual advantage. If there is true alliance in this Alliance, they will achieve their objects: that is, the Independents will do better business than they have done before, which is the reason to be of the formation of this Alliance. Either that or nothing at all.

* * *

But in order to achieve success the members of the Alliance must be loyal to the cause; loyal to themselves and loyal to one another. Are they? No, they are not—yet. The cry of "treason" has been raised, and there are any number of guesses as to the identity of the Judas whom I have said is already in the midst of the Alliance. At the proper time I will tell you who this Judas is, but that time is not yet.

* * *

One of the first things that the executive committee of the Alliance should do is to revise, condense and codify the document printed last week and called the "platform" of the association. This is vague and unspecific to a degree. My readers will more readily understand my meaning when I compare it with the Patents Company's programme, published on December 28 last, which crystallized into very few words a business-like policy that so far has been rigidly adhered to.

* * *

So—"What are you going to do about it?" It is certainly something to have got the constituent elements of the Alliance together. That in itself is a distinct achievement. It is something more to have got a list of officers; to have got money; to have got publicity. But what is needed now is a clear, definite policy which the members themselves will understand and which the public will understand. For the public is a very powerful factor in this case. All these eight months the public have been in some doubt as to what the Independents were doing and how they were doing it. There has been much talk of the exhibition of Independent pictures, but it is not generally known where they could be seen. Perhaps the Alliance will publish a list of Independent theaters throughout the United States. There is always sympathy for the independent side, no matter what the contest be. At present, however, the public have had no opportunity of showing their sympathy here in the most tangible way: that is, by the payment of their dimes and nickels at the doors of Independent moving picture theaters.

* * *

In all this I don't want to be, or appear to be, carping and captious. Rather am I a "damned good-natured friend." I want to help the Alliance, if the Alliance will allow me to help them by suggestions and criticisms. I do not ask the Alliance or the Independents to send me their advertisements, "because I have fought their cause for the last two years." For I have not. And nobody else has that I can discover. Nobody, that is, who has not had a money-making object in view. But I have watched the growth of independent movements in other directions, and I have seen them fail by reason of disunion and disloyalty and the inability of their members to recognize the plain facts of a situation.

* * *

The plain facts of this situation are these: The members of the Alliance must be united, the manufacturers on the Independent side must be united and they must give the public through the Independent moving picture theater, wherever it exists, pictures just as good as the other side are giving, and then success will come. Let it be granted that the first two conditions are in process of accomplishment. The third also remains to be achieved. Broadly speaking, Independent pictures are not the equal in quality of those which older firms have been making for years past. To this there are one or two exceptions which I need not specify, but which are obvious to any intelligent student of moving pictures.

* * *

So the first thing to be done is for the Independent manufacturers to grapple with the problem of quality, as the associated manufacturers have done and are doing. In the last seven or eight months the average quality of the pictures made by the associated manufacturers has enormously advanced. The Independent manufacturers must solve their problem in exactly the same way. Then they will have substantial grounds to stand on. Their exchanges will have their position strengthened and the Independent movement will present a better front to the public.

* * *

It is useless, in my opinion, to rely too much upon imported film, though there is indeed room for a fair quantity of this of the right sort. The Independent manufacturers must get up to the recognized standard in the work—and that is the Pathe standard. Lord sakes! how many of them have I heard say that before long their pictures will be as good as Pathe pictures; or better. And yet how few of them are! So, gentlemen of the Alliance, the battle before you all around is the battle of quality, quality, quality. Quality of commercial and business dealings, quality of picture. Let us hope that this lesson has been laid well to heart at the commencement of the game and that the moving spirits of the Alliance are determined to carry it into effect.

MR. J. W. MORGAN.

A man in whom the newly formed Independent Alliance places much confidence is the vice-president, Mr. J. W. Morgan, of Joplin, Mo., whose portrait is reproduced above. Mr. Morgan conducts a successful film exchange, for which he is well fitted by a long theatrical experience. He was exhibitor for three years with the Whitney Carnival Co., Parker Amusement Co., Patterson Carnival Co., U. S. Amusement Co. and other attractions; general manager for three years, Brownie Balloon o. and the Morgan Brownie Carnival Co., and for the past three years Mr. Morgan has been proprietor of numerous moving picture shows and half-owner of the Morgan-Fearis Film Exchanges, located at Kansas City, Mo.; Joplin, Mo.; Oklahoma City, Okla., and Dallas, Texas. Mr. Morgan has a large acquaintance with all the leading circuses and carnival companies and throughout this country.

WEEKLY VISITS TO THE SHOWS.

By Our Own Critic.

The opening of Mr. Gane's new moving picture theater on West Thirtieth street, New York City, is an event of very considerable significance, for it shows that we have reached that stage, so long looked forward to, when an especially built moving picture house should take its place amongst the other Broadway theaters. Time after time in the Moving Picture World it has been suggested that this was an inevitable development of the progress of the moving picture in the Empire City.

The design and construction of the new house are all that can be desired, and certainly it is a creditable addition to Broadway pleasure places. The seating capacity on the floor, and the balcony which runs round the house, is fully equal to 1,200, but under local building restrictions only 299 seats can be offered to the public. It is to be hoped that in time the full seating capacity of this pleasing house will be availed of.

Since its opening two weeks ago the house has been crowded at ten cents admission, and evidently the new Manhattan is likely to be as popular as was the old. The programme is a mixture of moving pictures and vaudeville. As to the latter, we think that Mr. Gane is rather timid in his policy. We think, as we have thought all along, that Broadway is ripe for a moving picture house **per se**—a house which shall show the newest moving pictures in the best possible style, maybe interspersed with a good song and some well-illustrated slides, and possibly a short lecture, **a la** Keith & Proctor. Also, as we have made clear over and over again, good music by way of accompaniment to the pictures. Probably this policy will commend itself to Mr. Gane in due course. Meanwhile, it is satisfactory to note that his experiment is a success. The pictures are shown on a bordered screen which enhances their effect, and projected by a Pathe machine, which ensures their steadiness. We have no doubt that the new Manhattan will be extremely successful. It is a bold and costly experiment, and the more likely, we think, to result in financial esteem and the patronage of the public if everything possible is done to exalt the moving picture and exclude vaudeville. Moving picture audiences don't want vaudeville, and if it is forced upon them they will go elsewhere. "A word to the wise is sufficient."

Among the Exhibitors.

Ocean Springs, Miss.—E. W. Illing has purchased the Vaudette and has taken possession.

Pueblo, Col.—H. L. Holmes, of Seattle, has purchased the Pantages Theater here and has taken possession.

South Bend, Ind.—The Western Amusement Company will open a new picture theater on South Michigan street.

Richmond, Ind.—The People's Theater Company has been organized and will open a moving picture theater here.

St. Charles, Ill.—J. S. Shisler has purchased the Parquette Theater on West Main street and has taken possession.

Hannibal, Mo.—P. E. Goodwin has purchased the Nickelodeon at 205 North Main street and has taken possession.

Waterloo, Ia.—C. J. Rugg has purchased the Jewel Moving Picture Theater from Mr. West and has taken possession.

Duluth, Minn.—A. E. Nelson is making arrangements to erect a new vaudeville and moving picture theater here.

St. Paul, Minn.—A. H. Miller, of Milwaukee, has purchased the interest of Thomas McCready in the Star Theater here.

Wilmington, Del.—N. D. Cloward has purchased the motion picture theater at 411 Market street and has taken possession.

Waukegan, Ill.—William Watts and William Kastner are making arrangements to open a new vaudeville and moving picture show here.

Tawas City. Mich.—M. E. Friedman is making arrangements to open a new moving picture show in the Hoard Building.

Forestville, Wis.—Peter Hageman will start a moving picture show here.

Granite Falls, Minn.—The Granite Falls Bank has opened a new moving picture theater.

Union, Ia.—Flyod Lane has purchased the interest of Leo Dorland in the Electric Theater.

Grand Rapids, Minn.—Comer & Hagen, of Duluth, have leased the old Bijou Theater in the Odd Fellows building and will open a new electric theater with an entirely new outfit. They will name the place the Gem Theater. They will remodel the place in several ways, among which will be an inclined floor, and instal the 1909 model Motiograph.

Delaware, Ohio.—The Ashley "Dreamland" moving picture theater here was damaged by fire.

Marengo, Ill.—F. Wayland Patrick has sold his interest in the New Theater to Clarence St. Clair.

Parsons, Kans.—Billy McCormick has leased the Lyric and Elks theaters here, and is now in charge.

Boonville, Mo.—E. R. Rippeto is making arrangements to start a new moving picture theater here.

Evansville, Ind.—J. C. Weber is completing arrangements for the opening of a new vaudeville theater.

Tomah, Wis.—G. A. Bronson, Jr., has purchased the interest of Dud Cheney in the Unique Theater.

Raleigh, N. C.—John C. Drewry and associates will erect a new vaudeville theater on Fayetteville street.

South Kingston, R. I.—Peter E. Murphy will open a new moving picture theater in the Grand Army Hall.

New Sharon, Ia.—C. W. Kramer has purchased the Electric Theater from Leslie Schwiser and has taken possession.

Wimore, Neb.—T. E. Crawford has leased the Opera House, and will install a vaudeville and moving picture theater.

Raleigh, N. C.—The Grand Theater Company will erect a large vaudeville and moving picture theater on Fayetteville street.

Biloxi, Miss.—The Vaudette Amusement Company has purchased the Dukates Theater here, and has taken possession.

Chicago, Ill.—A. P. Cody has secured a permit for the erection of a moving picture theater at 5613 South Boulevard.

Helena, Mont.—T. O. Peterson has purchased the Lyric Theater here from Hugo Underling, and has taken possession.

Eugene, Ore.—Harris & Walker have begun to remodel their enterprise, "The Aloha," and will increase the seating capacity to 350.

Franklin, N. H.—The Hub Amusement Company has closed its moving picture theater, which was located in the Judkins & Wallace Building.

Carrollton, Mo.—S. Waterson, of Kansas City, is making arrangements to open a new moving picture show in the Armory building here.

Newburyport, Mass.—The Orpheum Theater opened on August 23 with pictures, vaudeville and ladies' orchestra and is playing to packed houses.

Moline, Ill.—George Deihl, of Muscatine, has purchased the Grand Theater here at the corner of Grand and Fifteenth streets, and has taken possession.

Baltimore, Md.—Plans have been drawn for a moving picture theater at 1115 West Saratoga street, to seat 400. Alfred H. Pitts and Charles H. Jones are the owners.

Trinidad, Colo.—A. R. Wilson, of Coffeyville, Kans., has leased the Packer block on Norther Commercial street, and will convert it into a moving picture theater.

Trinidad, Colo.—The firm of Wilson & Scurr, Coffeyville, Kan., has been dissolved, Mr. Scurr retiring from the moving picture business. A. R. Wilson continues to run the show in Trinidad.

Marietta, Ohio.—The Grand Theater, on Putnam street, was sold to-day by the owners, H. C. Miller and O. K. Wigner, to E. E. Eisenbarth. The former owners will open up a film exchange in this city in the near future.

Chelsea, Mass.—Mr. Chenoworth is the new manager at the Scenic Temple. Mr. Chenoworth, though a young man, has had quite an extensive experience in the show business, making him very appreciative of the public needs.

Eugene, Ore.—Mrs. M. E. Watson, proprietor of the Electric Theater, has installed a talking moving picture machine in her enterprise and is reported to be doing an immense business. She also operates the Dreamland Theater of the same city.

Tyler, Texas.—The Plaza Theater, this city, has changed hands, J. F. Bevill having sold out his interest to N. L. Devine, who has assumed full control. The place has been thoroughly renovated and fixed up-to-date. Nothing but the latest licensed pictures are shown, and the house is coming in for its full share of patronage, business having picked up wonderfully within the past several weeks. A big bunch of business is looked forward to as soon as this extremely hot weather has given way to our milder Southern Winter.

St. Louis, Mo.—The Colonial Amusement Co., which was incorporated on August 14 with a capital of $50,000 and has offices at 620 Century building, are doing things in theater promotion. Work has been started on a new theater at Delmar and Euclid avenues, seating 1,500, to be known as the Colonial. Others under way are the Princess, Grand and Olive streets, and the Germania, Delmar avenue, near Grand. Their theaters are built on modern lines and fireproof. Several more are being planned to complete a chain of ten.

Comments on the Week's Films.

IN OLD KENTUCKY (Biograph).

In this week of all weeks the film maker who issues a direct appeal to the patriotic susceptibilities of the great American public, will surely make a great success. Between this picture and the Hudson-Fulton celebrations there is, it is true, no direct connection, except that both arouse a display of emotion at love of country; the primitive instinct of patriotism. The Hudson-Fulton celebrations deal with the beginning of things as they are in the United States. This film of "In Old Kentucky" treats of the always fertile theme of the attempt to destroy the fabric of the Union and the successful defeat of that attempt. Though nearly half a century has elapsed since the end of the war, neither the novelist, the story writer, nor the historian, seems to tire of the subject, nor, presumably, does the public, and it is natural, therefore, such a demand existing, that film makers should play their part of supplying it. It is the same in France, as a study of the silent stage in New York City will tell any observant critic. It is 38 years since the conclusion of the Franco-Prussian war, and yet French authors, painters, illustrators seem never tired of dealing with that terrible time.

The story which the Biograph Company unfolds in this film is of an impressive nature. It shows a house divided against itself. One son is in the Union army, another fights under the Confederate flag. The Confederate officer is captured by his Union brother, but he escapes, returns home and is saved by his mother, is a singularly dramatic scene. The war over, the Union son, who has been promoted, returns home with all the honors of victory, while his Confederate brother falls into abject poverty with the lost cause. He is about to leave the festivities organized in honor of his brother, but is prevented doing so by an affectionate old uncle, who insists upon him remaining. The Union brother welcomes him to the feast, and the picture ends with them clasping hands to the accompaniment of a reproduction of Kentucky's arms—two men under the inscription: "United We Stand; Divided We Fall."

The Biograph Company tell this fine story with such dramatic simplicity of effect that during the past week wherever the picture has been shown it has not failed to elicit loud applause. The acting of the principal characters is strong and convincing to a degree. Indeed, as we sat and watched the picture we were impressed by the zeal and earnestness with which the varions characters seemed to enter into the spirit of their parts. But this is a characteristic of the famous Fourteenth Street players. As we have said many times before, they act their parts and, above all things, they think their parts, and the result is that moving picture audiences have grown so accustomed to the thorough manner in which the acting end of matters is looked after at Fourteenth street that they expect, as a matter of course, something good in the way of dramatic production whenever a Biograph film commences to unfold itself on the screen. The photography of the picture is, of course, of a high-class order, and altogether the film breathes a spirit of patriotism which will find an echo in every American mind at this great juncture in the history of the United States.

DR. COOK (Great Northern).

When Dr. Cook landed at Copenhagen, the Great Northern Company, quick to seize an opportunity, went in pursuit of the hero of the hour with a moving picture camera, with the result that they secured some remarkably good photographs of the incidents attendant upon the landing of the explorer in the Danish capital. Readers of the newspapers for the past few weeks have been regaled with verbal accounts of the wildly enthusiastic reception which the warm hearted Danes accorded Dr. Cook. But it needed some such pictures as those under notice to convey a truer idea of the warmth of the reception. First of all we are shown views of the ship which carried Dr. Cook into Copenhagen. More exquisite photographs in respect of tone qualities we have not seen than in this part of the film, the remainder of which is simply an excellent record of Dr. Cook's triumphant progress in Copenhagen. The operator was fortunate enough to get Dr. Cook by himself, and so there are two or three series of good photographs of him on shipboard and elsewhere. Royalty, society and the populace greeted Dr. Cook, who is shown publicly addressing the people from the window of one of the Copenhagen public buildings. There are pictures of the Eskimos who accompanied him, views on his ship and many other incidents that took place in Copenhagen. As we have said the photographic quality of this picture is superb. Its topical interest at this moment should insure it a great success in the American moving picture theater. We understand that all copies have been disposed of. It only remains for us to congratulate the Great Northern Film Company on the celerity with which this picture was obtained and put on the American market.

AEROPLANE CONTESTS AT RHEIMS (Urban-Eclipse).

This picture may be looked upon in some sense as a sequel to the Gaumont release of September 7, "First Airships Crossing the English Channel," and the Urban-Eclipse operators have been equally as successful as the Gaumont photographers. This picture is sure to be popular in virtue of the fact that several very excellent sky pictures of the aeroplane have been secured. The film was exposed when the machines were comparatively near the camera and the result is that the aeroplane on the screen looks so large that you could pick out the details of their construction and see the aviators at work. The principal aviators of the world are shown in their flight and the picture concludes with a fine view of Bleriot's smashed aeroplane, the accident to which nearly cost his life. All the incidents of the preparation, ascension and actual flight are shown in this interesting picture, which, as we have already said, is a photographic success in virtue of the fact that the audience obtains a very good view of the machine in flight with the image of the principal object of a good size. In many of these pictures the principal object is photographed too far from the lens to render the picture sufficiently large on the film. But this is not the fault of the present film, which is certain to please and interest all who see it.

A TRUE PATRIOT (Lubin).

A picture purporting to reproduce a scene from the Revolutionary War. Misunderstanding of one's position is well illustrated in this film. The father, believing the young man false to his vows in accepting British money to guide them through the woods and into a trap, strikes him down with an axe, when, as a matter of fact, the young man has seen the American general and is acting under orders in accepting the money and performing the service. And as the son's inanimate form lies on the floor, apparently lifeless from the father's blow, the American officers arrive to praise him for his patriotic service. Fortunately the blow is not fatal and the young man revives to receive the officers' congratulations and to see the decoration which is pinned on his coat. No great dramatic possibilities are developed in this story, but it is wholesome in its influence and the scenery is picturesque and interesting. The costuming seems to have been attended to with care, and the staging has more of the real Revolutionary spirit than a good many of these pictures do. Lubin has been successful in this direction. His Revolutionary pictures are probably as faithful reproductions of Revolutionary scenes and incidents as can be produced now, and while they are more or less melodramatic, they give a reasonably accurate impression of what actually occurred during that struggle. The photography in this one is not as good as it should have been. Some of the outdoor scenes are marred by halation and there is some blurring in the moving figures, partly because they are permitted to walk straight into the camera. The march of the British soldiers through the woods is an excellent scene, however, and deserves special mention.

COMATA, THE SIOUX (Biograph).

A drama purporting to represent the constancy of the Indian, but the title might be extended and say that it represents, too, the inconstancy of the white man. The story is simple. A white man takes an Indian maiden for his wife, but tires of her within a short time and makes ardent love to a white girl who promises to marry him. The Indian woman's former Sioux lover discovers this and by producing the child convinces the white girl that the story is true. She sends for the man and confronts him with the evidence of his perfidy and her father drives him away. The wronged wife takes her baby and flees to the mountains, sinking exhausted among the rocks where she is found by her Sioux lover who takes her away with him. While this picture is a good piece of dramatic work, it is not as good as some of the Biograph Indian dramas which have been produced before. Perhaps the character of the drama is partially responsible for this impression since the acting does not require the dash and spirit which have characterized former Indian dramas. There is, however, something forceful in the quiet dignity of the Sioux brave which cannot be easily set aside, but apart from this one character the dramatic possibilities are not great. It is a reasonably interesting story, told with fidelity as to details, with one possible exception. Were not the Sioux plains Indians, and were not the instances when they went to the mountains rare? Of course it is understood that no hard and fast rule of conduct governed them, but it

has been established that plains Indians rarely sought the mountains, nor did the mountain Indians go to the plains. It is true that the Sioux were driven into the mountains by the white man, and perhaps it is only reasonable to accept the scenario of this drama as representing that stage in the national life of the Sioux, and maybe this view is strengthened by the fact that white people appear in the play. The photography of the picture could scarcely be improved and most of the scenes are picturesque and attractive. The costuming of the Indians appears to be reasonably accurate and the picture is pleasing.

"The Unspoken Good-Bye."—A Vitagraph rendition of one of those little domestic tragedies which frequently mean much to the negligent parties, but affecting no one else. One of the scenes in this picture is extremely realistic, involving the premature explosion of a quarter of a ton of dynamite. The subsequent discovery that a number have been killed adds to the sense of excitement. Fortunately, the foreman had sent one workman to another part of the quarry, otherwise the refusal to bid him good-bye in the morning would have haunted one wife all her days. The essential features of the story are told, and the re-union, one of those happy endings which invariably leave the audience in good humor, is well worth seeing. The picture is a good one, containing several thrills and ending happily in true melodramatic style. Technically it is good, though occasionally there appear dim spots. The ambulance scene is marred by the man in the foreground who persistently looks at the camera and poses in a stiff, formal manner for his photograph. Altogether it is rather a nice story and well told, but could have been made more clear by showing another scene with the supposed dead man away at his work and being discovered by someone, instead of the sudden apparition.

"The Bachelor's Visit."—A comedy from Selig based upon the always perennial commuter joke. Whether or not it is true that visitors to the country have as much difficulty as is illustrated in this film is a question which may well be doubted; but it serves to supply amusement while the picture is running and may be accepted as true enough for that at least. The run for the train is true to life. The loss of the satchel on the ferry boat is not improbable, but the family row may be considered questionable. The search of the time table for the next train to the city is a convincing ending for a film which will appeal, with its grim humor, to a great many people. Technically it is a reasonably good picture and it makes the audience laugh.

"Suitors' Competition."—Here is a Pathe which develops some original and humorous situations. A handsome heiress has numerous suitors, as might be expected, and devises ingenious ways to put them to a test. There are various contests of physical prowess, won by one burly fellow who routs all his competitors. But when the test of moral courage is applied, a little man who was behind in everything else proved his worth and is awarded the heiress' hand. The story, while not of especial strength, is well told and the technical quality helps to make it interesting. At least it is not gloomy.

"Caught in His Own Trap."—A graphic demonstration of the fact that one must be extremely careful in setting traps not to go near them. When one attempts to discover when there is love making during his absence he should stimulate his memory. Otherwise he may bring trouble upon himself. The Pathes have produced an amusing and well acted film, certain to provoke laughter in any audience.

"The Rivals."—A Hepwix which involves a policeman, a sergeant, a girl and a traveling mesmerist. Pictures like this, the love affairs of a policeman and some servant girl, are not particularly interesting to American audiences. They may be applicable to certain phases of foreign life, but it is doubtful if they illustrate any considerable proportion of either policemen or servant girls in this country. The acting in this is fair, but the photography is poor in many places and needs improvement.

"The Justifier."—An Eclair which seeks to teach the lesson that justice will be meted out to those in power who are abusive. The overlord in this picture is very oberbearing, and orders away to punishment one for whom all plead. His chaplain takes up the side of the oppressed people, leads a mob to the place and kills the cruel master. He in turn is followed and killed. It is not quite clear how or why the picture exists. It is technically good, but the story it tells, and the way it is worked out are hardly satisfactory. It is a pity that such good technical work could not be joined with some subject worth while.

"From Millionaire to Porter."—A melodrama from Le Lion which reverses the usual order and sends a millionaire to work carrying heavy timbers in what was formerly his own shipyards. Suddenly a brother who ruined him returns with money and it is all off with work. Then there is a love story interwoven, and some attractive domestic scenes which add to the dramatic interest. But the whole picture is spoiled by the poor photography. The writer does not recall seeing any worse in any film sent out within a year. Until the firm can improve its photography it is a hopeless task to undertake to popularize its films.

"Oh, What a Beard!"—A comedy from Pathes which represents a father objecting to attentions paid his daughter and chasing the young man off the place. He manages to escape and the old man runs amuck, attacking every man he meets until his outrageous conduct lands him in jail.

"The Fresh Kid."—A Pathe illustrating some pranks of a mischievous small boy. Such pictures please to some extent, but one wonders sometimes if boys actually do such things in real life. The pranks in this instance seem far fetched and rather point toward invention for the occasion It is lively and to that extent amuses.

"Construction of Balloons."—A Pathe which graphically illustrates a new industry. The great interest in balloons and flying machines makes this picture particularly interesting. It shows the construction of the balloon from the delivery of the raw material to the finished balloon. The pictures are made at such close range that every process and operation is clearly visible. Such pictures afford the double purpose of instructing and amusing, and this combination means interesting.

"The Farmer's Treasure."—An Urban into which is woven a love story of considerable interest, since it involves opposition on the part of the girl's father to the young man of her choice. The miserly disposition of the father leads him to bury his wealth in an orchard. Two thieves follow him and but for the intervention of the young man to whom the father raised objections, they would have made way with his hoard. For this service the young man is joyfully received into the family and everybody is happy except the thieves, who arrived a bit too late. Technically the film is satisfactory and there is snap enough to the action to hold the interest.

"A Kentucky Planter."—A release of the New York Motion picture Company which is a bit misleading in its title. It is really a graphic story of the Night Riders who have terrorized that State for the past few years in the tobacco difficulties. Here is a night visitation, setting a house on fire, the taking of a planter from his home to the woods, where he is tied to a tree and lashed, and his retaliation by setting the barn in which the Night Riders were meeting on fire, and the capture of the Riders by the State constabulary. If much more excitement could be crowded into 1,000 feet of film it would require close packing. A very pretty girl appears, but one is spared the repetition of a love story. Undoubtedly this picture illustrates many occurrences in Kentucky during the past few years, and even though it is sensational it becomes, because of its instructive features, educational. Public sentiment would unquestionably force the cessation of such occurrences if the people were informed, or if a sufficiently vivid impression could be gained to make them understand. Motion pictures of this type will be influential in creating a sentiment against such horrors. The motion picture will drive out the Night Rider, just as light does more to prevent burglary than all the police ever appointed.

"A White Lie."—A Centaur picture ranking with the excellent work this company has produced of late. Filled with dramatic moments, the actors develop them to the utmost, though always naturally and to the best advantage of the picture. The murder scene is thrilling, but the one which holds the audience in suspense is when the sister is deliberating whether she shall turn the escaped convict over to the officers or deny his presence. It is a relief when she says he is not there and the officers leave without taking him. The entire film is well done. The acting is easy and vigorous enough to interpret the emotions represented, and the photographer accompanied the acting with equally good technical work. The film is well worth a long run.

"The Broken Locket."—A Biograph picture which preaches a very powerful temperance sermon. Like many of recent Biograph films, this is a beautiful picture, acted with sufficient fidelity to facts to make it seem real, yet there is a sense of disappointment about it, a feeling of unsatisfied longing which causes one to almost wish he had never seen the picture. Of course this, in a way, is a tribute to the picture and the actors who made it, but one must admit that there is a feeling following one of these pictures which is likely to linger and continue the depressing influence long after the picture was seen. One must pay tribute to the actors and

acknowledge their ability in interpreting their various parts, but to have the story left with the girl blind, the man still a drunkard and a tramp and the parts of the broken locket still separated is a violation of the expectations of most who see it. Here lies the secret of the disappointment. Most who see it are trained in melodramtic methods and forget that the drama knows nothing of this method unless it harmonizes with the conception of the author. The piece is strongly dramatic.

"The Fortune Hunters."—A Lubin travesty upon courtships at Summer resorts which is funny, as all of Lubin's comedies are funny, with a subtle humor which often makes them philosophical rather than merely amusing. He is a millionaire and she is an heiress. He leaves her to go back to "The Street." She leaves him to go to Europe. He finds her in Child's restaurant, she finds him selling ribbons in a department store. It is needless to make any further explanation. The imagination can supply all the details required to make the picture complete.

"All On Account of a Letter."—A melodramatic comedy from Lubin which has a misplaced love letter, a wife determined to kill herself with poison and a pseudo brave husband who attempts to impress his wife with a fake bravery as the principal features in a series of animated scenes. The application of the stomach pump when it is not really needed is sufficiently funny to create a roar of laughter.

"How the Landlord Collected His Rents."—An Edison picture in which boisterous fun and tenderest sympathy are blended, and to that extent it is a transcript of human nature. When this landlord escapes from the attention of the first tenants he visits he looks as though he had made the acquaintance of a threshing machine. In the last place he finds poverty and illness and there, instead of collecting money he leaves some, a tender touch which makes one feel that the world is not so bad after all. Fun and pathos. Common enough in real life, but seldom so pleasantly united in a motion picture.

"'Tis Now the Very Witching Time of Night."—A mystery picture from the Edison studio the motif of which is the attempt of a young man, on a wager, to stay all night in a house reported to be haunted. It is haunted indeed, as he discovers before very long, and the ghostly appearances which appear to him and upset his poise are amusing and afford basis for considerable guessing as to just how they were done. The film should be popular and ought to enjoy a long run.

"The Story of a Rose."—A pathetic story of Italian life from Kalem which brings a poor Italian who attempted to obtain some roses for his crippled daughter through trying vicissitudes safe out at last, when he gets the roses and makes a number of powerful friends. It is one of those moving picture tales of real life among the lowly which most people can duplicate or very closely approach, consequently it should be, and probably will be, popular.

"The Mountebank's Son."—A Pathe story of strolling players, artistically beautiful and dramatically perfect, but conveying little meaning to American audiences, because strolling players, mountebanks, are unknown in this country. The double life of the young man, his plunge into all sorts of dissipation, his desertion of his wife and his subsequent return are all important dramatic features which add materially to the attraction of the play. It is a good picture and will please with its technical excellence if in no other way.

"The Engagement Ring."—A Selig melodrama which has in it the spirit and dash which characterize most of the Selig pictures. The storekeeper's daughter rejects the schoolmaster who has been her devoted lover, and runs away with a drummer, who plans to deceive her with a fake marriage ceremony. There is the accompaniment of a sheriff's posse in pursuit, an attempted drowning of the schoolmaster by the drummer with a real melodramatic plunge of the girl from a bridge to rescue him, and finally an acceptance of an engagement ring from the schoolmaster with a wedding to follow, presumably. It is a very lively and interesting story, with sufficient melodrama to keep the audience keyed up. Like all vigorous melodramas the picture rewards virtue and punishes wickedness, an important consideration in dramas for the masses. Photographically the film is a good one. The values of the picture are nearly all correctly rendered, and the maker of the positive has done his work well. It is a satisfactory picture and should be popular.

"Glimpses of the Yellowstone Park."—A Lubin interpretation of a few scenes in the Yellowstone. The scenic features of that marvelous region will always interest and those shown in this film are different from the others, hence the interest is maintained. One is bound to see, however, that while the red tones given the scenes in the Devil's Hole make it a striking picture, the rendering of the Yellowstone Falls is not so successful. It conveys almost no impression of its majesty and even though it is more than three hundred feet high it is dwarfed in the photographing and appears like only a small fall.

"Quicksands" (Gaumont).—Another sombre story, which is deserving of more than passing notice on account of its artistic treatment. The action is also convincing. Note the fine acting of the youth on the treacherous sands, also of the priests as they kneel one by one. Particularly to be noted is the rescue from the rock as it is fast being submerged by the tide, and the manner in which the fainting boy is being carried down the stone steps. This scene forms a charming composition. There are some scenes that have evidently been inserted to length out the film, but they weaken rather than strengthen the picture. For example, the anti-climax of the death of the leading character could have well been omitted, as well as the miraculous painting on the easel and the vision of St. Michael and the two angels. We might also suggest that the interest in scenes of this kind would be greater if they represented modern times, judging from the opinions expressed by the spectators.

"Dropped from the Clouds."—A Gaumont which affords opportunity for some clever trick photography, basing it upon the rage of a husband who discovers a knight singing under his wife's window. What he does to the knight may never be known, because the knight disappears mysteriously, and the adventures which befall the husband after that are sufficient to cause him to forget that he was pursuing a Lothario who sought to make love to his wife. Interesting journeys and surprising adventures are the husband's lot, finally ending with a tumble from the clouds to his wife's window, where they make up and forget that anything ever came between them.

"Gratitude."—A satire or comedy from the Essanay studio which leaves one more or less mixed and undecided regarding the quality of the picture or the strength and purpose of the acting. To see a thief clasp the hands of an estranged husband and wife and then disappear in the darkness, is enough of a novelty to arouse interest, and to see this same thief interceded for by the wife after he had knocked down her husband for abusing her is another novelty in motion pictures. The drunkard's reformation is determined upon with almost lightning swiftness, but perhaps is none the less genuine. One must allow the producer a little latitude in pictures, and perhaps this is intended only to typify a reformation which required a considerable time to perfect. However, the audience is led to infer that the couple live happily afterward and apparently all because a thief entered the room where the woman was sleeping and succeeded in securing considerable booty before the husband returned. The film must interest because it is different. One is not required to accept the assertions of the film as evidence of any facts in such a case.

"Chasing a Sea Lion in the Arctics."—A Pathe which illustrates very graphically the chase and killing of a sea lion in the Arctic regions. The reproduction is perfect and the scenery is correctly interpretative of the Arctic cold and snows.

"Sports in Java."—A Pathe illustrating some of the popular sports of the Island of Java. The sports are different from those which are commonly accepted as sports here, but are none the less interesting.

"Taking in a Reef."—A Gaumont film, illustrating the results of the efforts of a gentleman to have his belt drawn tight enough to suit him. All sorts of unpleasant consequences follow his request of this or that one to help, and numerous funny situations are developed. Finally he himself disappears when he attaches it to a windlass, which draws him up and carries him away. Technically the film is good.

Sterling, Ill.—Hatch & Mouck, of Rock Falls, have been awarded the contract for the erection of a new airdome here.

Philadelphia, Pa.—George Hogg has plans for the erection of a moving picture theater at 515 Moyamensing avenue.

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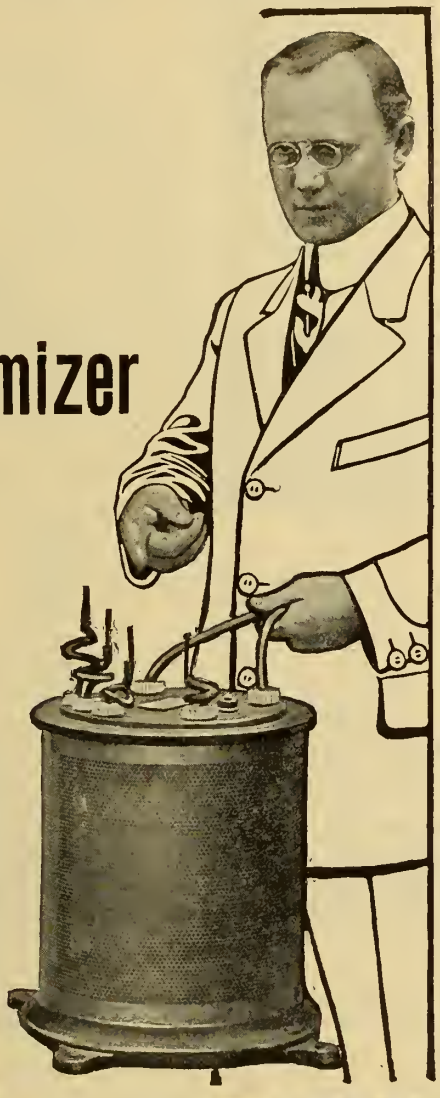

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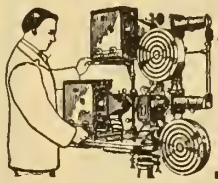

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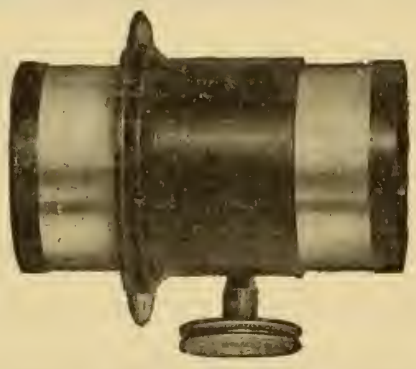

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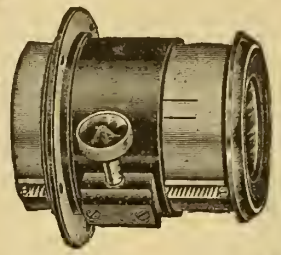

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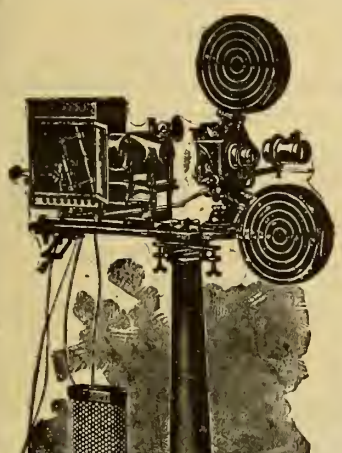

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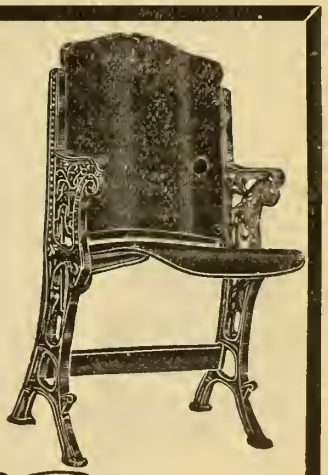

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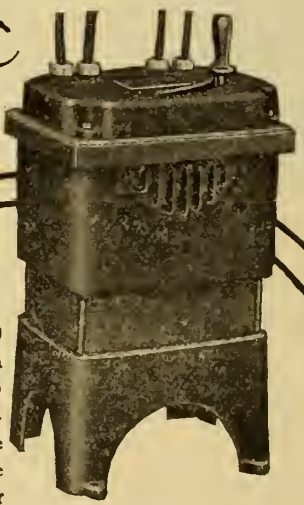

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LEATHER STOCKING.—Freely adapted from the tales of James Fenimore Cooper. What person has not been enthralled by the beautiful and thrilling pen pictures of that greatest of novelists, James Feuimore Cooper? Living, as he did, almost associated with that tribe of the Algonquin stock, the Mohicans, his characters were real, living people, and while we have made no attempt to follow closely his story, we present a vivid appreciation of his work, the result, we may truthfully assert, being one of the most thrilliug and picturesque subjects ever produced. Our story starts with the Colonel and his two nieces starting out to make a short cut to Fort George, accompanied by a scout and piloted by a trusted Indian guide, who was none other than Big Serpent. This traitorous redskin is elated at the opportunity to perpetrate a long cherished revenge. To this effect he has notified his followers and they stand in readiness to act at his call. Proceeding on their journey, they come to a mountain stream, where the party rest and take water, Big Serpent and the scout leading the horses into the shade of the wood. Just prior to the party's arrival, Leather Stocking and Uncas meet, and when they learn Big Serpent is guiding the party, they express their misgivings, being sure of his sinister intention, and truely, for while they are indicating their fears, the scout rushes on and tells that he had been assaulted and the horses killed. Leather Stocking and Uncas volunteer to see the party through their danger, if possible, but they have not proceeded far when the woods seem alive with Indians and the party is almost surrounded. Taking the only avenue of retreat, they manage to reach the stockade just ahead of the bloodthirsty Indians. Here a spirited battle ensues, which is not destined to last long, as ammunition is low. It is hoping against hope, for we now find there are but two charges left, and after that they will be at the mercy of the foe. Leather Stocking, however, feels that there is but one chance, hazardous though it he, of getting to the fort for aid. His plan is subtle in the extreme. Donning an auimal's skin, he plunges into the swirly, tortuous river at the back of the stockade, knowing that the crafty Indians would waste no ammunition on game, but save it for the enemy—ammuuition being a scarce and precious commodity. Iu this manner he succeeds in reaching the soldiers' quarters, where he falls exhausted, after telling them of the danger of the party. The soldiers start off at once, and are none too soon, for in the meantime the Indians have effected an entrance into the stockade with battering rams and have the party tied up to trees, piling brush to incinerate them. The torch is already applied to the brush about Uncas, and only the timely arrival of the soldiers and annihilation of the redskins saves his life. Uncas then accompanies the party on their way to the brow of the hill, where we leave him standing alone—the last of the Mohicans. Length, 996 feet.

THE AWAKENING.—Leave it to Cupid. He is the boy who knows how to make his point. You can as easily escape the hot stinger of the infuriated hornet, into whose habitation you have ill-advisedly poked your cane, as that unclothed little rascal's dart when he gets after you. Here we show one of his pranks, in which he brings together, in spite of themselves, affinities who, though stubbornly resistant, finally succumb to the influence of his dart's dulcitude. The young Major is, in his own mind, a confirmed bachelor, but the fates oppose. His uncle has made his will conditional, knowing his reckless nature. He must marry within a stated time or lose his inheritance. The Major is apprised by the lawyer that the time limit draws near, and unless he marries at once, he is dished. To tell the truth, he feels that one condiion is as odious as the other, particularly as his warning comes while he is enjoying himself with convivial chums at the club. "Marry—good heavens! But where's the bride?" Surely he must obtain a wife to order. Well, a search is made, but the astute attorney has anticipated the affair and interviewed a Spanish widow lady, whose daughter, still at convent school, is fair to look upon and of marriagcable age. The wedding takes place, and woe is stamped upon the face of the hapless bridegroom as he comes up the aisle of the church. The girl, however, seems to be overjoycd as she gazes up at the handsome officer, now her huhby. Arriving at the house, the Major hids his wife make herself perfectly at bome, while he goes to enjoy the companionship of his club friends. Here's where Cupid chuckles "We shall see." The sweet face of the little girl is ever before him, and his indifferent heart is beginning to experience new emotions as he pictures her alone in their home. He thinks, "Can this be love? Nonsense!" Returning home, he saunters out into the garden, where the little one had climbed the trellis to pluck a rose for him. She loses her equilibrium just as he appears, and falls into his arms. It is the awakening, and Cupid laughs. Length, 691 feet.

WANTED: A CHILD.—"There was an old woman who lived in a shoe. She had so many children she didn't know what to do." Yet would the aforesaid old lady part with any of those youngsters? Nary a kid. The same with the parents of the brood our picture shows. The father is a laborer, and times being dull, the family strongbox is in an emaciated condition; hence he finds the struggle to feed the eight mouths—a wife and seven—pretty tough. But the worst comes when he finds his work shut down, for the time being, at least. The mother and father are in deep despair, when a letter arrives from the bachelor brother, as follows: "My Dear Friends—As I grow old and lonely, I sometimes think I would like to have a child that would be like a son or daughter. You are always complainiug that you have so many. Well, send one to me, and I will repay you with a fair sum of money. Your brother, Mark." Here is a splendid chance to lighten their burden, and so they make a round of the little cots on which the young ones are sleeping, with the view of selecting which one they will send. Well, the result is the following note: "Dear Brother—Me and my wife have thought over your kind letter. At first we were going to send you all our children, but we find we are too poor to spare one. John." Length, 296 feet.

EDISON MANUFACTURING CO.

THE JUDGE'S WARD.—Robert, the judge's son, is a vacillating young man. Helen, his father's ward, is devoted to him and he sincerely desires to make her his wife. An old flame, Dorothy Deane, an actress, writes him asking him to call and say good-bye, prior to his nuptials. She is playing with a great success at a city theater and he calls on her in her dressing room, where he meets a merry company and all repair to a roof garden.

The judge and Helen happen to attend the performance and drop in at the roof garden for refreshment. Revelry is high when Helen detects her iutended in the actress' compauy. His father, a very stern man, reproaches him for his conduct and upon arriving home drives him from the house.

Three years have passed. Robert has married the actress and a child has blessed them. His father's help being gone, the little family suffers terrible privation. Oue day his wife departs leaving a note saying she will return to the stage.

Iu desperation, seeing his child hungry, he resolves to go to his father and ask his help. When he calls the judge is counting a sum of money and refuses to listen to him. He departs but shortly returns to rob the desk. Helen, by a clever ruse, surprises the son in his work and, broken by shame and remorse, he kneels at her feet. The woman's love cannot be stifled and she resolves to help him. She calls at his squalid home and eventually reconciles the judge to his repentant son. Length, 960 feet.

WHY GIRLS LEAVE HOME.—The opening scene of the film is the study of a minister who has received in his mail a lurid annouucement of the production at a local theater that evening of the melodrama, "Why Girls Leave Home."

In holy horror he relegates it to the wastebasket, from which it finds its way into the hands of three female members of his household, each of whom is surprised while perusing it by her best fellow; and in each instance a trip to the theater is planned for that evening. Stealings out of the house by different avenues of exit from the hall, where the reverend gentleman sits asleep, three girls, each without the knowledge of the others, leaves her home to find out "Why Girls Leave Home!"

After reaching the theater we see them seated. one couple in the orchestra circle, another in the first balcony, while the generously proportioned and aggressive cook with the smaller but equally warlike gardener occupy the front row of the "pit." After the usual preliminary expostulations against the removal of hats, and one or two serious outbreaks on the part of the cook, the curtaiu raises, the play is on.

Act 1. Scene, interior of house. Young girl heroine expectant—false lover enters—ascetic (also anemic and decrepit) father ejects him—girl in convulsions—father obligingly somnolent—villainous lover with cigarette at window—girl in acute attack of emotion—father still slumhering—exit girl through window—villain sardonically puffs cigarette. Curtain descent emphatic.

Effect: On circle, grief, silent hut sincere; halcony, same but more accentuated; gallery, vociferous. with cook alternately iu tears and fighting with her neighbors.

Act 2. Scene, street; snow falling spasmodically and in spots. Enter heroine with chee-i-uld—enter villain with cigarette and straw hat—villain chokes heroine hy harshly seizing her shoulders—ditto chee-i-uld—villain lights fresh cigarette—exit villain—snowfall now more violent and concentrated—enter policeman—discovery—curtain descent nervous.

Effect: On circle, indignation, restrained hut intense; halcony, ditto, hut more pronounced; gallery in uproar, cook trying to climb over rail to reach stage and, hecause restrained, gets into anotber fight.

Act 3. Scene, hridge. Enter heroine, despondent—dark waters luring—heroine prays while splash is prepared—splash now ready—ditto heroine—splash anticipates—heroine leaps. Enter hero, wall-eyed with grief—cry of distress, hero removes hat—another cry, removes coat—splash now ready—splash uncontrollahle—hero leaps—wall of hridge falls, disclosing hero, heroine, two stage-hands and several buckets of "splash" rescued.

Effect: Curtain intoxicated with joy; ditto circle and halcony; gallery in pandemonium with cook in two fights.

Act 4. Home of heroine. Heroine at table, chee-i-uld on knee—enter villain with a dozen assistants—villain steals chee-i-uld from mother's lap—enter hero—one blow fells thirteen villains—dramatic dissolutiou of chief villain.

Effect: Curtaiu hilarious; whole house in thunderous applause; cook now on good terms with everybody; exit audience.

Reaching home simultaneously, the three girls discover each other's secret after the minister's appearance has interrupted three simultaneous goodnight kisscs, but they succeed in getting past him and go to hed satisfied iu their knowledge of "Why Girls Leave Home."

THE WALLACE JEWELS.—In this picture Miss Carolyn Wells has contributed a story that contaius not only good light comedy, but also one or two bits of stirring dramatic action, the story lending itself as well to the most charming scenic environment.

We see the distinguished naturalist start on his morning's exploration, accompanied by his daughter, who, we fear, is not so enthusiastic as her father in the search for rare plants, insects and specimens of rock. The professor starts to climb a precipitous cliff in quest of a particularly desirable specimen, leaving his daughter seated on the mountain side to await his return.

Rather tired from the exertion of climbing, she listlessly picks up her field glass and with it sweeps the surrounding country, her gaze finally becoming riveted upon a rough-looking man who is engaged in hurying a box in a secluded spot on a neighboring mountain. It impresses her at the time as a strange and mysterious occurrence, especially so as the man's actions indicate an evident desire to escape observation.

Reaching home with her father, she is banded a newspaper just received by mail, and reads in staring headlines that the celebrated Wallace jewels have been stolen, that the robber is supposed to be biding in the very mountains which she and her father have been exploring and that a reward of $5,000 will he paid for the recovery of the gems.

Instantly it flashes through her mind that the robber is the man whom she saw burying the box on the mountaiu that morning, and, like the venturesome girl that she is, it takes her but a very short time to start out on her sure-footed pony in quest of the buried treasure.

Her search for the hox, her success in finding it, the discovery of its removal hy the man who buried it, the seusational flight and pursuit of the girl down the steep mountainside, her fatigue and the loss of her horse which results in her capture, her rescue hy the villagers whom her agonized screams have brought to her aid, and finally the discovery that the hox contains the remains of a pet dog—all combine to make a picture of unusual dramatic interest and comedy value. Approx. length, 720 feet.

TWO OF A KIND.—"Did I attend a dance at a lunatic asylum the other evening? Well, I should say I did, and had a rather exciting time of it, too. You see, my friend Rogers, who is the superintendent of the Allen Asylum, invited me to attend a dance given the inmates, which I accepted. I arrived rather early, in order to have a chat with him, but unfortunately he was called out of the room just as he was telling me to humor any of the patients I might meet. I had been up rather late every night for the week previous, and, the chair in which I was sitting before the fireplace being very comfortable, went to sleep, only to awaken and find myself confronted by a young woman whom I thougbt to he one of the inmates. I immediately started to humor her, and was having a rather exciting time of it when Rogers and his wife came in.

"What? Did they put her in a straight jacket? No, indeed. You see, she was Miss Marston, a guest of Mrs. Rogers, invited to attend the dance, and when she saw me she thought I was crazy and was trying to humor me. Well, so-long, old chap! I have an appoiutment to take Miss Marston to the opera this evening."

The above one-sided conversation, overheard in a New York hotel one evening, was used as a basis for a moving picture story hy the Edison Company, which proved to he very amusing. The efforts of each of the principals to humor the other and prevent an escape from the room (both praying for the return of the superintendent to relieve the situation), are laughable in the extreme. Approx. length, 280 feet.

ESSANAY MFG. CO.

THE BROTHERS.—Two brothers, Ralph and Frank Davis, fall in love with Ethel Daily, a winsome, lovahle little woman and a long time friend of the Davis family. The hoys have both known her since childhood, and, although she has never really loved either, she is more inclined to favor Ralph, hecause of his more manly principles and unquestioned sincerity. Frank, on the other hand, had been an incorrigible lad, untrustworthy and unprincipled; hut these traits he had cleverly concealed.

Both brothers are employed hy Martin & Mathews, a hrokerage firm, and are held in high esteem by their employers. Martin is Miss Daily's uncle, and, being a bachelor with no nearer relative than his niece, it is generally understood that the young lady will inherit the hulk of his fortune.

Both young men call on Ethel alternately and

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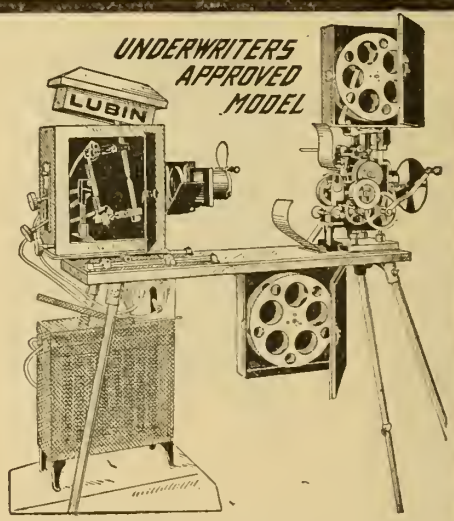

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RELEASED MONDAY, SEPTEMBER 27.
A FISH STORY
Instead of attending to the house, the young husband goes fishing. As usual, he catches nothing, but comes home to tell a great fish story. He is quickly hooked, but all ends well. LENGTH, 510 FEET.

OLD LOVE LETTERS
Some old love letters fall into the hands of Mr. Newlywed. He does not look at the date, and at once starts after the writers of the love letters, but he meets his Waterloo and returns badly battered. Explanations follow, and love again reigns supreme. LENGTH, 400 FEET.

RELEASED THURSDAY, SEPTEMBER 30.
THE JUDGE'S WARD
The judge wishes his son to marry his ward. The son, however, falls in love with an actress, with whom he runs away. Reverses follow. When in dire poverty, it is the judge's ward who reconciles the father to his son. LENGTH, 955 FEET.

LUBIN MANUFACTURING COMPANY 926-928 MARKET STREET PHILADELPHIA, PA.

both are heartily welcomed, although she looks with more favor upon Ralph's suit. The boys finally decide to end the suspense of guessing who is to be the winner of the girl, and write letters of proposal to her. She answers them immediately, accepting Ralph, and declining Frank's proposal, explaining that she cannot be other than a good friend to him.

Frank arrives home before his brother and finds the notes. Hurriedly he opens the note addressed to him and reads defeat. Tempted by his curiosity to know how his brother fared, he opens the other note carefully, and drops into a chair in despair when he reads the acceptance. Frank suddenly gets an idea, and changing the initials on the notes and envelopes, exchanges the letters. When his brother arrives, Frank laughs boisterously, exhibiting the forged note, and jokingly teases his brother over his defeat. Ralph, overcome and in despair, hurries out of the room.

Frank now plans another scheme to make doubly sure of his brother's defeat. The next morning he goes to the office ahead of his brother and the other employees and rifles the safe. Ralph arrives, late, pale and haggard, carrying a suitcase, intending to leave for the West. Martin discovers the robbery and accuses Ralph. Ralph is about to declare his innocence, when a look of appeal from his brother silences him, and, now entirely diffident as to what becomes of him, he decides to shield his brother by taking the blame himself.

"Yes, it was I who robbed the safe!"

Ralph is sent to prison, and Frank pays court to Ethel. It is her uncle's wish that she wed Frank, and although she does not care for him, she finally consents.

Five years have elapsed, and on the morning after Frank's betrothal to Ethel, Ralph is released. Knowing that it was through his sacrific that Frank was saved, Ralph is confident that his brother will now assist him in retrieving his lost honor, and hurries immediately to Frank's office. As he enters, Frank is speaking to Ethel over the telephone.

So dumbfounded is he by his brother's unexpected return, he lays the receiver on the desk and turning in his chair, orders Ralph from the room. Ralph is astounded. He endeavors to refreshen his brother's memory, concerning his sacrifice, or at least to awaken his conscience.

"But who will believe you, Ralph?" he laughs, utterly unmindful of the girl at the other end of the 'phone, who hears every word. "Who will believe a jailbird? It's no use to try. No one will believe it was I who robbed the safe; your own words condemned you. Oh, this brotherly love is all right in theory, but——"

Ralph Davis leaps across the room, crushing his brother in his chair, and seizes the telephone. There is a struggle, and Frank succeeds in retaining the receiver. Ralph quietly speaks to the unknown party at the other end of the wire.

"I don't know who you are, but listen to me! I am Ralph Davis, sent to prison for my brother's crime. He sought to ruin me to win a girl. Listen! It was he who robbed the safe——" A struggle ensues in which the 'phone is dashed to the floor and the connection broken.

The scene alternates between the two brothers in the office and Ethel Daily at the other end of the wire. It is only too evident by her facial expression that she has heard Frank's confession and Ralph's corroboration of it. Hurriedly she dons her wraps and rushes to her uncle's office.

She arrives in the midst of the melee, when Frank has overpowered his brother and is about to strike him with a heavy office seal. The girl intercepts the blow and accuses Frank of his crime. The mystery is soon cleared up when the notes of proposal are again produced, the girl accusing Frank of this other perfidy.

Ralph and Ethel leave the office and Frank drops into a chair, taking a revolver from the drawer, resolved that self-destruction is his only escape.

The story is a clever one and intensely interesting. It should create a sensation in every theater where it is exhibited.

URBAN-ECLIPSE.

(George Kleine.)

WIFE OR CHILD.—A story dealing with a child's instinctive aversion to its proposed stepmother who has plotted to usurp the position, and upon whom the youngster dramatically turns the tables.

A wealthy peasant with one young son is left a widower and finds it necessary to secure a serving maid to care for his home and serve meals to the many hands that work upon his large farm.

From an educational, as well as a dramatic standpoint, the servants' fair or market is very interesting. Here the widower hires a buxom and good-looking maid whom he immediately places at the head of his household.

Before long she gains the knowledge that he is very wealthy and forthwith lays her plans to marry him if possible. She employs all the coquetry of her sex to win him and in a short time has him very anxious to hasten arrangements for the wedding.

But on every occasion in which she attempts to become friendly with the little boy she is repulsed. The youngster seems to feel instinctively that she does not like him and will employ his love only to gain her own ends.

The incidents of her various advances and final defeat by the boy's power over the father is shown clearly and interestingly.

BREACH OF PROMISE.—A young lady while reading the morning paper finds an announcement of the wedding of her sweetheart to another at 12 o'clock that day.

She goes directly to his apartments where she accuses him of infidelity and after administering severe physical punishment, as well as vocal, she locks him in his room and leaves.

He experiences great difficulty in getting out of the room, finding it necessary to lower himself from the window by means of the bedclothes. After getting free it becomes necessary to secure suitable clothes in which to appear at the ceremony. Great trouble is again experienced and the delay results in his holding the wedding party.

Of course, great anxiety is evinced by the bride and friends assembled. Soon the men of the party start in search for him.

They finally come upon him just as he is adjusting some second-hand clothing he has been able to obtain. They hurry him to the scene of the festivities, upbraiding him seriously as they go, with the result that when the party is reached the tired and disgusted man refuses to be joined in wedlock.

LOVE, THE CONQUEROR.—Staged in England, among beautiful gardens and with modern costumes.

The first scene is the exterior of an English private school giving an excellent and true to life picture of a village street, with its shops in the England of to-day. In this scene we are introduced to the old schoolmaster and his beautiful daughter with whom we are chiefly interested for the remainder of the play. The combining with the fiction of the drama, some actually true to life school children at play as well as a section showing shops, adds materially to the film. It is the educational factor, combined with the amusement feature, which builds so strongly the widespread hold of the "silent stage" upon the public.

This introduction to the teacher and his daughter in their very common little home is in marked contrast to the second scene in which we are taken to the mansion home of one of the young lady's schoolmates, where a dainty little lawn party is in progress at which the poor teacher's daughter is evidently a much honored guest.

During the serving of refreshments the brother of the hostess is introduced to her friends and becomes interested at once in the old teacher's daughter, but because of the crewd he does not press his friendship.

Later in the day, when the guests have separated to stroll about the beautiful grounds, he, by chance, meets her in a secluded path. After a few moments' conversation, presuming upon his high social position, he makes advances which, of course, are rebuffed. The girl, very much hurt by his presumption, hurries to her home seeking her father's comfort and companionship.

Some months later we are again taken to the garden of the rich girl's home where we find her convalescent after a very serious illness. She expresses a wish to see the old teacher's daughter. Her mother forthwith drives to the cottage of the schoolmaster with the message and insists on the young lady accompanying her back to the mansion.

In spite of the fact that she feels a great aversion to going to the home of the imprudent youth, she accompanies the mother because her friend is ill. Arrived at the home she does all in her power to while away the time for the sick girl—talking with her and reading to her.

The sick girl's brother sees in the visitor the girl whom he once insulted and who has been continually in his mind since that time. Indeed, he has thought so much of her and her way of rebuffing him, as well as the kindness she has shown to his sister, that he has decided he really loves her.

He awaits the time of her departure and as she is making her way homeward he contrives a meeting. He apologizes for his former boldness and offers his love which is happily accepted.

CHASING THE BALL.—Mysterious and unaccountable behavior of a bowling ball which, missing its mark, refuses to stop even within a reasonable distance, and leads the amazed players on a long and merry chase before its recapture is effected. An abundance of comic incident and exciting adventure from beginning to end. The ball magically climbs walls and buildings, runs along open country roads and through city streets, crosses bridges and fields, and finally, in a most picturesque portion of a huge woods it falls into a wonderfully beautiful stream, in which it is captured and taken in triumph to the village club, where it is chained to avoid future flight.

GAUMONT.

(George Kleine).

THE MASTERPIECE.—The play opens in the well-appointed art studios of Raphael. Sanzio Venenti, Van Dyck and his pupils are admiring Raphael's work. The scene is historically accurate, while the costuming and acting are very convincing. The especially rich clothing of the period makes excellent material for a strong stage setting.

Venenti and Van Dyck leave the studio together for a stroll through some of the beautiful streets of the city. In the course of their walk they chance to pass two beautiful ladies, one of whom immediately wins Venenti's love. He is so infatuated that he persuades his friend, Van Dyck, to watch with him the movements of the two ladies until they make their way homeward that he may see the dwelling-place of this most fair of women.

On the next night he secures the services of two of his companions who are musicians. Together they make their way through a wonderful garden to the lady's home and from beneath her balcony they sing to her. She is charmed by Venenti's voice and words. She expresses her pleasure and gratitude, telling him that it actually pains her to be forced to say a final farewell to him, for she is already the wife of another.

Venenti is heartbroken. Though of so short duration, his love for the lady is so deep that he decides to give up his career of art and to enter a monastery, where there will be no chance of his again meeting her and he will devote his life to the service of mankind.

He bids his jovial student friends farewell and changes his brilliant clothing for the somber robe of a monk.

Here again the photographer has found some remarkably interesting places about the grounds and within the walls of a medieval abbey.

As his chief share in the work of the brotherhood he is allotted his old employment of painting. Besides devoting himself to the regular work of making small pictures for the market, he commences a larger work upon which he uses all the time he can spare. When it is finally completed, the Superior is so pleased with it that he orders it placed in the chapel.

Some months later, when Fra Venenti has become quite content with his life, visitors come to the chapel. He is appointed to usher them through the buildings and grounds.

It so happens that one member of the party is the lady for whom he has changed his entire life. Fortunately, because of his garb and shaven head, she does not recognize him.

In their tour of inspection he would have led them by the work he had made at the expense of much time and difficulty, but the lady sees it and inquires the name of the artist, then notices the signature and asks if the artist is there. Deeply grieved because of his isolation from the world, he is forced to evade answering the question.

On another occasion Raphael visits the chapel, sees and admires the masterpiece, and attempts to find the man who did the work.

To help Fra Venenti to live his life peacefully, undisturbed by these outside influences, the Superior orders him to efface the signature at the bottom of the picture. The drama is a remarkably convincing portrayal of life among men who consecrate themselves to divine service.

PAPA'S HAT.—A beautifully charming series of child life pictures. Excellent quality and detail. Entering the drawing room, a little girl notices her papa's new hat, which proves to be an opera hat. She picks up the hat and becomes greatly excited when she unconsciously opens it. Shyly she approaches the hat for a second time and the performance is repeated. In order to accentuate the tremendous consternation of the girl she dissolves into an interrogation point while the mystifying hat opens and closes itself.

PATHE FRERES.

HE LEARNS THE TRICK OF MESMERISM.—Jones, a pale little weakling, is the butt of all his fellow clerks' jokes, and at home is a poor, henpecked, down-trodden little man who is afraid to open his mouth to express the slightest wish. But his day comes when he stumbles upon the much-talked-of Professor of Hypnotism, who teaches him the trick of winding everyone he meets around his little finger, making them do just as he wishes, while he exercises over them his wonderful hypnotic power. He begins with the clerks in the office, who have lorded it over him for such a length of time, and it is most amusing to see the pompous-looking fellows answering to every beck and call of the now elated Jones, as he sits at his desk and has them dancing around and obeying him like puppets.

His muscular mother-in-law, playing a quiet game of bridge at home with his ill-tempered wife, on seeing him come in, starts up to pitch him out of the room, but with a wave of his hand he has her completely under his control, while his wife stands back stupefied, and when she, too, tries to remonstrate with him he makes a few passes and she collapses as if made of dough. Throwing out his chest, Jones orders them about, and soon has them running here and there preparing a most tempting lunch, to which he sits down and enjoys as he never enjoyed a meal during his days of meek submission to the women folk of his household. Thanks to the wonderful Professor, his days of slavery are now over and he can lord it over everybody by a mere wave of the hand.

SUITORS' COMPETITION.—This wholesome comedy, which abounds in many original and amusing scenes, shows how a pretty and charming heiress puts her numerous admirers to a test, that she might be able to decide upon the one most fitted to become her husband, judging him from a physical, courageous and gallant point of view. In the first picture the young woman enters the room with her attentive father, and as the latter presents the young men who are desirous to marry

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her, the maiden carefully scrutinizes each one, picking out the few whom she thinks most fitted to enter the trying competition which will decide the fate of the victorious.

The first test is a foot race in which the young men participate, and as the signal to start is given, one fellow, the smallest of the lot, is late in getting away, but after a little encouragement he manages to tag on behind, but has little hope of winning the contest. The stoutest fellow of the lot is the victorious one. In the next contest, which is heavy-weight lifting, the same fellow wins with ease, and finally in the boxing contest he proves himself as the most worthy one by knocking all the rest down as soon as they appear before him. Finally it is decided that the big fellow is the lucky one, and as he steps forward to receive his prize, in the person of the happy heiress, a fire breaks out in the house. The maiden calls for a volunteer to rescue her little dog, which is in the burning place, and at this request all the contestants lose their courage and will not dare enter the building. The little man who has been so unfortunate in every game, dashes into the place and comes out with the dog safely in his arms. The happy girl is so elated over the affair that she turns from her victorious suitor, who has shown himself to be a coward in the face of danger, and taking the young hero in her fond embrace, she promises to become his wife.

PIERROT, THE FUDDLER.—Pierrot and Harlequin are rivals, both being in love with the same dainty maiden, of whom we catch a glimpse in the first picture as she sits in her home busily stitching away on a part of some fine lady's gown—the gown itself adorning a wooden figure which stands beside the little dressmaker. Pierrot soon appears and, seeing his adored one, begins at once to make serious love to her, but the latter has no time for such nonsense and casts him from her and goes back to her work with a pout on her pretty mouth. Pierrot, miserable and dejected, starts down the street, but has not gone far before he meets his rival, Harlequin, who invites him to partake of a little refreshment. The disappointed lover feels that he is in need of cheering, so accepts. We soon see, however, why the wily Harlequin was so anxious to entertain his rival, for before many minutes have elapsed Pierrot seems not quite himself, having taken a little too much of the refreshing beverage ordered by Harlequin. On leaving the cafe we see Pierrot zigzagging down the street—Harlequin having left him to get home the best way he could and only hoping that the pretty dressmaker, with whom they are both in love, would see him in his woeful condition and become disgusted with her admirer. Notwithstanding the confusion in his brain Pierrot still thinks of his sweetheart and determines to see her and soon gains her home, where she has fallen asleep over her work. When Pierrot makes his appearance she awakens with a start and seeing that he is not himself becomes terrified and flees. Poor Pierrot drops on the chair she has vacated and he also falls asleep and dreams that he is pleading with his dear one, but she repulses him, so, becoming enraged, the mild little clown draws a dagger and stabs the girl (the spectator understands, however, that in his nightmare he has risen and mistaking the dressmaker's wooden model for his sweetheart has thrust the knife into her senseless body, throwing it down with a crash). Poor Pierrot, still dreaming, is terrified to think he is actually a murderer, and a vision of the High Court, with the three sombre judges pronouncing the death sentence on him looms up before his distorted brain. But when the gallows makes its appearance this is too much for the terrified clown, who wakes with a scream that brings in the frightened little dressmaker in a hurry who, seeing her adorer suffering, rushes over to him. When Pierrot sees her he thinks naturally that it is her ghost and trembles all over with horror and fear. She reassures him, however, and they are soon clasped in each other's arms while Pierrot recounts his terrible dream.

JANE IS UNWILLING TO WORK.—Poor Jane is happy at home, doing just as she pleases and following her own sweet will, when a letter comes to her father announcing that there is an opening for her as domestic in a family nearby. The father, only too glad that the family's meagre income can now be augmented, hurries his daughter off to get her hat, while he gets ready himself to accompany her to her new employer's. The girl starts out with very bad grace, but on arriving at the home of her new mistress the father speaks in his daughter's behalf, with the result that the lady of the house tells Jane to take off her hat and start in. After giving the new maid instructions, the mistress goes out to do the marketing, leaving the girl alone in the house; the latter, angry to find that she now has to work whether she wills it or not, catches sight of the lady's pet parrot, which she immediately begins to tease and torment until the infuriated bird takes a nip out of her finger. The girl, only too glad of an excuse to find fault with the place, goes screaming to her mistress, who just then returns from her errand. The woman, seeing the poor bird stretched on the floor almost senseless from the girl's harsh treatment, chases the new maid out of the place, calling to her never to come back. As she rushes down the street she meets her father, but he has no sympathy for the wounded finger, but hurries her off to a milliner and tries to get her a job there, which he succeeds in doing, but here, too, misfortune awaits her, for hardly has she made a dozen stitches in a "Paris creation" before she pricks her finger and arouses the whole establishment with her cries of pain. The milliner, disgusted, takes the work out of her hands and tells her to get her hat and leave. Her next position is in a cafe, to which place she is literally dragged by her worn-out parent. Here she loads down the first beggar that comes in with all sorts of expensive dainties and after breaking several dollars' worth of crockery the proprietor hustles her off the premises. The father, not to be daunted by all these mishaps, puts her to work in a laundry and the "rough house" she causes there cannot be expressed in mere words, one must see the picture showing the head laundress (who is rather inclined to embonpoint) being pitched headlong into a tub of suds, to appreciate the situation.

A GAME OF CHESS.—James Palmerson and Willy Sanders, both devoted to the game of chess, decide to play for a stake of $1,000. Frowning, as if the weight of nations rested on their shoulders, they start cautiously to make the first moves, and after a while they become so absorbed in the play that they are oblivious to everything that passes around them, feeling neither hunger nor thirst, nor even stopping to devote a few hours to sleep. After they have been playing several hours the waiter serves some refreshments, placing the table near them so they will not have to change seats to eat their lunch, but it is the big St. Bernard that enjoys that dainty repast, licking the plates until they shine, right at the players' elbows, but never once disturbing them. Finally as two whole days and nights have gone by, the servants decide that the cleaning cannot be delayed any longer, so beg them to move into another apartment, which they do, carefully bearing the chess board between them as if it were some priceless treasure.

When they are settled to their play again two burglars enter and stealthily approach the two men, pointing loaded revolvers at their heads, but the latter never budge, so intent are they upon the game, and one of the burglars, emboldened by their immobility, goes so far as to take the cigar out of Willy Sanders' very mouth and, after enjoying a quiet smoke, throws the butt away and flees.

Soon the curtains catch fire from the cigar butt which the burglar had carelessly thrown away and the players, irritated because they have been disturbed, quietly move out, never heeding the fire engines, but comfortably ensconce themselves upon a rock and continue the game. One, however, soon loses his balance and tumbles into the water and the other just lifts up the board and tells him not to move, that he will join him, and the game is continued while they stand knee deep in the rushing tide until finally James Palmerson makes a lucky move and the $1,000 is his.

AN EVENTFUL TRIP.—In this unusual trick picture the spectator witnesses a number of vicissitudes that take place on a very improbable journey.

Three travelers, an Englishman, his wife and their man servant, are comfortably settled in their compartment, each with his favorite paper spread out before him and contentedly reading the news. All at once strange things begin to happen; the edges of their papers curl up and disappear, leaving in each one's hand only a huge paper doll, which seems to have been fashioned by fairy fingers. The three travelers look at each other in dumb amazement, but another surprise awaits them for when the servant gets out the lunch basket and proceeds to set out the lunch, lo and behold the bread and meat disappear, bit by bit, as if consumed by invisible imps of another world. But the worst is to come, for soon the train itself seems to be possessed and just as they are crossing a bridge the train wriggles and squirms like a snake, and then tumbles over the bridge for all the world like a toy train of cars and plunges into the deep water below. We see our now frantic travelers flopping around among the fish, crabs and other inhabitants of the deep, paralyzed with fear and wondering what will come next. Without further ado, however, the train gathers itself together and regains the track over the bridge and goes whistling along, little caring that the stupefied passengers are being thrown around in a most unceremonious way in their different compartments. Hardly have the latter taken a breath of relief, however, before the bewitched train dashes into a tunnel and becomes derailed, never stopping once, though, but bounding along like some wounded infuriated monster until it reaches the station, where our friends make a hasty and not very dignified exit.

THE GARBAGE OF PARIS.—Here we see the Parisian housewife getting rid of her refuse just as our housewives do here in our own country, by collecting all the scraps, etc., together and placing them into a large can provided for that purpose which is left outside of each dwelling to await the arrival of the garbage man. Before the latter makes his rounds, however, the dogs and ragpickers are seen peering into each can on the lookout for dainty tidbits, or in the case of the latter, for something valuable to be converted into money. The huge garbage wagons soon loom up and the man quickly empties each can and replaces it as he goes on his way. The wagons containing the refuse, when they are filled to their utmost capacity, go on to the factories, where the refuse is sorted, the garbage going in one pile, the paper in another, and the pieces of metal in a third. The garbage proper is reduced to ashes; the paper, after going through a cleansing process, is taken to paper factories and goes to make other paper. The refuse which can be used for fertilizing purposes is shipped to the farmers. Sometimes articles of value are found among the refuse—pocketbooks, ornaments, silverware, etc.—but not often, for the French housewife is a careful, economical little body who knows how to look after her property.

VENDETTA.—In a little village in Spain a dance is given by some pretty girls, and everybody seems to be in good spirits. A young man appears and is making love to one of the girls who violently opposes him. As he does not stop annoying her, her sweetheart engages him in a duel, which results in the death of the young man. But his friends inform the police, and the lover escapes through the window.

He is followed, however, and the gendarmes arrive at his parents' home, who try to hide him. He is discovered and chased by the policemen until he reaches the house of his girl. Here she assists in loading his rifle, but finally his ammunition gives out and he is killed by a bullet of his enemies. One day his younger brother will call for vengeance, which his father makes him swear on sight of the dead body.

The scenery which is shown to us in this picture is absolutely new, as this film has been taken near the sea. We follow our hero through rocky mountains and see him dash through rivers and wild waters.

SELIG POLYSCOPE CO.

STRICKEN BLIND.—On one of the by-streets of New York City, a young, enterprising Italian sculptor has his workshop. Sylvester is his name, and on this particular day he is much fatigued from continuous modeling. Upon glancing at the clock, he notes the lateness of the hour and just begins to fondle his pet violin, when Paolo, a prosperous Italian, much interested in the sculptor's young wife, enters. Sylvester suspects nothing, and as the two men converse, Elenora, the wife, returns home only to tell her husband of the futility of her attempt to sell his wares.

This news causes much disappointment to Sylvester and his feeble old father-in-law because of the poverty-stricken condition of the family. They are thoroughly discouraged until Paolo, seizing this opportunity, offers assistance. Sylvester, innocent as to the object of the loan, gladly accepts it, and leaves his home to purchase food for his wife and her father.

In a short while Paolo and Elenora are left alone, and the former takes advantage of this crisis in the condition of affairs, by making violent love to Elenora; but just as he clasps her in his arms, her father enters unexpectedly. He stands aghast, dumbfounded, but is too weak to resent this insult to the family honor. About this time Sylvester returns, happy and exuberant in the purchases he has made. Rather than hurt his son-in-law's sensitive nature, he is kept ignorant of what has just happened. Finally the three depart to an adjoining room, leaving Paolo alone, until the young wife returns. An excited and hurried conversation ensues, and just as Paolo starts to kiss the infatuated woman, her husband enters. He is aware of their confusion, but fails to comprehend the cause.

A few nights later, as the old man lies asleep in his chair, his daughter creeps stealthily into the room. Undecided herself as to whether the promptings of her heart are the instincts of true woman's nature, she hesitates for a moment, then slowly kneeling beside the enfeebled figure, she kisses the wrinkled hand. He partially awakens at the touch; she crouches beside him, and as he relapses in slumber she quickly leaves the room.

From there she goes to the workshop where she meets Paolo. Sylvester, dishevelled, and roused to fury by the sight that meets his astonished eyes, with a cry of a soul tortured to desperation, springs at Paolo's throat. A furious struggle follows, during which the old man, startled by the unusual and unseemly noise, seizes an antiquated pistol and enters the workshop. In the excitement that is going on, and in the dimness of the room, he fires a shot. With a groan Sylvester throws his hands to his face and falls heavily to the floor, as Paolo and Elenora rush from the house. The old man lights the candle and is grief-stricken at what he has done, for though the bullet missed, the powder striking full into Sylvester's eyes, renders him completely blind.

Sylvester, now grown gray, wearing glasses, and carrying his violin, is being led by his father-in-law. A young society girl, accompanied by her father, passes by. She stops, delighted with the music, and asks her father to have Sylvester play at her wedding, soon to occur. Her father acquiescing, she engages the musician's services for the occasion.

Elenora hears a knock on the door and is handed a letter, which reads:

"Elenora:

"Enclosed find decree of divorce that I have obtained from you; also a check for £2,000. I am beginning a new life in America. Let this be final between us.

Paolo."

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Dora's wedding day has arrived. Sylvester and the old man are in the park. Elenora passes; at the sound of the music she turns and is startled as she recognizes the pair. She follows them until, spent with fatigue, she staggers and falls fainting to the ground. At this juncture, Dora and her father pass in their automobile. Seeing the woman lying prostrate, they lift and place her beside them, and drive to their home, where they revive her and make her comfortable in the guest chamber.

It is now evening, and Dora, gowned in her wedding dress, enters the room, and Elenora, with tears of gratitude, thanks her for her kindness and hospitality. As Dora leaves, Elenora, in gazing out of the window, recognizes Paolo, who is speaking to the best man on the veranda. It is then she realizes that the opportunity and time for her revenge have unexpectedly arrived.

Suddenly she hears the strains of the wedding march, and rushing among the astonished guests, she faces Paolo and the startled minister, crying out, "Stop this marriage, I command you!" She then denounces Paolo, and, overcome with emotion, swoons in her father's arms. Paolo attempts to deny the charges, but is suddenly confronted by Sylvester, who discards the spectacles that have thus far hidden his identity. Paolo's demeanor bespeaks his guilt, and Dora's father orders him from the house.

A few month's later, Sylvester, happy and content, seeing all the beauties of nature through his wife's eyes, while seated in his little garden, together with Elenora and her father, is joined by Dora, who, thoroughly recovered from her imagined love, is a constant visitor at the little home provided by the savings of the one-time unfortunate and erring Elenora.

ACROSS THE DIVIDE.—Not many years ago, in a little California town, there lived a miner, who, with the combined energy of hard labor and perseverance, had proved successful in his endeavor and eventually accumulated quite a bit of "gold dust."

The time arrives for him to repair to the settlement, many miles distant, in order to obtain provisions for the Winter. Wherefore, he bids goodbye to his wife and sister and starts down the trail with his pack train of burrows, accompanied by an Indian guide who has been his companion and friend for years. After covering many weary miles of travel, John Barton, our miner friend, reaches his destination, and forthwith exchanges his gold dust for coin.

Now, in this very settlement, a gambler named Bob Mason holds absolute sway at the "Red Light," its principal gambling resort. He employs "coppers" to seek out just such characters as Barton, who is accosted by one of them as an old acquaintance, and is induced to enter the gambling den.

Now, the Indian, well aware of the miner's love for the game, and feeling assured that his friend's customary recklessness will result in the loss of his hard-earned money, attempts to dissuade him from playing. It is of no avail; the fever of the game is upon him, and his better judgment is crushed in his longing to chance his luck. He plays. The result is a complete loss for him. Frantic in the realization of all that this loss means for him, he attacks the faro dealer, charging him with unfair methods, and 'tis only by the intervention of the latter's numerous friends that the miner is dragged from him and thrust into the street.

Alone, with the exception of his faithful guide, Barton faces the future. In despair he sees a severe Winter before him, coupled with almost complete poverty. There is but one thing to do in order to procure the bare necessities of life for his wife and sister. He disposes of his pack train, all but one burrow, and with the proceeds of this sale he purchases flour and bacon, loads same on his weary mule, and, footsore and faint at heart, begins his long march homeward.

Arriving there, he confesses everything to his wife, who, true to her woman's instinct, forgives his recklessness, while he, with the promptings of her great love and hearty encouragement, takes up the burden of more hard labor for the regaining of what he has lost.

Summer has come to an end, and Fall has set in, when a deputy sheriff arrives at the miner's cabin and posts a notice of reward amounting to $2,000 for the capture of Bob Mason, the gambler, charged with having killed the sheriff of Inyo County.

Now, as fate would have it, Mason, in effecting his escape, has been seriously wounded by a posse in pursuit, and eventually finds himself, weak with loss of blood and faint from hunger, at the very door of the man he had robbed. Barton is away prospecting, but his wife and sister take the almost unconscious man into the shelter of their cabin. They use every means in their power to alleviate his suffering and restore him to strength, but without avail, for his wounds are fatal. Meanwhile, the Indian, recognizing the gambler, hastens to Barton and acquaints him of what is transpiring at his home. Upon hearing the news, his smouldering desire for revenge leaps aflame, and determining to deliver his enemy to justice and claim the reward, he hurries homeward. On his way he encounters the posse, tells them of the whereabouts of their quarry, and all repair to the cabin just after Mason has expired.

Now, let us return to a scene which occurs just prior to the gambler's death. The tortured soul, tortured not only with bodily pain but because of the realization of his many misdeeds, relents as the end draws near. He calls his two faithful nurses to him, and urged by a nature part good and part bad, makes restitution to the man he had defrauded by delivering to the wife a large wallet well filled with currency. He then entreats the women to pray for him, and as they comply with his request, his soul passes on to the great, unfathomable unknown, while they utter the words: "There is more joy in Heaven over one sinner that repenteth, more than over ninety and nine just persons which need no repentance."

Thereupon the miner and the posse enter and stand with uncovered heads in the presence of a law, not of man's making, but a law and a destiny enacted and controlled by the great Law Maker above.

John Barton's rough heart is touched at his wife's recital of what has transpired, and he dismisses the posse, assuring them that he will take charge of the burial.

This is done, and as the months pass on, fortune once more favors him; he makes a rich strike and is soon beyond the clutches of poverty or want. But, in the contentment and happiness of his home life, he never forgets the lonely little grave on the hillside, which he covers with the simple wild flowers, perhaps emblematic of the wild, untamed, roving life of the man that lies beneath.

VITAGRAPH COMPANY.

ONAWANDA.—One of the always popular Indian subjects, but novel in that the scene is laid in the colony of Massachusetts, shortly after the landing of the Pilgrims, instead of the Western plains in the modern day.

Onawanda was a member of a small tribe, who regarded as their own the territory north and east of Boston and who resented the intrusion of the white settlers. His own attitude is changed when one bitter night he staggers to the door of the Rev. John Elkins and implores food and shelter. These are given unquestioningly by the man of God, and the grateful Onawanda attaches himself to the household, where he makes deerskin garments for the little ones and keeps the family supplied with game.

The neighbors protest at the presence of an Indian in the little village, believing him to be no better than a spy, but the minister has faith in his protege, and his only reply to their excited charges is to take the Indian by the hand and declare his disbelief of the stories.

Some little time later he gives an even greater proof of his confidence. He is called to Boston and Onawanda is left to take care of the house. He is away on a hunt when a sortie is made by a little band of Indians from a strange tribe. The preacher's house is despoiled and set on fire. The children—a boy and girl—are carried off, but the wife is left for dead amid the blazing ruins of the home. Slowly she revives and makes her way to the church, where the neighbors have gathered to unite in defense of their lives, but the Indians are content with their spoils and have retired. To the pitying mothers and relentless fathers she tells her sad story, and as she finishes Onawanda arrives upon the scene. Mrs. Elkins is too upset to appreciate what is transpiring and it would have gone badly with Onawanda but for the opportune arrival of the preacher, who again asserts his belief in the Indian's innocence and demands that he be set free. This is done and Onawanda takes the trail after the retreating band.

He comes upon their camp and is given shelter for the night. When all is quiet he goes to the children and hurries them away, but his departure is soon noticed and the braves start in pursuit. Rapidly they gain upon the little trio, for the children cannot move rapidly, and the fleetest of the hostiles is almost upon them. Onawanda creates a diversion by hurrying the children on and remaining behind to give attack. He kills his pursuer and rejoins the children. A precious ten minutes has been gained.

They reach the settlement, but the Indians are again at their heels. Capture appears to be inevitable, but the alarm has been raised and the settlers hurry to Onawanda's aid. He is a hero now in the eyes of all, but he has paid dearly for his justification and he falls dead at the feet of his benefactor, happy at having proven his good faith.

THE ROMANCE OF AN UMBRELLA.—Just a leaf from the diary of a business girl, a little romance of everyday life. Jimmie Conyers works in a big New York office building, where even air and light are precious and the air shafts are narrow and deep. Just across the shaft on which his window opens Bess Fairkirk presides over the typewriter in a lawyer's office. She is no acquainted with Jimmie, but that does not prevent her from appreciating the fact that he is manly and handsome and—well, appreciative of her own good points. They leave the office about the same hour and Jimmie follows Bess into a quick lunch place, where she has a cup of tea to take the place of the lunch omitted because of the pressure of work. When she goes out she takes Jimmie's umbrella instead of her own and Jimmie welcomes the chance to speak to her. He jumps up to follow her, but before he can rush out the watchful cashier calls to her aid a couple of the waitresses and Jimmie has to pay his check. With this handicap he is barely able to board the same elevated train that she takes.

As she leaves the station it commences to rain. Jimmie claims his property, but offers her a share of the umbrella's protection. This she refuses, but it rains harder than ever and she takes shelter in a doorway. Jimmie induces her to share his covering and it leads to an acquaintance that ends in her promise to share his home and fortune, even though both are as small as his heart is big.

This is a charming and delightful little romance of New York with the action actually placed in the streets of that city. A novelty is the taking of the rain scene during an actual shower. The raindrops spatter upon the pavement in a manner that convinces the most skeptical that this is no trick effect. It adds vastly to the realism of the picture. Length, 450 feet.

THE SCALES OF JUSTICE.—In the public square of the little German town of Lalsk there stands a huge statue of Justice, her eyes blindfolded and the balances in her upraised hand. Years ago criminals expiated their crimes at the feet of the statue, for here the headman's block was placed and the well-worn stones of the square were often stained with blood, for in those days even trivial thefts were punishable by decapitation.

In those bloody times the statue was the favorite resort of little Heinrich, whose feeble mind comprehended only the most elemental things of life. With an almost superstitious awe of the idiotic, the villagers bore with the half-witted child, though now and then his pranks grew almost unbearable. As the scene opens, the child annoys the Burgomaster, who orders him to be thrown into jail, but Gretchen, the little servant in his household, pleads for the lad and the good priest adds his solicitation. The Burgomaster gives in to public opinion and departs in no good humor.

Heinrich follows Gretchen to the Burgomaster's house, but he is soon ordered from the kitchen by the Burgomaster's wife, who has company. The visitor greatly admires the other's handsome rings, particularly a valuable signet. The visit is short and the rings are removed while the housewife prepares to make some pastry. Both she and Gretchen are called from the kitchen and Heinrich, who has been peeping through the window, clambers in and appropriates the showiest of the rings—the signet.

Gretchen is taxed with the theft, and in spite of her protestations of innocence is thrown into prison and condemned to death. The good priest visits her to hear her last confession and urges her to admit her crime. She takes a most solemn vow that she is innocent and the priest is convinced of her truthfulness.

The jailor comes to lead her forth to death, and pale and trembling, but sustained by her faith, she slowly walks across the square to kneel at the feet of Justice.

A hush falls upon the people as the priest raises his hand toward heaven and prays that a miracle may be shown to prove her innocence. There is a crash that terrifies the crowd. They start back, then rush eagerly forward. The scales have fallen from the hand of Justice and with them the signet, which has been hidden in one of the scale pans by the agile Heinrich.

Utterly unable to comprehend the seriousness of the situation or of his own action, he claims his toy and the last doubt is swept away. The Burgomaster bows low before the girl and the wife embraces her, while the populace loudly acclaim their joy over the miracle of the Scales of Justice.

THIS WEEK'S PROGRAMME AT A GLANCE.

MONDAY, SEPTEMBER 27.

BIOGRAPH—Leather Stocking (Dramatic).
SELIG—Across the Divide (Dramatic).
LUBIN—A Fish Story (Comic).
LUBIN—Old Love Letters (Comic).
PATHE—He Learns the Trick of Mesmerism (C.).
PATHE—Suitor's Competition (Comedy).

TUESDAY, SEPTEMBER 28.

URBAN—Wife or Child (Drama).
URBAN—Breach of Promise (Comedy).
VITAGRAPH—Onawanda (Dramatic).
VITAGRAPH—The Romance of an Umbrella (C.).

WEDNESDAY, SEPTEMBER 29.

ESSANAY—The Brothers (Dramatic).
URBAN—Love, the Conqueror (Dramatic).
URBAN—Chasing the Ball (Magic).
PATHE—Pierrot, the Fuddler (Dramatic).
PATHE—Jane Is Unwilling to Work (Comedy).

THURSDAY, SEPTEMBER 30.

LUBIN—The Judge's Ward (Dramatic).
BIOGRAPH—The Awakening (Dramatic).
BIOGRAPH—Wanter, a Child (Comedy).
SELIG—The Drunkard's Fate (Dramatic) 930 ft.

FRIDAY, OCTOBER 1.

EDISON—The Wallace Jewels (Comedy).
EDISON—Two of a Kind (Comedy).
PATHE—A Game of Chess (Dramatic).
PATHE—An Eventful Trip (Comedy).
KALEM—The Mystery of the "Sleeper" Trunk (Dramatic) 870 ft.

SATURDAY, OCTOBER 2.

GAUMONT—The Masterpiece (Dramatic).
GAUMONT—Papa's Hat (Comedy).
PATHE—Vendetta (Dramatic).
PATHE—The Garbage of Paris (Industrial).
VITAGRAPH—The Scales of Justice (Dramatic).

Kalem Films

Issue of October 1st, 1909

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BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED SEPTEMBER 27, 1909.

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RELEASED SEPTEMBER 30, 1909.

THE AWAKENING

Tells of a young bachelor who is bent on taking life easy, but he finds to save his inheritance he must marry within a certain time, which time limit is nearing an end. A bride to order is the forced conditions and he goes to the altar with a pretty little Spanish girl, whom he hardly deigns to notice. She falls desperately in love with her hubby of convenience and by her artlessness wins him over. **Length, 691 feet.**

WANTED, A CHILD

The parents of a family of seven children, in almost desperate circumstances, have a chance to lighten their burden by an offer of their brother to take one of their young ones. At first they feel elated, but after looking each kiddy over they realize they can't part with any one of them. **Length, 296 feet.**

A Full Description of these Subjects will be Found on Another Page

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WANTED—Moving picture theater, in or near New York City. Address CASH, care Moving Picture World.

THEATRES FOR SALE.

FOR SALE—Half interest in picture theater, Massachusetts; city of 40,000. No competition. Great opportunity. Capacity 500. Address "SACRIFICE," care Moving Picture World.

Vaudette Theater for sale; good business; 180 seats; Power's machine, piano, raised floor. Price, $700. Address, WALTER, Box 652, Grand Ledge, Mich.

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INDEPENDENT FILMS

CENTAUR FILM COMPANY.

A CLOSE CALL.—A Western drama. John Wilson is the owner of a ranch in Wyoming. He goes out to his work, leaving his devoted wife and the beautiful little boy, five years old, his son Willie. Grey Eagle, a peaceful but hungry Indian, who has been kicked out of the ranch-house several times, comes again to beg for food. The child, fascinated by the Indian's headwork, gets him food and permits the Indian to take a bottle of whiskey. As the mother enters, the Indian goes out, followed a few minutes later by the child. We next see the Indian in the woods, enjoying a drink of whiskey, and the child approaches. Little Willie gives to the Indian a silver charm that one of the cowboys had presented to him that morning. The Indian and child are met by a cowboy from the ranch, who sends the child back towards home, and the Indian in another direction. As soon as the cowboy is out of sight the child again follows the Indian, is lost in the woods, and in a very pretty scene, after saying his prayer, the child lies down and goes to sleep. Meanwhile, the Indian, in trying to remove the cork from the bottle, has cut his finger and blood from the cut runs on his garments. Grey Eagle finishes his whiskey and falls asleep in the bushes. The mother of the child, ailarmed by his absence, goes in search of him, and meeting the father, tells him of the child's prolonged absence. Cowboy Dick rides up and tells of having seen the child with the Indian. The mother is crazed with fearful foreboding, and the father starts off with a number of his cowboys to find the Indian and the child. The Indian is found asleep and dead drunk. One of the cowboys notices the silver charm hanging to the Indian's coat, and recognizes it as the one he had given to the child that morning. Then the bloodstains on the Indian's sleeve satisfy the distracted father and the enraged cowboys that the Indian has, in a

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CARL LAEMMLE, President

drunken fury, killed the child. They seize Grey Eagle, tie him to a tree, and with threats of death try to compel the poor Indian to tell them where the child is. The Indian's only answer to their demand is a shake of the head, indicating that he does not know. Wilson orders the Indian to be tortured by fire to compel him to tell where the child is. The cowboys bring dry brushwood and pile it around the Indian. One of them lights a match and sets fire to the wood. Meanwhile, Shorty, a cowboy, returning to the ranch, stumbles across little Willie, fast asleep in the bushes. He picks the child up and dashes upon horseback toward the ranch-house. The flames are creeping nearer the Indian, Grey Eagle. The father begs the Indian to tell where the child is. The Indian shakes his head—he does not know. The flames are just reaching the Indian's feet when a cry is heard. Up dashes Shorty with the child in front of him. The father grasps his beloved little boy, the cowboys scatter the fire and release Grey Eagle, none the worse for his terrible close call. Our last scene shows the mother praying to God to restore her child. As if in answer to her prayer, the father appears, bearing little Willie in his arms. With a cry of joy the mother seizes and kisses her little darling.

GREAT NORTHERN.

HEROISM RECONCILES.—A. N. is engaged by the railway company. He leaves his wife and his two little children perfectly happy to go to his work. But on the road he meets a bad comrade, who tempts him to have a drink with him. This first glass is followed by more, and as N. at last reaches his working place he is half an hour late and rather intoxicated. He is watched, and after a while found sleeping instead of minding his duty. As this omission might have caused a serious accident if discovered a few minutes later, Norberg is discharged at once. Poverty soon makes its entry at N.'s home. In vain he tries to get work. The children are starving, and his wife, who used to be good and gentle, is getting cross and bitter. At last she makes him try once more to get back his old job, but he is again refused and he enters a public house to have a drink. There he happens to overhear two scoundrels planning to rob a train, getting it first off the track. Adversity has not hurt N.'s sense of duty and justice. Understanding the evil scheme, he hurries away to the railway track. He overtakes the criminals while they shift the rails, so that the express train, which is expected any minute, must run off the track. N. tries to get things right again, but the criminals throw themselves on him, tie him hands and feet, and him down across the rails, and then they hurry away out of sight. Using all his strength, N. now rolls himself on to the shifting machine and succeeds in turning it round with his head. An accident is thus prevented, but N. falls senseless back between the rails. After a while a guard finds the unconscious man. He is released from his bands, and so far restored to life that he can explain what has happened, and then he is taken to the traffic manager to give his report. Now things begin to look brighter for N. He has proved to be a man of courage as well as of presence of mind, and as men of such qualities are always called for at the railway, he gets his old job back with promise of increasing wages. He is also rewarded with a sum of money, and as happy as happy can be, he hurries away home to his little family.

NEW YORK MOTION PICTURE CO.

FAITHFUL WIFE.—Gray is seated with his little one on the lawn when word is brought to him that he must sail for foreign shores. He calls to his wife, and their parting is full of pathos. He goes with the sailor who brought the message, and they board the vessel. His wife, who is disconsolate at the separation, turns from the consolation a friend offers. He some little time later brings the news of the wreck of the vessel her husband sailed on. She reads that none survived, and falls, weeping, into a chair. The man leaves her, with reluctance, to conquer her grief. We see, however, that Gray, floating on a raft, was cast ashore on an island. Some years pass, and he is seen trying to attract the attention of a passing ship. Failing in this, he shows desperation. The wife, who believes Gray dead, visits grave with her child and friend to place flowers upon it. After returning home, he tells of his love, but she turns from him, into the house, where she puts the linen she has ironed into a basket. This he carries for her, despite the fact that she is loath to accept his assistance. Gray, who has been successful in getting away from the island, returns home and sees his wife and child accompanied by her friend. He later sees them at the graveyard, arranging flowers, and when the little one remains alone he goes to grave and sees that it is to his memory. He falls across it, and the child runs for her mother, who returns. Both she and her friend recognize Gray. There is a happy reunion of the family, the other man taking leave of them. Husband, wife and child return home to forget the many years of sorrow.

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Moving picture shows pay out big money every week for employes, song slides and film rental. But Box Ball is a business that often brings in $200 in six days, yet has absolutely no expense but rent. One customer with four alleys took in $1,845.20 in 59 days.

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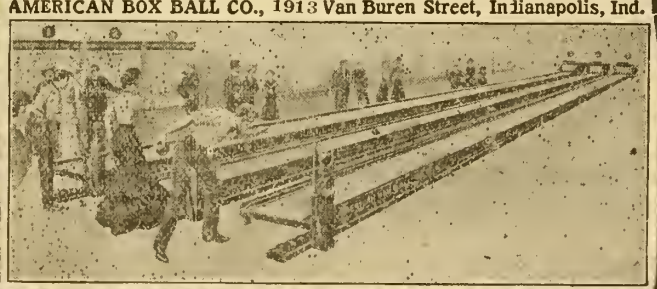

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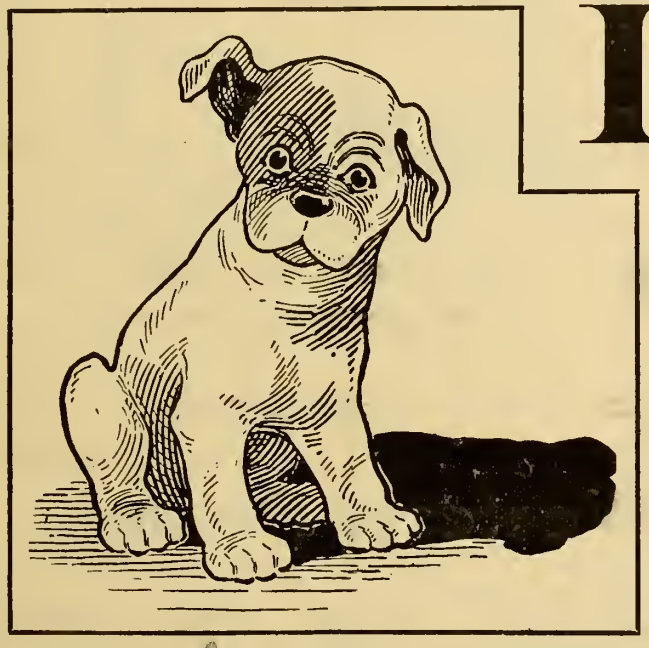

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Length Approx.
975 Feet

Shipped from New York
September 29, 1909

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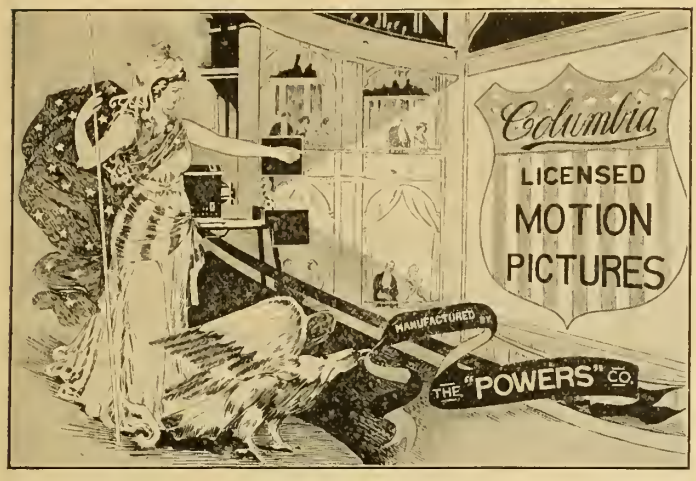

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Next Issue, Friday, Octobar 1st

FAITHFUL WIFE

Dramatic Code Word, Redeem Approx. Length 1,000 ft.

NEW YORK MOTION PICTURE CO.
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GRAND PRIX
Awarded First Prize and Prize of Honor at the Cinematograph Exhibition at Hamburg, 1908

GREAT NORTHERN FILMS CO. COPENHAGEN

Manufacturers of
Films of Quality
Photographic Excellence Unexcelled

NEXT ISSUE

Release, Saturday, September 25th
THE GREAT PRIZE
Comedy Production
Length Appr. 455 Feet

Release, Saturday, September 25th
LIFE ON BOARD A TRAINING SHIP
A Subject of Unusual Interest
Length Appr. 540 feet

Release, Saturday, October 2nd
HEROISM RECONCILES
A Strong Dramatic Subject

ALL EXCHANGES RENT GREAT NORTHERN FILMS—Photographic Excellence Unexcelled

GREAT NORTHERN FILM COMPANY
NORDISK FILM COMPANY, COPENHAGEN
7 EAST FOURTEENTH STREET, NEW YORK CITY

LICENSED FILMS.

BIOGRAPH COMPANY.

Aug. 23—The Indian Runner's Romance (Drama)..994 ft.
Aug. 26—The Seventh Day (Drama).....693 ft.
Aug. 26—Oh, Uncle! (Comedy).....292 ft.
Aug. 30—The Mills of the Gods (Dramatic).....672 ft.
Aug. 30—Pranks (Comedy).....328 ft.
Sept. 2—The Sealed Room (Dramatic).....779 ft.
Sept. 2—The Little Darling (Comedy).....211 ft.
Sept. 6—"1776," or the Hessian Renegades (Dr.)..965 ft.
Sept. 9—Comata, the Sioux (Dramatic).....963 ft.
Sept. 13—Getting Even (Comedy).....587 ft.
Sept. 13—The Children's Friend (Dramatic).....386 ft.
Sept. 16—The Broken Locket (Dramatic).....999 ft.
Sept. 20—In Old Kentucky (Dramatic).....983 ft.
Sept. 23—A Fair Exchange (Dramatic).....995 ft.
Sept. 27—Leather Stocking (Dramatic).....996 ft.
Sept. 30—The Awakening (Dramatic) .....691 ft.
Sept. 30—Wanted, a Child (Comedy).....296 ft.

EDISON MANUFACTURING COMPANY.

Aug. 27—A Dash to Death.....815 ft.
Aug. 31—Suffer Little Children . . . For of Such is the Kingdom of Labor.....1000 ft.
Sept. 3—Ethel's Luncheon (Comedy).....
Sept. 3—Backward, Turn Backward, etc. (Dramatic) ———
Sept. 7—A Dangerous Pair (Comedy).....
Sept. 7—The Temptation (Dramatic).....
Sept. 10—The Making of Honey (Industrial).....190 ft.
Sept. 10—The Amateur William Tell (Comedy)....810 ft.
Sept. 14—Little Sister (Dramatic).....975 ft.
Sept. 17—How the Landlord Collected His Rents (C.).460 ft.
Sept. 17—'Tis Now the Very Witching Time of Night (Comedy).....500 ft.
Sept. 21—The Ordeal (Dramatic).....950 ft.
Sept. 24—A Knight for a Night (Comedy).....370 ft.
Sept. 24—True Love Never Runs Smoothly (Comedy).230 ft.
Sept. 24—Love and War (Dramatic).....400 ft.
Sept. 28—Why Girls Leave Home (Comedy).....1000 ft.
Oct. 1—The Wallace Jewels (Comedy) ...'.....720 ft.
Oct. 1—Two of a Kind (Comedy) .....'....280 ft.
Oct. 5—Laddie (Dramatic) .....1000 ft.

ESSANAY FILM MFG. CO.

Aug. 18—The Wonders of Nature (Scenic).....1000 ft.
Aug. 25—On Another Man's Pass (Comedy).....950 ft.
Sept. 1—My Wife's Gone to the Country (Comedy).952 ft.
Sept. 8—Justified (Dramatic) .....970 ft.
Sept. 15—A Case of Tomatoes (Comedy).....495 ft.
Sept. 15—Three Reasons for Haste (Comedy).....485 ft.
Sept. 22—Gratitude (Drama).....950 ft.
Sept. 29—The Brothers (Dramatic).....970 ft.
Oct. 6—A Birthday Affair (Comedy) .....550 ft.
Oct. 6—The Magic Melody (Comedy) .....431 ft.

GAUMONT.

(Gorge Kleine.)

Aug. 25—Sevres Porcelain (Mystic).....194 ft.
Aug. 28—A Generous Emperor (Drama).....304 ft.
Aug. 28—The Horse and the Haystack.....297 ft.
Aug. 28—Great Event at Podunk.....357 ft.
Sept. 1—An Awakened Conscience (Dramatic).....627 ft.
Sept. 1—Magic Cartoons (Comedy).....340 ft.
Sept. 7—First Airships Crossing the English Channel (Scenic) .....510 ft.
Sept. 7—The Mason's Paradise (Comedy).....414 ft.
Sept. 8—The Stolen Gems (Dramatic).....464 ft.
Sept. 8—Glimpses of Paris (Scenic).....417 ft.
Sept. 11—Mozart's Last Requiem (Dramatic).....940 ft.
Sept. 14—The Tricky Dummies (Comedy).....370 ft.
Sept. 14—Her Busy Day (Comedy).....250 ft.
Sept. 14—The Fiddle and the Fan (Comedy).....324 ft.
Sept. 21—Saved From the Quicksands (Dramatic)....600 ft.
Sept. 21—Taking in a Reef (Comedy).....380 ft.
Sept. 22—The Legend of the Lighthouse (Dramatic).770 ft.
Sept. 22—Dropped From the Clouds (Comedy).....240 ft.
Sept 25—On the Crest of the Waves (Dramatic).....554 ft.
Sept 25—All for a Nickel (Comedy).....404 ft.
Oct. 2—The Masterpiece (Drama) .....857 ft.
Oct. 2—Papa's Hat (Comedy) .....140 ft.

URBAN-ECLIPSE.

(George Kleine.)

Aug. 21—The King's Protege (Drama).....647 ft.
Aug. 21—Up the Mountain from Hong Kong (Scenic)287 ft.
Aug. 31—Prof. Puddenhead's Patents (Comedy).....404 ft.
Aug. 31—The French Battleship "Justice" (Dram.).557 ft.
Sept. 4—In Hot Pursuit (Dramatic).....514 ft.
Sept. 4—Romantic Italy (Scenic).....437 ft.
Sept. 15—The Fatal Love (Dramatic).....584 ft.
Sept. 15—Pontine Marshes, Italy (Scenic).....367 ft.
Sept. 18—Aeroplane Contests at Rheims (Topical)...480 ft.
Sept. 18—The Farmer's Treasure (Dramatic).....500 ft.
Sept. 28—Wife or Child (Drama).....494 ft.
Sept. 28—Breach of Promise (Comedy) .....484 ft.
Sept. 29—Love, the Conqueror (Drama) .....650 ft.
Sept. 29—Chasing the Ball (Magic) .....347 ft.

KALEM COMPANY.

Aug. 20—The Queen of the Quarry.....690 ft.
Aug. 20—The Dog Circus Rehearsal.....170 ft.
Aug. 27—The Conspirators (Drama).....410 ft.
Aug. 27—The Dyspeptic and His Double (Comedy)..575 ft.
Sept. 3—The Pay Car (Dramatic).....930 ft.
Sept. 10—Hiram's Bride (Dramatic).....—— ft.
Sept. 17—The Story of a Rose (Dramatic).....680 ft.
Sept. 17—Winning a Dinner (Comedy).....245 ft.
Sept. 24—The Winning Boat (Dramatic).....925 ft.
Oct. 1—The Mystery of the "Sleeper" Trunk (D.).870 ft.

LUBIN MANUFACTURING COMPANY.

Aug. 23—Before the Dawn (Drama).....615 ft.
Aug. 23—Wifey Away, Hubby at Play.....320 ft.
Aug. 26—Nearsighted Mary (Comedy).....495 ft.
Aug. 26—Midnight Sons (Comedy).....385 ft.
Aug. 30—The Doctor's Bride (Dramatic).....580 ft.
Aug. 30—The Haunted Hat (Comedy).....305 ft.
Sept. 2—The Woman Hater (Dramatic).....810 ft.
Sept. 6—The Call of the Heart (Dramatic).....670 ft.
Sept. 6—Our Country in Arms (Patriotic).....255 ft.
Sept. 9—A True Patriot (Patriotic).....735 ft.
Sept. 9—Glimpses of Yellowstone Park (Scenic)....200 ft.
Sept. 13—Her Face Was Her Fortune (Dramatic)....810 ft.
Sept. 16—The Fortune Hunters (Comedy).....575 ft.
Sept. 16—All on Account of a Letter (Comedy).....385 ft.
Sept. 20—When Woman Hates (Dramatic).....750 ft.
Sept. 23—The Conquering Hero (Comic).....730 ft.
Sept. 27—A Fish Story (Comic).....510 ft.
Sept. 27—Old Love Letters (Comic).....400 ft.
Sept. 30—The Judge's Ward (Dramatic).....950 ft.

PATHE FRERES.

Aug. 30—The New Mail Carrier (Comedy).....672 ft.
Sept. 1—The Little Street Singer (Dramatic).....426 ft.
Sept. 1—Sam Not Wanted in the Family (Dram.)..502 ft.
Sept. 3—A Visit to Biskra (Scenic).....443 ft.
Sept. 3—Show Your License (Comedy).....420 ft.
Sept. 4—A Grave Disappointment (Comedy).....361 ft.
Sept. 4—Launching the "Voltaire" (Scenic).....253 ft.
Sept. 4—Training Bulls for the Fight (Scenic).....331 ft.
Sept. 6—Versailles (Scenic) .....462 ft.
Sept. 6—They Robbed the Chief of Police (Comedy).456 ft.
Sept. 8—The Little Soldier (Dramatic).....394 ft.
Sept. 8—Sweden—Gotha Canal (Scenic) .....456 ft.
Sept. 10—Tom Thumb (Dramatic).....1016 ft.
Sept. 11—Chasing a Sea Lion in the Arctics (Sc.)..371 ft.
Sept. 11—Sports in Java (Scenic) .....298 ft.
Sept. 11—How to Tame a Mother-in-law (Comedy).351 ft.
Sept. 13—Amateur Detective (Comedy).....390 ft.
Sept. 13—The Child's Prayer (Dramatic).....571 ft.
Sept. 15—The Pretty Girl of Nice (Dramatic).....492 ft.
Sept. 15—City of Naples (Industrial).....449 ft.
Sept. 17—Mountebank's Son (Dramatic).....892 ft.
Sept. 18—Oh, What a Beard! (Comedy).....335 ft.
Sept. 18—The Fresh Kid (Comedy).....295 ft.
Sept. 18—Construction of Balloons (Industrial).....361 ft.
Sept. 20—Aviation Contests at Rheims.....607 ft.
Sept. 20—Caught in His Own Trap (Comedy).....374 ft.
Sept. 22—The Tower of Nesle (Dramatic).....1088 ft.
Sept. 24—Careless Tramp (Comedy).....574 ft.
Sept. 24—Caucasian Customs (Scenic).....387 ft.
Sept. 25—Servant's Good Joke (Comedy).....548 ft.
Sept. 25—Trained Birds (Scenic).....397 ft.
Sept. 27—He Learn the Trick of Mesmerism (Com.).433 ft.
Sept. 27—Suitor's Competition (Comedy) .....518 ft.
Sept. 29—Pierrot, the Fuddler (Dramatic).....318 ft.
Sept. 29—Jane Is Unwilling to Work (Comedy).....525 ft.
Oct. 1—A Game of Chess (Dramatic).....558 ft.
Oct. 1—An Eventful Trip (Comedy).....390 ft
Oct. 2—The Garbage of Paris (Industrial).....407 ft.
Oct. 2—Vendetta (Dramatic) .....541 ft.

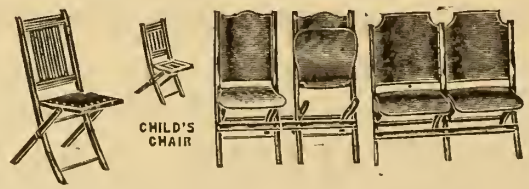
SELIG POLYSCOPE COMPANY.

Aug. 30—Winning a Widow (Dramatic).....450 ft.
Sept. 2—The Blight of Sin (Dramatic).....995 ft.
Sept. 9—The Engagement Ring (Dramatic).....995 ft.
Sept. 13—Freebooters (Dramatic).....995 ft.
Sept. 16—Crooked Path (Dramatic).....960 ft.
Sept. 20—The Bachelor's Visit (Dramatic).....775 ft.
Sept. 20—False Alarm (Comedy).....175 ft.
Sept. 23—Stricken Blind (Dramatic).....——
Sept. 27—Across the Divide (Dramatic).....980 ft.
Sept. 30—The Drunkard's Fate (Dramatic) .....930 ft.

VITAGRAPH COMPANY.

Aug. 24—Judge Not That Ye Be Not Judged.....447 ft.
Aug. 24—Borrowed Clothes (Com.).....538 ft.
Aug. 28—The Evil That Men Do (Dram.).....925 ft.
Aug. 31—The Hunchback (Dramatic).....633 ft.
Aug. 31—Niagara in Winter Dress.....350 ft.
Sept. 4—The Galley Slave.....885 ft.
Sept. 7—The Fisherman (Dramatic).....430 ft.
Sept. 7—He Tried on Handcuffs (Dramatic).....564 ft.
Sept. 11—An Alpine Echo (Dramatic).....990 ft.
Sept. 14—The Little Father (Dramatic).....610 ft.
Sept. 14—The Wealthy Rival (Comedy).....360 ft.
Sept. 18—The Marble Heart (Dramatic).....968 ft.
Sept. 21—The Unspoken Good-bye (Dramatic).....425 ft.
Sept. 21—The Siren's Necklace (Dramatic).....530 ft.
Sept. 25—Fantine (Dramatic) .....997 ft.
Sept. 29—Onawanda (Dramatic) .....545 ft.
Sept. 29—The Romance of an Umbrella (Comedy)..450 ft.
Oct. 2—The Scales of Justice (Dramatic).....983 ft.

Folding and Assembly Chairs



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CENTAUR FILM COMPANY.

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May 1—Nevada Girl .....930 ft.
May 8—Cowboy's Sweetheart .....854 ft.
May 14—The Temptatious of John Gray....930 ft.
May 22—Johnny and the Indians.....877 ft.
May 28—Crystal Ball .....Aprrox. 933 ft.
June 19—Love Wins .....931 ft.
June 24—Private Brown .....Approx. 904 ft.
July 7—Cowboy's Romance .....Aprrox. 871 ft.
July 21—Tale of Texas.....Approx. 945 ft.
July 28—Maryland, 1777 .....Approx. 956 ft.
Aug. 4—Power of Love.....Approx. 995 ft.
Aug. 18—The Lost Letter.....965 ft.
Aug. 25—The Blacksmith's Daughter .....985 ft.
Sept. 1—Peaceful Jones .....Approx 932 ft.
Sept. 8—The Diamond Necklace.....545 ft.
Sept. 8—The Wishing Charm.....545 ft.
Sept. 15—A White Lie.....About 1000 ft.
Sept. 22—Dan Blake's Rival.....About 1000 ft.
Sept. 29—A Close Call.....About 1000 ft.

GREAT NORTHERN FILM COMPANY.

July 10—Persistent Lover .....445 ft.
July 17—A Shadow of the Past.....464 ft.
July 24—A Clever Nurse.....450 ft.
July 24—Off the Coast of Norway.....315 ft.
Aug. 14—The Spy .....619 ft.
Aug. 14—Water Sports .....214 ft.
Aug. 21—False Alarm .....353 ft.
Aug. 21—Surroundings of Copenhagen.....396 ft.
Aug. 28—The Shell .....567 ft.
Aug. 28—Cowboys in Argentina.....387 ft.
Aug. 26—A Strange Reunion.....910 ft.
Sept. 3—His Two Children.....1000 ft.
Sept. 11—The Gray Dame.....975 ft.
Sept. 25—The Great Prize.....455 ft.
Sept. 25—Life on Training Ship.....540 ft.

NEW YORK MOTION PICTURE CO. RELEASES.

May 21—Disinherited Son's Loyalty (Dr.)....887 ft.
May 28—A Fishermaid's Romance (Dr.).....806 ft.
June 4—Davy Crockett in Hearts United (D.).836 ft.
June 11—The Squaw's Revenge (Dr.).....990 ft.
June 18—A Terrible Attempt (Dr.).....575 ft.
June 18—Jones Gets Arrested (Com).....450 ft.
July 2—A True Indian's Heart (Dr.).....935 ft.
July 9—The Blacksmith's Wife (Dr.).....850 ft.
July 23—The Gypsy Artist (Dr.) .....1000 ft.
July 30—My Wife's Gone to the Country (C).800 ft.
Aug. 6—Sailor's Child (Dr.).....1000 ft.
Aug. 13—Sheltered Under Stars and Stripes..450 ft.
Aug. 13—The Yiddisher Cowboy.....550 ft.
Aug. 20—Half Breed's Treachery .....1000 ft.
Aug. 27—Secret Service Woman.....1000 ft.
Sept. 10—The Paymaster .....1000 ft.
Sept. 17—A Kentucky Planter.....1000 ft.
Sept. 24—The Squaw's Sacrifice.....1000 ft.
Oct. 1—Faithful Wife .....1000 ft.

PHOENIX FILM CO.

Russian Romance (Drama).....850 ft.
Conspracy (Drama).....900 ft
Victim of a Crisis (Drama).....520 ft.
Salome Craze (Comedy).....435 ft.
Flirtation Collar (Comedy).....335 ft.
Brave Girl on the 15th Floor (Drama).....917 ft.
It Takes Gasoline to Win a Girl (Comedy)..1010 ft.
Spanish Girl (Comedy Drama).....816 ft.
Her Favorite Tune (Drama).....892 ft.
How the Loser Won (Drama).....989 ft.
A Young Bachelor's Dream (Comedy).....826 ft.
A Strauge Reunion.....840 ft.
A Girl of the Woods.....860 ft.
The Railroad Wreck.....950 ft.
Sept. 16—The Actor Burglar.....950 ft.

INDEPENDENT FILMS.

The following films are released this week by the Empire Film Company, 150 East Fourteenth street, corner Third avenue, New York:

An Aerial Elopement (Clarendon).....540 ft.
A Lucky Mau (Lux).....397 ft.
Mady Millicent's Visitor (Ambrosio).....407 ft.
Mr. Muddlehead's Mistake (Ambrosio).....515 ft.
The Poacher (Lion).....666 ft.
Good Cigars (Lion).....335 ft.
The Five Divorces (Lion).....446 ft.
The Bull Fight of Oran (Lion).....416 ft.
The Ancient Roman (Cines).....600 ft.
Arab Life (Cines).....308 ft.
Marriage of Yvonne (Eclair).....577 ft.
Mrs. Minta's Husband (Warwick).....300 ft.
Jackson's Last Steeple Chase (Ambrosio)....725 ft.
Carlo and the Baby (Wrench).....206 ft.
Romance of a Pierrot (Cines).....938 ft.
Eleanora (Aquila) .....515 ft.
His Wife's Troublesome Twitching (Ambrosio) .....486 ft.
Squaw's Sacrifice (Bison) .....1000 ft.
The Great Prize (Great Northern).....455 ft.
Life on Board a Traiuing Ship (Great Northern) .....540 ft.
Dan Blake's Rival (Centaur).....
Theodora (Phoenix) .....750 ft.
From Portofino to Nervi (Croce).....338 ft.
Towards Immortalidated (Lion).....600 ft.

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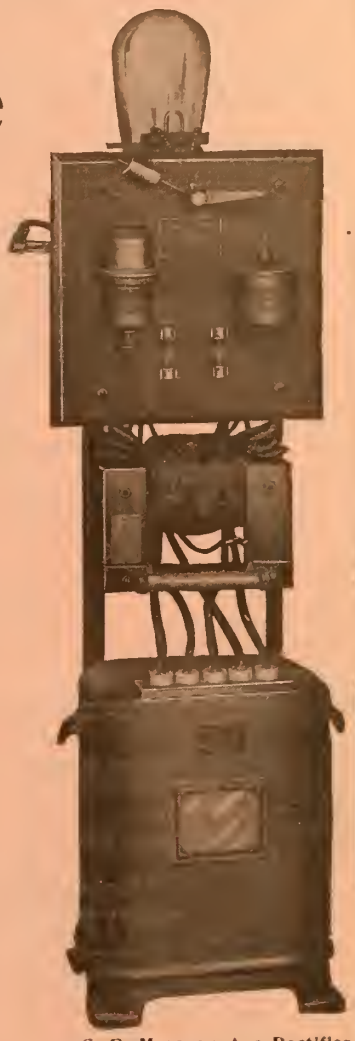

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"WIFE OR CHILD"

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"BREACH OF PROMISE"

Comedy—Urban-Eclipse—Length 484 ft.

Shows how a "Near Bridegroom" decides "No Wedding Bells for him."

Released September 29

"LOVE, THE CONQUEROR"

Drama—Urban-Eclipse—Length 650 ft.

A poor girl teaches a gilded youth to respect her, and eventually to love and marry her.

Released September 29

"CHASING THE BALL"

Mystery Film—Urban-Eclipse—Length 347 ft.

A funny and altogether inexplicable subject.

Released October 2

"THE MASTERPIECE"

Drama—Gaumont—Length 857 ft.

An exquisite art subject of the Middle ages.

"PAPA'S HAT"

Comedy-Magic—Gaumont—Length 140 ft.

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ECLIPSE

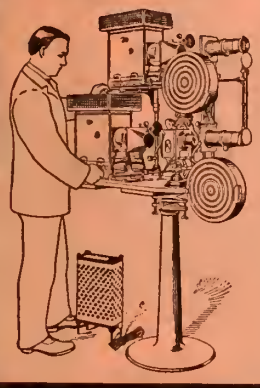
Vol. 5., No. 15. October 9, 1909 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

Published Weekly by THE WORLD PHOTOGRAPHIC PUBLISHING CO., 125 E. 23d ST., NEW YORK



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from which I select my stock of films:

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Great Northern Film Co.	Berliner Film Bourse		Lumiere-Pathe Co., France
Lux	Heinrich Ernemann, A. G.		Warwick Trading Co., England
Eclair	Fritz Gilies		Comerio, Italy
Walturdaw Co.	International		Anglo-American, England
London Cinematograph Co.	Precision Film Co.		W. Butcher & Sons, England
Ambrosio	Kineto		Aquila. Italy
Rossi	Safety Bioscope Co.		Italia, Italy
Hepworth	Kamm Co.		Pineschi, Italy
Cricks & Martin	"IMP" Films	American	Germania. Germany
R. W. Paul	New York M. P. Co.	"	Messter, Germany
Graphic Cinematograph	Phoenix Film Co.	"	Welt-Kinematograph, Germany
Sheffield	Chicago Film Co.	"	Stella, France
Walter Tyler	Columbia Film Co.	"	Raleigh & Roberts, France
British Colonial	Western Multiscope Co.	"	Lion, France
Wrench	U. S. Film Mfg. Co.	"	Hispato. Spain
Alfred Duskes	World Film Mfg. Co.	"	Robert Drankoff. St. Petersburg, Russia
Internationale Kinematografen	Penn Moving Picture	"	Clarendon Film Co.

TOTAL 57

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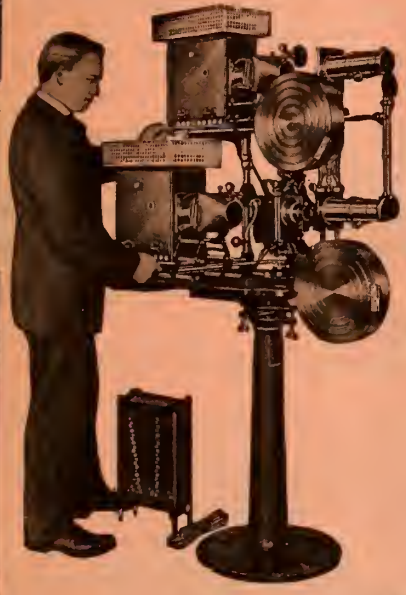

Because the Pictures are More Brilliant. The special patented Shutter is so arranged that it saves a lot of illumination otherwise lost.
Because Flicker is eliminated by the new patented Shutter.
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Because it has Enclosed Spiral Gears. They work smooth and wear longer.
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Because it has inclosed Framing Device. Wears longer, is quickly removed and patented.
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Because it is absolutely Fireproof.
Because it has Double the Wearing Qualities possessed by other Machines.
Because it is almost Noiseless; runs more quiet than any other.
Because it has Heavy Pedestal Base, adjustable and patented.
Because it has more than 40 other points of special merit. Boston, New York, Chicago and San Francisco approved.

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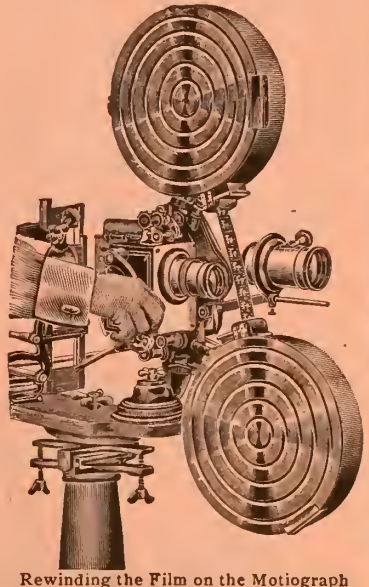

Rewinding the Film on the Motiograph

Do You Notice

How I Put The Word Economizer In Small Type? — You Notice That The Word

HALLBERG

stands out strong and solid. There's a reason. Ever since I put the first Automatic Electric Economizer on the market, there have been so many thingamabobs dubbed "Economizer" that I wanted to save the unwary from getting something they didn't think they were. Wherever there is a moving picture theatre or a film exchange the word "HALLBERG" means merit, honest value and efficiency.

READ THIS

(Extracts from letters written by Jas. A. McCurry, owner Gem Theatre, Rocky Ford, Colo. Note the dates)

August 4 1908

"Now in regard to the "Economizer," I will wait this month and see how a CHEAPER CURRENT Saver does, which I have on trial."

November 11, 1908

I am tired of trying NO GOOD Current Savers. Ship me yours by freight at once. I am willing to pay your price for it. NOTHING IN THESE CHEAP ONES.

Now the simplest thing to do is to write Mr. McCurry. Ask him if the "HALLBERG" isn't the one real and only vital machine on the market. I carry a full line of 4000 c p. Flaming Arc Lamps—Buzz and Exhaust Fans—Spot Lights and my stock of "ELECTRA" Pink Label Carbons is complete. I also handle the best Moving Picture Machines and any style of Electric Signs. Get my prices, they are interesting.

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A Symbol may tell an exhaustive tale

OUR SYMBOL IS THE PREMIER FILM SERVICE LABEL

It tells the story of many years spent in LEADING the UPWARD trend of distributing a distinctive Film Service for particular exhibitors.

It is a Symbol which expresses a method of business conduct, broad and liberal; a standard of Film productions higher than ninety and nine have dared accept and a disposition to do the right thing at the right time, and give every man a square deal.

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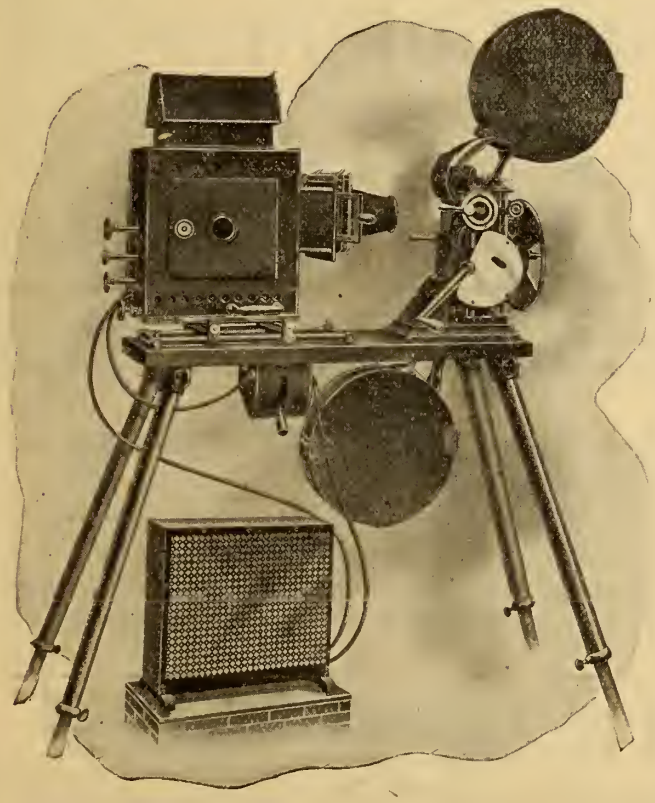

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Quality Always--Selig's Record **Show Them "Nef Ced"**

THE GREATEST MELODRAMA EVER PRODUCED

The Drunkard's Fate

RELEASED SEPTEMBER 30, 1909

Code Word, Fate **Length, 930 Feet**

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Get in touch with your Exchange and order a Selig, which means packed houses always. **Don't Forget Our Posters.** Price 10 cents. Write today. Best Hit Ever for the Lobby.

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Hudson=Fulton Celebration

GRAND NAVAL PARADE **Saturday September 25th.** Showing the launching of the "Claremont," and the World's greatest assemblage of American and Foreign Naval vessels as escort to the "Half Moon" and "Claremont." Length, 700 feet.

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EXTRA **Special Vitagraph Pictures of Commander F. A. Peary, the famous Arctic Explorer, taken at his home, Eagle's Nest. Length 300 feet.**

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Moving Picture World

Founded by J. P. CHALMERS.

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Vol. 5 OCTOBER 9, 1909 **No. 15**

Editorial.

Plenty of Independent Film Assured.

Within the past week a deal was closed which should bring cheer to those who use or who desire an independent film service. Mr. Raleigh, of the firm of Raleigh & Robert, Paris, has signed an agreement with the Film Import and Trading Company, of this city, whereby they will become the American representatives for almost all European film manufacturers, Raleigh & Robert being the sales agents for these concerns in Europe The list includes all the foreign manufacturers of repute except those who already have their own agents in this country.

The importance to the independent exchange and exhibitor lies in the fact that this deal places at their disposal an immediate supply of new subjects, unlimited in quantity and superior in quality, with the assurance of a steady supply.

The Demand Will Govern the Supply.

We have interviewed Mr. Raleigh and the Flim Import and Trading Company and cannot but admire the business-like footing on which their plans have been drawn and foresee the advantages that the exchange and exhibitor will derive. Sample prints will not be sent to this country, but the Film Import and Trading Company will maintain a representative in Europe who is thoroughly posted as to the class of films that is suitable for the American market, and who is also well posted as to what subjects have already been shown here. Repeats will therefore be avoided. Exchanges will be required to place a standing order three weeks in advance for the number of reels they need and any increase will also require three weeks' notice, as no surplus will be imported. All film will be sold at a uniform price in this country, with terms alike to every one.

Duping Will Be Abolished.

Most important is the arrangement of release dates, which will be simultaneous on both continents, thus circumventing the duper in his nimble practices. Also all film will have the imprint of the Film Import and Trading Company along the edges. Possibly duplicate stray prints will find their way to this country, but naturally long after the release date, and therefore the legitimate exchange will not suffer in competition. It will be seen that the foreign manufacturer also will profit by the arrangement, as the duping of his product will become unprofitable, therefore it is presumed that he will only seek to do business through the one channel.

How the Quality Will Be Upheld.

The American representative who selects the films will see that a suitable division of comedy and drama comes in each shipment, therefore the worry of the exchange will be lessened. The foreign manufacturers have agreed not to offer any rejected subjects to any other American importer, under the same title, and with the maker's trademark thereon. Should these subjects come into the country through other channels any exchange purchasing them will be liable to having their legitimate supply cut off on three weeks' notice.

These are only a few of the details connected with a new system of handling the great European output which appealed to us as a step in the right direction. The system, if carried out on these lines, will give strength to the independent cause and give an impetus to the moving picture business as a whole.

A Lost Opportunity.

On Saturday morning, September the 25th, we started to count the number of cameras visible between the Battery and 129th street, which, with 110th street, seemed to be two principal focal points of the naval parade in honor of the Huson-Fulton Celebrations. But we soon gave up the attempt, because those cameras were so numerous. Only one observation seems called for and that is that it was a good day for the film makers, for the snap shot brigade were extremely busy and were blessed with beautiful photographic weather.

From the moving picture viewpoint, the parade was not the success that it might have easily been made, though there is no doubt a great many interesting pictures were taken. In the first place the principal objects, that is, the warships of the various nations, were stationary, so that the possibilities of getting some extremely fine effects were not open to the maker of moving picture films. What we think that the majority of the people had in mind was some such arrangement as this: that the "Half Moon" and the "Clermont" would be escorted up the river by the warships of all nations, when there would have been a chance of securing a panorama of these mighty vessels in motion. As it was the parade itself seemed largely to consist of pleasure craft, small motor boats and the like in which the two little ships of honor were so mixed up that they failed to stand out with the distinctness expected.

We think, therefore, that the authorities who had this part of the buisness in hand missed a great opportunity. Of course there may have been great difficulties in handling such a huge moving flotilla. We only write from the point of view of picturesqueness of effect. Of course, it is too much to expect that functions of this nature can always be arranged to suit the needs of photographers. On the other hand, a photographer, and especially a moving picture photographer, is in a sense a servant of the public, and his business is to give people at a distance who are unable to be present at these celebrations an idea of how the thing looks.

On the present occasion, as the newspapers show, camera men were busy in making stationary photographs of

the miles of water pageant, but we think that when the moving pictures that were taken come to be shown on the screen, the lucky spectator will be much better pleased at seeing the great warships, as it were, moving in the parade. It is doubtful if the New York public will have such another opportunity of seeing so many warships from other nations in the Hudson River again, and it is, we repeat, a pity that they were not seen in motion on Saturday, the 25th of September. Perhaps when any similar celebration is being organized the powers that be will profit by the Hudson-Fulton failure and give the moving picture maker the chance that he and the public look for. Had we been present on the organizing committee of the celebration, be sure that warships in motion would have been one of the things that we would have stipulated for.

Essanay Enterprise.

The successful establishment of a British agency for the Essanay films is a fact upon which the enterprising house which trades under this name is to be congratulated. Essanay films, as we have repeatedly pointed out in these columns, are singularly clear and clean in their humor; they have caught the taste of the American public and they have also met with like reception amongst a public—the British public—which seems by some curious perversion of reputation, or shall we call it misapprehension, to be said to have no great perception of humor. Essanay films are therefore doubly fortunate in their opportunities and their achievements.

Now round this little group of facts in connection with American moving picture making, circles a lesson in the reward of enterprise and effort which we think worthy of specific endorsement in these pages. The Essanay Company are the junior company of the licensed manufacturers. It is barely two years since they started to make films, and yet to-day the photography and the humor of their pictures have won them a splendid reputation in two continents, a reputation which is growing and must lead to infinitely greater success than the Essanay Company is at present enjoying. All this is the outcome of perseverance and hard work.

It is not an easy thing to make good moving pictures which will stand the test of world-wide criticism, and successful comedy is the most difficult of all. Within the last year or so much capital and enterprise have been absolutely wasted in the effort by aspiring film makers who have never taken the trouble to master the principles of the work. We could name half a dozen of these firms, who, to-day, are no farther in their work than they were six months or a year ago. Some of them have gone out of business; others will meet a similar fate, if their work does not show improvement.

As we have said over and over again in these pages, the battle is one of quality. It is by the quality of their pictures that the Essanay Company in a very short time have made themselves a prominent factor in the moving picture field. Two years is really a very short time for a new firm starting at the beginning to achieve such a gratifying result. Good photographs of the stationary or moving kind are not so easily made as the unthinking and ignorant would appear to believe. As a rule the neophyte starts off with a success something like the beginner at the game of golf, who invariably astonishes himself and his friends by some extremely good strokes. Then his real trouble commences. He has to learn the alphabet of the game and to endure much tribulation before he can do that with certainty which in the beginning he did by chance. It is a way the gods have of fooling us in every department of life's gamble. We start out well, so well, that we underrate the difficulties that lurk around the corner and that have to be grappled with and surmounted before any new enterprise, no matter what it is, can be put on a safe, steadily running, businesslike basis.

Within the last few months there have been, as we have pointed out, many ambitious entrants into the moving picture field. There are at this moment so many people making pictures who are determined, in their own words, to beat Pathe and Biograph at their own game that we commend the lesson to be derived from the Essanay success to their consideration. Let them realize that Pathe, Biograph, Edison and Vitagraph, not to mention other firms, have only reached their present high standard of dramatic and photographic excellence by years of hard work. When we went to school we were all taught that there was no royal road to success and the would-be emulators of Pathe and Biograph had best make up their minds to this once and for all. In film making it is *facta non verba* that counts. The Essanay people have given us the facta and have not contributed much about the verba. They have done the work and got there. "Go thou and do likewise."

The Alliance.

There is a character in one of Charles Dickens' novels who occupies a sinecure position in a British Government office. He has nothing to do and he is well paid for it. Every now and again while he is idling away his time in society he announces his determination of returning to his office, "for fear somebody should do something." We conjecture that Mr. J. J. Murdock, the president of the National Independent Moving Picture Alliance, who is at present in Europe, must be in much about the same frame of mind; for things are happening here which are somewhat calculated, we think, to interest him.

Then again, the Alliance, of which he is president, seems to have started out to do something. They have put on a publicity agent, who, we think, misconcieves the duties of his position; for, after glancing through the mass of matter which we received from him this week, we find it chiefly of a somewhat denunciatory character, such as the readers of moving picture literature and all sensible men have grown heartily tired of. A little emphatic outspokenness was perhaps excusable in the early days of the new condition of affairs.

Both sides, associated and Independent, said some very hard things of each other in the heat of difference and separation. But that kind of thing is not deserving of carrying on indefinitely. It is no good to anybody. Exactly, therefore, how the Independent cause is likely to be benefited by the fusillade of scurrilities which have started the official proceedings of the Alliance we fail to see. As we have said over and over again the pages of The Moving Picture World are open to any reasonable statement on behalf of the Independent side, which is always assured of our support so long as it proceeds on constitutional lines. But we will be no parties to the dissemination of vulgarities which some people seem to consider news items.

In some respects we confess to be in the same mind as Dickens' character, whom we quoted in our first paragraph, only it is not a question of fear with us, it is one of interested expectancy and sympathy. We are waiting for the Alliance to do something. When it does that something in the interests of the industry as a whole it will have all the support, advocacy and recommendation our pages can give it.

How We Vitagraphed the Hudson-Fulton Marine Celebration

Jupiter Pluvius took a holiday Saturday, September 25, and a more glorious day for the much-heralded marine pageant in connection with the Hudson-Fulton celebration could not have been desired from a photographic standpoint. Early in the morning we boarded the "Runaway," the trim and swift yacht of J. Stuart Blackton, of the Vitagraph Company of America. The "Runaway," mind you, was an official boat and carried Flag Officer G. A. White, Assistant General Manager of the Hudson River Day Line, and who was in command of the first squadron of the parade; so we could not have been better fixed for opportunity to view and photograph the procession. Besides the yacht's crew we also had on board a Vitagraph camera operator and Mrs. Blackton, who takes a keen interest in moving pictures.

THE "HALF MOON."
Replica of the boat that discovered the Hudson, presented by the Dutch Government.

A stiff breeze was blowing, raising the white-caps on the bosom of the mighty Hudson, which rose and fell as if with pardonable pride on this day of its celebration. Starting from the Day Line dock, we dashed down the bay to the Narrows at a 15-mile-an-hour clip to where the heterogeneous mass of water craft was assembling. For several hours the "Runaway" darted in and out among the vessels, separating the divisions and lining them up in some semblance of order. At last, when Commander White could no longer make himself heard through his megaphone, we retired to a quiet corner of the Brooklyn shore where we lunched and where we hailed Albert E. Smith, also of the Vitagraph Company, in his yacht, the "Ethel May." On this and the "Press Boat" were also Vitagraph camera men, which, together with four who were stationed at various vantage points on land, made no less than seven cameras which the concern had at work.

THE "ETHEL MAY."
Owned by A. E. Smith, of the Vitagraph Company.

The Dutch freighter on which the model of the "Half Moon" was brought to this country.

At 12.30 the signal to form in line was given and by 1.15 Commander White had the first division lined up and the procession started up the river, the "Runaway" darting here and there to keep the line straight, closing up gaps and regulating the speed of the various vessels. It was while Capt. White was halting the big side-wheeler Providence, of the Fall River Line, that the little "Runaway" was almost caught under the bows of the big steamer, as shown in the picture, and barely escaped the suction. The day passed without further incident than the overturning of a canoe by a police patrol

The little "Runaway" was almost caught under the bow of the big steamer.

and the "Runaway" standing by while we threw ropes to the struggling men and Mr. Blackton merrily turned the handle of his camera, taking in the scene. Mr. Blackton also insisted on getting close views of the saluting warships and Mrs. Blackton and we were glad when the "Runaway" left their smoke and noise behind.

The first division of the parade having passed the finish line, and well down to where the models of the historic "Clermont" and "Half Moon" had come to blows over the rival honors of the day, Commander White's duties had ended and the "Runaway" sped to the nearest dock, where Mr. Blackton's assistant disembarked with the reels of negative film and took a train to the Vitagraph factory. The "Runaway" was then headed for the yacht's moorings and we reached the Vitagraph factory in time to meet the other six camera men who had been out on the same mission. In a few hours all the negatives had been developed and dried and projected on the screen and all turned out exceedingly well. It was after midnight when we left the factory and Messrs. Smith and Blackton were just then sitting down to select out of the thousands of feet of negative such parts as would make the best film of 600 or 700 feet and yet give a clear idea of the day's celebration. The employees of the developing room and printing room were waiting

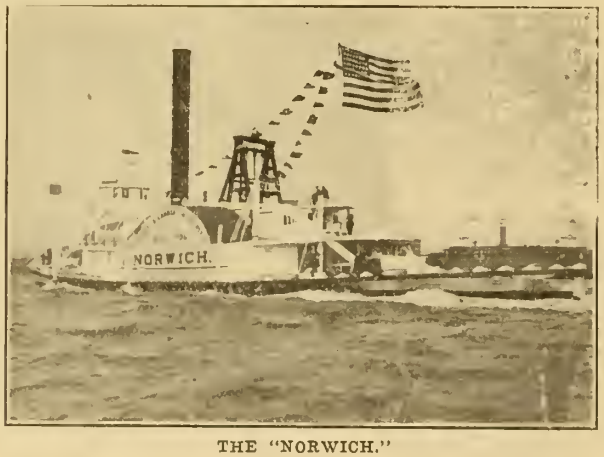
THE "CLERMONT."
The first vessel to pass up the Hudson under steam.

around, ready to take in hand and rush out the number of prints required for Monday morning's shipments, which was accomplished and the decks cleared for repeating the performance at the land parade on Tuesday.

The Vitagraph Company are famed for their speedy and satisfactory handling of topical subjects and we felt highly privileged at being allowed to watch the whole

Warships saluting the "Half Moon."

process. It is an arduous and even risky task compared with the ease of the exhibitor who gathers in the dimes for exhibiting the film or the exchange who farms it out. And if the Vitagraph or any other company confined their business to topical subjects they would soon go bankrupt, as the great expense attached, not to mention the consumption of energy, is in inverse ratio to the amount of profit derived from the sale of films of this class.



THE "NORWICH."
Oldest steamer in commission on the Hudson. Built 1836.

The Modern Moving Picture Theatre.

CHAPTER IV.

Handling the Visitor.

The first impressions are the most durable. When we enter a moving picture house the impression formed on our minds at the threshold of the theater is the one that lasts. If we meet a polite and courteous usher, who shows us to our seats, we are disposed *ab initio* to take a favorable view of the entertainment. If there is not too much light in the auditorium but just light enough to enable us to distinguish surrounding objects and persons, then we are disposed to compliment the management upon its adroitness in striking the happy mean between darkness and light. For the proper lighting of a moving picture house is a problem of adjustment. You do not want total darkness; you do not want too much light. You want just enough to be able to see your way about without impairing the brilliancy of the picture.

Sometimes you are allowed to find your seat as best you may; then you run the risk of treading upon a man's corns or a lady's dress, and then are proportionately cursed. As a rule, however, it is to the credit of moving picture theater owners that they have courteous ushers and attendants. The more vigorous these latter are in excluding undesirable visitors, the better for the reputation of the house. We have more than once had to complain of the presence of people under the influence of strong waters or who go to sleep and snore, thus disturbing the enjoyment of their fellow visitors. But moving picture theaters are rising so much in popular esteem that this sort of thing is rapidly becoming a feature of the past. Many picture theater exhibitors are vying with each other in the proper care of their audiences.

Too much attention cannot be given to the cleanliness of the house; to its proper ventilation, and, then to the preservation of quiet and order amongst the audience. Again the sale of candies, with the noisy vocal accompaniments of the vendors is, we think, generally to be deprecated. Many high class moving picture theater exhibitors refuse to do this on the ground that the better kind of visitor is excluded by these cheap jack methods. Others again have objected to the lantern slide advertisements of candies which are put on the screen. Personally we object to this sort of thing, as we think it tends to lower the dignity of a moving picture theater.

The eternal feminine hat is always a source of much irritation to mere man. It is difficult to see how the admonition to the fair creatures to remove their hats can be dispensed with, for in this regard the average woman is quite a savage person. It is a matter of pure indifference to her as to how much inconvenience the person sitting behind her may be put to by the wearing of her hat. She bought it to wear; to be looked at; to be admired and envied on all and any occasion, and if she has to remove it "hell hath no fury like a woman" deprived of her pet hat.

We have sat behind rows of these things in a church, as well as in a moving picture theater, and our profanity has been too deep for vocal expression. Clergymen anathematize them; caricaturists make fun of them; men curse and criticise them. So what are we to do, except suggest that wherever possible before a woman enters a moving picture theater she must be made to understand that she must remove her hat. He will be a brave moving picture exhibitor who always successfully does this.

On general principles, therefore, we put it that the less advertising matter there is thrown on the screen, the less

an audience is made to feel that the object of a moving picture theater exhibitor in getting them into his house is to extract something more than the admission money from them, the more likely that house will find public favor and continuous support. It is annoying, to say the least of it, to an average person of refinement to have a considerable part of his time taken up in reading announcement slides about ladies' hats, candies and the like. What we are insisting upon is the exclusion as far as possible of the mere huckstering element of a moving picture entertainment, and the making for everything possible in the way of orderliness, neatness, good sanitation, plenty of light, but not too much of it, courtesy on the part of the ushers and in short the general atmosphere of comfort, if not luxury, which the public at large always looks for in a place of entertainment and pleasure.

There is one little convenience which we think the public would always appreciate, and we are surprised that it is not taken up, namely the circulation amongst the audience of synopses of the stories of the films shown. Of course, these things could not be read in a dark house, but there is no reason why even in a continuous performance there should not be brief intermissions when the programme, if such we may call it, could be read by the audience. Some moving picture houses we know supply programmes, but none that we are aware of print anything about the stories of the films. This is a point we commend to the enterprising moving picture exhibitor. Anything which makes for the comfort of an audience is bound to result in a continuous patronage and the building of the family support which is one of the surest roads to success in conducting places of public entertainment.

(To be continued.)

A HUDSON-FULTON RECORD.

And this record is of an international, nay more, of an intercontinental nature. On Tuesday, September 28, the Warwick Trading Company took a series of moving pictures of the land parade in honor of the Hudson-Fulton Celebrations that passed through New York City. On Wednesday morning the president of the Warwick Trading Company, Mr. A. J. Ellis, who has been in New York City for some time, took passage for Liverpool by the Cunarder "Lusitania." Before the big vessel slipped from her pier a moving picture of the boat was made by the Warwick Trading Company. Arrangements have been made whereby these films will be projected on the screen of the Empire Palace, London's principal variety house on Monday night, October 4; that is, about little more than five clear days from the time the "Lusitania" left the Hudson. This, we believe, will constitute a record in the way of inter-continental moving picture making and exhibiting.

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Mr. Ellis having departed, we will say that the impression he left behind with everyone whom he met was that he is a man of lofty ideals, clean record, great executive ability and strong personality. He is the type of man who is bound to succeed in any line, and as he has now assumed the active direction of the Warwick Trading Company we have hope of some developments. Said he in his quiet way: "I go back to London and the Warwick Trading Company will now start making pictures," with the emphasis on the last word.

That "many cooks spoil the broth" was never more verified than in the most unsatisfactory manner in which the Hudson-Fulton celebration is being conducted. The marine parade was a swindle as fas as the public was concerned who lined the banks of the river in thousands and the people who live inland and who have a chance of seeing the Vitagraph pictures of the parade will have a far more satisfactory view than if they had paid $5 for a seat in the grand stand. It does no good to find fault or criticise what cannot now be remedied, only it should be a lesson for the future and when a similar function takes place one master mind should be in control, with as few aides as possible, who will be held directly responsible for the success of their division.

Observations by Our Man About Town.

The past week has been a poor one for managers of small nickelodeons in New York. The drawing of hundreds of thousands of visitors to the city brought many dollars to the coffers of business men in certain lines that would not have passed over to their cashiers were it not for the celebration, but the moving picture exhibitors were not in the lines. I met an exhibitor on Fourteenth street one afternoon during the week and he had a tale of woe that would melt anything. I really sympathized with him, for what he said was quite within the bounds of truth in many respects. He commented on the Hudson-Fulton Celebration and why it was inaugurated and then declared that the sailing and steam vessels had shown longevity to a more striking degree than the moving picture business ever will. "Why," said he, "if Fulton had met with the amount of provoking red tape games, insidious local and State legislation and tantalizing tactics of grafters as the moving picture men have in the comparatively brief period of their existence, he probably would have put the 'Clermont' on a junk heap in short order. There is a vast difference between boats propelled by steam and moving pictures, yet there is a striking similarity and it is not out of place to say that if Fulton had to put up with what the moving picture men have, there would not be to-day a celebration such as has been held in New York the past week. What steam vessels are to the transportation world the moving pictures are to the amusement world, and the simile is not one of the sublime and ridiculous, either. One distinct difference between the two is that the political and other grafters have not been able to get upon the steam vessels that they have upon the moving picture business."

* * *

The exhibitor I refer to kept up a discourse that was quite interesting, although somewhat drawn out. He pointed out that but a few years ago the moving picture business was looked upon as a novelty and for that reason had smooth sailing without interference on the part of people who would rather collect tribute than do honest work. As soon as it became known that there was money in the store show business, then the operation of extraction of surplus revenue started, and it is still going on in spite of official and semi-official statements to the contrary. It is already rumored that the lobby of the State Legislature of New York will be a most active agency for the squeezing of the picture men when the next session convenes. It is but fair to assume that these rumors are but little pieces of ice that are slipped down the backs of the picture people to make them sit up and take notice that the squeezers are on the job.

* * *

The latest thorn in the side of the moving picture man is the enforcement of the law against admitting children under sixteen years of age to picture shows unless they are accompanied by parents or guardians. The enforcement of this law is left in the hands of the Society for the Prevention of Cruelty to Children. Its agents have been very active since the first week of September and the effects of their activity have been felt strikingly in box offices. Where children are found in nickelodeons they are gathered together by the Society's agents and conveyed to its headquarters in patrol wagons. Of course, the children are not punished, but simply held long enough to get their names and residences and put into them a fear of the law that will keep them out of the picture places when they are not accompanied by people defined by the law. The most interesting feature of the matter is that the agents can detect violations of the law in the store shows more readily than they can in the large theaters and syndicated nickelodeons. There is no use of any exhibitor playing dog in the manger nor attempting to secure immunity for an infraction of a law on the ground that larger fellows who are equally guilty are not called to account, but a complaint that there is an apparent discrimination in the enforcement of a law is at all times worthy of due consideration.

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I have been informed, and believe it to be true, that the law relating to children attending picture shows has reduced the receipts of the places all the way from twenty-five dollars up on matinees. Nobody is complaining about the law. It is a perfectly proper safeguard over the rising generation, whose morals are at all times deserving of the most careful attention, but the complaints regarding discrimination in the enforcement of the law are as plentiful as weeds in an uncared-for garden.

However, the picture men will eventually weather the storm. Parents will not deprive their children of innocent pastime and the better class of nickelodeons will soon become

similar to kindergartens. Parents are always favorable to places of innocent amusements for their children. They prefer having them there to having them romping and roving about the streets, or having the children spending time in places that are unknown to them. The parents will soon grasp the situation and the burden of the exhibitor will soon be lifted, at least to an extent. This will be brought about only by the efforts of the exhibitor. In the first place he must conduct his place in a manner that will make it inviting to the parents or guardians as well as the children; secondly, the exhibitor must strictly observe the law according to his best judgment and not admit children unaccompanied by parents or guardians during school hours unless he honestly convinces himself that they are not within the prohibited age. The argument that he is not the parent and has no birth certificate to guide him will not justify the exhibitor in any evasion of the law. He must exercise his best judgment on the question of age and suffer the loss of admission fees if there is a doubt. I believe that such a policy will eventually remove the strict surveillance now exercised by the people who have undertaken to enforce the law in question.

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The holiday week just closing brought out the moving picture photographers in great numbers. I happened to be with the fleet of assorted vessels that participated in the naval event of last Tuesday and saw the picture-taking men on all kinds of craft and in all quarters. They were in rowboats, canal boats, ferry boats, gunboats, yachts, cruisers and battleships. They were only outnumbered by the newspaper camera men. It occurred to me that this promiscuous distribution of moving picture camera men was a waste of both time and money, and I quite agree with a film exchange manager who expressed the opinion that all concerned in the business would be better satisfied in the end if the manufacturers would get together and arrange a schedule by which the concerns would have their men work alternately in such events. These were the sentiments of the exchange men: "When more than one manufacturer enters the field and we are customers of all of them we are put in a trying position in deciding upon the concern from whom we shall purchase, especially when we know that more than one of them are competent and can deliver the goods. If moving pictures were like groceries, clothing, shoes, etc., we could take so much from each concern, but many of us can use only one copy of such pictures, and as they are not sold by sample, we are put on our mettle as to what we should do. Besides this, such an agreement between manufacturers would bring more returns to the whole. Where several of them are in the field all have the same expense and trouble with only a fraction of sales." I spoke on this line to a manufacturer and he told me the idea was all right, but not operative. Each manufacturer is reaching out for the prestige that good work on timely topical subjects carry with them, and experience has shown that it is practically impossible to get the manufacturers together on an allotment of events. One concern will figure that the events of a certain day will make the most popular subjects, and one or more others will entertain the same view, and none will relinquish the choice. It has been suggested that the manufacturers could make the allotment by a sort of lottery. When I brought this up I was told that first, lotteries are illegal; secondly, the prestige belongs to the best man, and there you are.

Plain Talks to Theatre Managers and Operators.

F. H. Richardson, Chicago.

CHAPTER XX.

Effect of Daylight and House Lights on the Picture.

Every particle of light, especially daylight, which strikes the curtain directly dims the brilliancy of the picture, but if the light rays be shaded from the curtain so that they do not strike it directly it is astonishing how light the room may be without causing material damage. This matter of lighting the auditorium while the picture is on involves several problems. The direct white rays must **not** strike the curtain, neither must they strike the eyes of the audience from the front. The best plan the writer has seen, taking everything into consideration, where the ceiling is of moderate height is to use ceiling lights for this purpose, shading the rays downward by means of a metal cone shade. Light green globes make a very pretty effect and do not seem to seriously affect the picture unless placed too close to it. They give off considerable illumination. Care should be taken that the piano lamp rays do not strike the curtain, either directly or by rays reflected from the music. It is, of course, desirable to have the auditorium as light as possible without damaging the picture. Any method which will not allow the direct light rays to strike the curtain or the eyes of the audience will serve. By "striking the eyes of the audience," I of course mean in such manner as to blind them with the glare as they look forward toward the picture. Guard these two points carefully and you will be the gainer.

Illuminating the Auditorium.

The placing of lights, aside from those to be burned during the time the picture is on, is a matter which must be governed entirely by the size, shape and height of the room and the color of the walls and decorations. As a guide in this matter it may be said that dark walls will reflect only about 20 per cent. of the light, whereas a clean, white surface reflects fully 80 per cent., with varying percentages for shades between. Added height of ceiling also operates to reduce a given light intensity. The following table give the approximate general effect produced by different numbers of sixteen candle-power lamps placed in a room of medium height with walls of medium shade:

No. Lamps per 100 sq. ft. of surface.	Approximate effect.
1.0	Dull
1.5	Medium
2.0	Good
3.0	Bright
4.0	Brilliant

In general it does **not** pay to be stingy with light in a theater. Between shows the auditorium should be well lighted, otherwise it is, if not depressing, at least not calculated to produce the best impression on the audience. Moreover, lack of plenty of light looks cheap and is an error from any and every point of view. In general it may be said that the bulk of the light should be on the ceiling. Placing a lot of lights around the curtain edge, unless they be ground glass globes, is a mistake. Their glare is thrown directly in the eyes of the audience, which, to say the least, is not pleasant. Taking the ordinary storeroom theater as an example, seating capacity 300, four ceiling clusters of eight 16 c. p. lamps each, with a good reflector above each cluster, will produce an excellent effect, these to be supplemented by six to eight 8 c. p. globes on either wall, designed to burn during the performance. These latter to be either colored light green or else their rays shaded downward by a proper reflector which will neither allow the direct light rays to reach the curtain or the eyes of the audience. On the floor, under the end chair of each fifth row of seats, may be placed a small globe enclosed in a small metal box one side of which is covered by wire screen. The wire screen is placed next the aisle and the aisle floor is thus lighted. The wires to these lights are carried under the floor, coming through a small hole to each lamp, the circuit being handled from the main switchboard and lighted only when the house is dark. A light enclosed in a metal box with glass front in which the word "EXIT" is blocked out, with letters in red, should be over each exit, this circuit, as has already been explained, being handled only by a switch located in the box office. One, two or all of the ceiling clusters should be arranged to be handled by a switch located in the operating room, as well as from the main switchboard. By this plan when the show is ready to start the other lights are pulled when the operator is given his cue. The operator then starts his machine and pulls the ceiling lights, thus the picture is on and the house dark at one and the same instant, producing a very nice effect. When the picture is done the operator snaps on the lights as the machine stops. Also if anything goes wrong the operator can instantly light, or at least partially light, the house.

It is best to have your lights so arranged that a part of them may be burned at a time without materially affecting light distribution as a whole, merely making the illumination less brilliant. This saves current when the janitor is cleaning up, also there may be other times when you will not need the full number of lights. The distribution of light and the location of the lamps will depend on the size and shape of the room and the decoration. Aside from what has already been said there is little to say of value. Each one must size up his house and plan his light scheme along lines which seem best for that particular case. But **don't** imagine because Mr. Jones has his theater lighting distributed in a certain way you have to make an exact copy. The light scheme which looks well and produces a splendid effect in Mr. Jones' house may look very bad in yours. Where there is a stage used for players it should by all means be **brilliantly lighted.** The writer does not know that there is any established rule setting forth a certain number of candle power per square foot of stage. He believes

there is not. The following will, he thinks, serve fairly well on any stage, however: **Foots**—One 16 c. p. lamp to every 6 or 7 inches the full width of the proscenium opening **Borders**—One 16 c. p. lamp to each 7 inches, full width of stage, with one row of borders to every 4 feet of stage depth, counting from the front curtain line. The front row of borders should be hung as close to the front curtain as is practical. The number of border lights per row may be somewhat reduced where the height from floor to borders is shallow, say under 10 feet. The above stage lighting may seem excessive to some managers of small theaters, but take it from me it **pays** in the long run to have plenty of light on the stage. Your stage circuits should be so arranged that each alternate light of both foots and borders can be extinguished in scenes where not much light is desired. An effective, cheap border trough is made by placing the lamp sockets on the flat side of a 2 x 4 and then nailing a strip of heavy tin or sheet metal on its edge so that it will project about 7 inches, the strip of metal to run the full length of the border, of course. This trough should be hung at such angle that the lights cannot be seen from the front row of seats. Pain the inside of the trough white. This trough is cheaper and almost as good as those used in large theaters. Anyone can make them. **As to scenery,** there is, I believe, very little use in offering advice, but whatever set or sets you may decide upon they should be made and painted by people who make such work a business. It will be far cheaper in the long run, since such scenery not only will look far better but will last much longer. Advertisements on the front curtain, or anywhere in the house, for that matter, are in bad taste. They cheapen the whole house, just as advertising slides thrown on the curtain do. Better keep away from that game. It does not pay. The stage floor should be solidly constructed so as to avoid excessive vibration from dancing. It should have a top finish of carefully selected narrow hard maple flooring. The stage floor should be kept scrupulously clean, but very little water should be used. Wipe it up with a wet cloth, wiping dry immediately with dry cloths. The footlight valley should by all means be deep enough so that the tops of the globes cannot be seen by the audience from any part of the house. If this is impractical then flare the front edge inward a trifle over the globes. Proper dressing rooms should in all cases be provided in houses in which there will be actors. Any room where proper and ample dressing rooms cannot be had is unfit for any but a straight picture show, if it is for that. Theater managers will do well to remember that even the "twenty per" actor (?) is human and entitled to some consideration—at least to dressing room conditions which make for common decency. Theater **managers** provide such conditions, but the rapid growth of the cheap theater has unfortunately produced a too numerous breed of would-be managers, just as it has produced thousands of would-be operators. These men know little or nothing about the amusement business, though as a rule by the time they have been managing a small five-cent house from two to six months they feel ready and willing to offer expert advice to Klaw & Erlanger. They simply succeed in making theatrical men exceedingly tired. Many such men seem to think a 3 x 4 toilet room for a man or woman actor is a sinful waste of space. Put yourself in the actor's place, friend, and think how **you** would like to suffer the dressing room conditions handed out in too many nickel theaters.

(To be continued.)

THE ELEMENTS OF ACCURACY IN MOVING PICTURE MANUFACTURE.

By Arthur S. Newman.

CHAPTER VI. (Continued from page 374.)

I have spoken of the present tendency to add extra blades to the shutter of the projector. For some years past it has been usual to put a blade, generally of blue transparent material, on the shutter spindle opposite to the black obliteration shutter. I have made experiments with this form of shutter, and find that with either inaccurate films, or projectors which do not register well, an apparent improvement in the projected picture results; but with a perfect film and a perfectly registering projector the extra blade is detrimental, and a finer result is produced when the extra blade is omitted. Nevertheless, as we have to deal with things as they are, and as films good, bad, and indifferent as to steadiness, are included in nearly every performance, the average result is improved by the addition of the extra blade of transparent material. It is also probable that with the recently introduced extra opaque blade, or blades, a similar improvement takes place.

It is well here to differentiate between what is known as "flicker" and what I have been describing as unsteadiness. The two act and re-act on one another and a very vague understanding of the subject has obtained hitherto. Flicker I describe as being the effect of the shutter cutting off the light at stated periods, while unsteadiness is the want of superposition of the still parts of successive pictures.

During the first two or three years of the industry, projectors of various forms and principles were in use, but as the films of that period were of a very inaccurate description, it was difficult to say one was better than another; except in the qualities of reliability and freedom from flicker. As time went on the machines became more and more to be trusted, and the almost inevitable hitch during the performance became less to be looked for; and the shutters, which at first had 50 per cent. obliteration, were gradually reduced in size till even as small an amount as 10 per cent. was claimed by some manufacturers. Semi-opaque shutters also came in—and went out again, and a return to the opaque shutter took place; the size of the shutter also came back to about 25 per cent., in the neighborhood of which it still remains, and I think is likely so to remain; although with the constant alteration and improvement at the present time, it is dangerous to prophesy. The machine with the "dog," or "beater," movement soon carried all before it, and till recently it has been the standard machine. When films were very inaccurate the dog movement held its own easily, principally because it was so reliable, and not likely to "let down" the show. The old Maltese-cross movement, somewhat modified in design, is steadily advancing in favor, and deservedly so, because as now manufactured it will produce more accurate effects than the dog movement can ever hope to. The reason is not far to seek. Take a "beater" machine and measure the amount of film between the gate, where the picture is shown, and the registering point—i. e., the teeth of the lever-sprocket, where they engage with the film, and then deal in the same way with one of the recent Maltese-cross machins; the former amount will prove to be several times the length of the latter. Now, suppose the film to be even fairly accurate in itself, the amount of inaccuracy visible on the screen will, in the case of the "beater" machine, be several times the amount of that produced by the Maltese-cross machines; the former amount will prove to be several duced by Lumiere, also give accurate results, more or less perfect according to the amount of film between the registering point and the gate—in fact, the crux of accuracy in a projector may be said to depend principally upon the smallness of the length of film between the gate and the registering point. The adverse quality, almost inseparable from the pin machines—at least, all those at present made—is their liability to wear, owing to the comparative delicacy of their working parts. Improved manufacture, as in the case of the Maltese-cross machine, may some day make these machines as reliable as the others. When new and in perfect order this type of projector is undoubtedly the most accurate of all.

The beater machine depends for its accuracy upon the perfection of its lower sprocket, and upon its true and perfect fitting and mounting, and also upon the accuracy of the film when measured for a distance of several pictures.

The Maltese-cross machine also depends upon the accuracy of its driving-sprocket, but the accuracy of the film used in this machine is not so all important, because the measurement between the registering point and the gate is so much shorter. The adverse point is again the difficulty of insuring the accuracy in the cutting of the sprocket, and the perfect construction of the Maltese-cross. The pin-machine is easy to construct with accuracy, but, as I said before, the wear of the machine takes place very quickly, and its extreme accuracy is soon lost.

There is yet another principle for all the machines which to the present has not been used commercially; in which the inaccuracy of the perforation, should such exist, can be confined to each individual picture, instead of becoming cumulative; but, as this is not commercial, and I am writing for commercial people, it is useless to describe the principle at present. [The End.]

"HALLBERG" ECONOMIZER AND MOTIOGRAPH AT LYNCHBURG, VA.

Trent Bros., of Lynchburg, Va., who opened a new modern moving picture theater, placed their order with J. H. Hallberg ,of New York City, for a special 60 ampere "Hallberg" Economizer for alternating current and a Motiograph, 1909 model, moving picture machine. The equipment is of the highest class and from all reports is giving excellent satisfaction. The Electra pink label carbons, sold by Mr. Hallberg, are used exclusively at this theater.

ON THE SCREEN.

By Lux Graphicus.

The foundation of the Alliance has been a perfect godsend to many a hard-working scribbler who cherishes the fond but delusive hope that he will make something out of it. There is, first, the philanthropic commercialist who, candidly, frankly and brazenly, asks the new Alliance for their advertising support. Next, there is the publicity gentleman who finds an opening for the dissemination of injudicious invective which looks well on paper, but hardly, in my opinion, is likely to advantage the Alliance's cause. There is nothing particularly clever or helpful in writing about bug-a-boos, as Mr. "Napoleon" Murdock (now in Europe) has probably found out by this.

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Thirdly, there is the gentleman at No. 1 Madison avenue. The Alliance must be like manna from Heaven to him. He is feeding on it with a hunger developed, it would appear, by a long fast. Murdock and Laemmle had long since exhausted their possibilities as themes for the Madisonian funniosities, so that the pages of the Madisonian film fulminator were becoming deadly stale, flat, and unprofitable to read. In point of fact, they were getting uncommonly dull.

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For "James L." can be funny and readable, but I will be hanged if he can be original. You have to provide him with material to nibble at, just as you hand nuts to the squirrels in Central Park, near where I live. Then, like the squirrels, James L. cocks up his tail and gets interesting, even in his imitations. For instance: The World started "Notable Films of the Week." James L. imitated. The World started "Comments on Film Subjects" that deserved them. James L. imitated. The World started a series of articles about the running of moving picture theaters. James L. told his readers all about it in a column—or tried to tell them. The World comes out with the "Week's Programme at a Glance." Again James L. imitates. James L. is a champion copyist and imitator.

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So that after these monotonous weeks of mechanical imitation it is quite refreshing to find that the gentleman at No. 1 Madison avenue really has something original to write about. Of course it is the new Alliance, and of course he quotes, misquotes, distorts, and lays bare his own obtuseness. He carries his partisanship to such violent lengths that he lays himself open to a charge of excess of zeal by those in whose interests he writes. There are two sides to every question, however insignificant that question may be, and the gentleman at No. 1 Madison avenue is hardly advantaging the cause he represents by his latest outbreak of pyrotechnical verbiage, which only illuminates one side.

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But I am glad to perceive that there is one respect in which he has the common sense to line himself up with the Moving Picture World, and that is in regard to the advice given to the Independents to make good pictures, better pictures—pictures, in fact, that will sell. To the law and to the testimony: let the gentleman at No. 1 Madison avenue tell his supporters in the Independent camp how to make those pictures and he will deserve well of his Independent friends. For down in Chicago the Madisonian publication poses as an "Independent" sheet, or Mr. J. S. MacQuade's business card is not to be believed. How about that, James L.?

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This is the one fatal defect of all the other periodical literature devoted to the Independent cause. It is just so much *vox et prœtera nihil*, sound and fury, signifying nothing. The Independent publication issuing from No. 1 Madison avenue is full of advice on the subject of independence, and tells the people that they ought to make better pictures, but is quite incapable of offering them any assistance under that head. So with other sheets which have existed for a year or more on illiterate advocacy of a cause which they misrepresent and do not understand. Outside of ungrammatical squealings and barefaced scissors-and-paste concoctions, their assistance in helping the Independents to make better pictures is expressed simply and solely by the little word "nil." There is, to quote James L., a great deal of the "brass band," but nothing practical, helpful or really critical. It is all sheer denunciatory twaddle. Ask any of these gentry for a few practical hints and they are quite incompetent to give them. For what they do not know about moving picture making or moving picture selling is considerable.

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There is, however, one redeeming feature in the situation, and it is this: That some of the Independent manufacturers are conscientiously trying to turn out good work, to make better pictures than they were making six or eight months ago. They have the common sense to realize that, as I said last week, the battle before them, like the battle before the associated manufacturers, is entirely one of quality. It will be remembered that seven or eight months ago Mr. Murdock started out to build factories and make pictures. It is permissible to inquire where those factories and pictures are. They are not on the American market. Perhaps they have been sold to the Filipinos. Who knows? What is wanted about the Independent situation is more work and less talk. Goodness knows there has been enough of the latter and little enough of the former. Let some of the scribblers referred to in my opening paragraph get a little closer to the practical end of matters, and then there will be some value in their lucubrations. At present their outpourings are mere gas and guff, of which, after two or three years, many on the Independent side I know are sick and tired.

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The community is divisible in three classes: The "issers," the "wassers," and the "goings to be." On the Independent side there are many "wassers" and "goings to be," but not enough of "issers"—not enough of people who are doing things. The Independents suffer from lack of real workers, that is, people who are making good pictures; people who are selling them; people who are exhibiting them. Each section is represented in the new Alliance, and each section should get down and do their own business in the best possible manner. Then, as has been pointed out before, there is hope for the success of the Alliance. Never mind what other people are doing or are threatening to do, or are alleged by frothy-mouthed talkers and irrational, ill-informed scribblers to be going to do. Let the Alliance take no heed of these torrential outbursts of interested twaddle. Let the Alliance get down to business, carry out its policy, and then the Alliance will deserve the support of all those who have the welfare of the business at heart. But not every *soi-disant* friend of the Alliance wants the Alliance to do this. For if the Alliance really got down to the business end of matters, made good pictures, rented them and exhibited them, why, the occupation of the insincere agitator would be gone, and calamitous though this would be to me and others, the gentleman at No. 1 Madison avenue would have nothing more amusing and comical to write about. That would be a calamity indeed.

Notes of the Trade.

Winnipeg, the most progressive city in Canada, is the location of the newest branch of the world-renowned house of Gaumonts, manufacturers of moving pictures, talking and singing pictures and all supplies connected with the public exhibition and display of moving pictures, etc. The branch will tap a very large section of the continent of North America, where the moving picture, as a form of entertainment, is enormously popular. With such a large extension of territory to cover, the new branch of Gaumont, which has been organized by H. Blache, the capable New York manager, is assured of unmeasured success.

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The New York Motion Picture Company have inaugurated a new style of poster which should certainly find favor with the exhibitor. It is a synopsis of the story of the film, printed in large and clear Gothic type which can easily be read by the public in the light of the street lamps. In addition to this they furnish a full sheet colored poster, lithographed in many colors, and bearing close resemblance to the actors in some important incident of the play. They want every exhibitor who shows Bison films to have one or both of these posters and exchanges are not limited as to quantity.

* * *

During his occupancy of the important position of publicity manager of Selig's ("the great moving picture house of the West"), Thomas Quill has made numerous additions to his circle of friends and well-wishers. For to a genial personality Mr. Quill adds unquestioned skill in handling the business of his department and the fine quality of loyalty to his company. All those friends, therefore, will cordially join in wishing Mr. Quill success in his latest enterprise, which dates from October 6, when he is to enter the bonds of matrimony. Mr. Quill is assured of a large volume of good wishes for his happiness and success.

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Additional evidence of Vitagraph enterprise was found on Wednesday, when a special release of a short film showed Eagle Island, Maine, the home of Commander Peary. The Peary family is shown, including the several close views of the Commander himself, besieged by the reporters.

The latest addition to the Vitagraph stock company is a company of Italian actors who recently came from Rome to try their success in America with their compatriots. Those who have seen the first film for which they posed declare the work to be superior to that of any American stock company and equal to the best of the French companies. The Italian company has been retained for the season and some capital work is to be expected.

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The American correspondent of the "Kinematograph and Lantern Weekly" (London, Eng.), draws on his imagination when he says that the recent Biograph success, "The Mended Lute," was written and staged by James Young Deer, a full-blooded Indian. As a matter of fact, the play was staged by the Biograph Company's own producer and was not written by Young Deer. Both Young Deer and his wife have, however, appeared in Biograph productions.

* * *

The "Independents" will no doubt be glad to know that a new exchange has appeared amongst them, thereby adding material strength to the independent field. The new exchange, known as the Peerless Film Exchange, with headquarters at 429 Sixth avenue, is going to the expense of fitting out their establishment with a supply of new reels, song slides, machines and parts. The management of the new company are old and experienced film dealers, and with their knowledge of the business should make a success of their new enterprise. They extend a cordial invitation to the trade to call on them.

* * *

The Edison Company had several cameras at work on the marine parade and issued a 700-foot film which gives a splendid idea of the spectacle.

* * *

G. Melies announces his first release for Wednesday, October 13. It is a modern war-time story, "The Stolen Wireless," and is said to be a thriller. This additional reel will give the licensed exhibitors more opportunity to vary their programs.

* * *

The Vitagraph Company of America has kept its promise in regard to fully covering the Hudson-Fulton events. The naval parade of Saturday was released on Monday, and Tuesday's parade was shown on Thursday. Both events were voted by the audiences to be better than the actual happening, since in from fifteen to twenty minutes the entire parade was seen with the dull parts eliminated. The Vitagraph has the only motion pictures of the Clermont and Half Moon moving under their own power, for one of the Vitagraph yachts was a scout boat and so was able to get the picture before the accident in the lower bay compelled a recourse to the tows.

THE CENSORSHIP IN CHICAGO.

Upon his return from New York City, where he attended the meeting of the Executive Committee of the National Independent Moving Picture Alliance, Secretary William H. Swanson conferred with Sergt. Charles E. O'Donnell, who has charge of the censorship of moving pictures for the city of Chicago, relative to a plan to be followed which will avoid interference by over-zealous officials in the smaller cities. Sergt. O'Donnell has perhaps done more for the elevation of this form of entertainment than any other official in America. At the present time there are 407 picture theaters in the Windy City and no complaints have been received regarding these places of amusement during the past eleven months. Previous to the installation of this department hardly a day passed that the moving picture theater was not made the subject of attack from some direction. Ministers raised their voices against it and the daily newspapers seemed to take a delight in printing derogatory matter. A most drastic ordinance was passed and Sergt. O'Donnell was placed in charge.

It is a most fortunate thing that the man selected was broad minded and was himself familiar with the moving picture industry. He says:

"I consider the moving picture theater properly conducted, a boon to any community. It affords entertainment for young and old and my observation has been that it has had a tendency to bring together parents and children who spend the evening in the neighborhood picture house; there the father can not only entertain himself and his family with the price of a few drinks, which might otherwise be spent in the saloon, but he has the double enjoyment of being with his family. No picture should be exhibited which has a leaning towards obscenity or morbid sensationalism. I have taken a broad view of the matter in passing upon pictures, have only issued permits for those which I considered proper for women and children to witness.

"I am glad to say that I have received the hearty co-operation of manufacturers and importers and in a test recently made it was discovered that the entire city was well covered. A large number of members of philanthropic and social organizations divided the moving picture theaters of Chicago among themselves and made personal calls upon every one in one evening; only one man was discovered running a picture without a permit. The 12 attaches of this office are continually investigating and the moving picture proprietor does not know at what time an officer will drop in to see if he has a proper permit. I find very little tendency, however, toward an infraction of the law.

"Shortly after the inauguration of the Censorship Bureau I was besieged by ministers, prominent citizens and officials of surrounding towns who had been wrought up over the moving picture evil, as they term it. I took considerable trouble and time to explain to them the benefits of the moving picture theater when properly conducted, and with the hope that they would receive the benefit of the censorship proposed by the city of Chicago, as they were being furnished film by Chicago firms, they departed with a kindly feeling for moving pictures.

"Before a subject is allowed to be exhibited in Chicago it must first be submitted to the police censors. If it is passed a permit is issued for the entire picture, and if certain parts are ordered cut out, notation is made on the permit. A complete record is kept of the title of the picture, the date inspected and the action taken. Violation of the rules is punishable by confiscation of the film, fine or imprisonment.

"I am advised, however, that film exchanges will take out the piece ordered by the police censors for exhibition in Chicago and will replace it when sending same to an out-of-town exhibitor. This is a dangerous practice, for it may come back for further exhibition in Chicago and the exchange may fail to remove the objectionable part, in which case it would be liable under the law.

"Furthermore, when shown out of town it will create unfavorable criticism and may result in drastic action by the smaller municipality. In order to avoid this, I have been in consultation with Mr. Swanson and have come to the conclusion that the proper way will be for the manufacturers to submit every reel of film for approval before it is accepted. The objectionable parts will be cut out and destroyed by the Police Department; the film will then be stamped in a number of places as approved; thus each reel will carry its own certificate, and I am told this will also assist the film exchanges, avoiding the annoyance of replacing lost permits during the evening hours."

Secretary Swanson is heartily in favor of this scheme and will take up with the manufacturers the advisability of accepting Sergt. O'Donnell's suggestions and co-operate with the department in placing same in operation. This would also permit the film exchanges advertising the fact that their films have passed police censorship of Chicago and would have a beneficial effect upon the officials in outlying districts.

It is well known that the police censorship of Chicago is the most efficient of any in operation and there is no doubt that their approval of a film would be accepted as final.

CENSORS RECALL BULL FIGHT FILM.

Regarding the recent bull fight picture which was objected to by the American S. P. C. A., it is a source of gratification that the matter has been adjusted with the importers. The Board of Censorship condemned the picture *in toto* and the importers have agreed to hold up the picture throughout the country and to make every effort to recall copies which have been sent out.

The American Society for the Prevention of Cruelty to Animals.

New York, September 21, 1909.

Gentlemen—Your attention is respectfully called to the "Bull Fight" film at present being exhibited at ——— and elsewhere. We are well aware that a bull fight is no more brutal than a prize fight, and that it is less dangerous to human life than a football game, but at the same time it is properly classed with the "spurious sports" which are quite foreign to the tastes of the American public, and there seems to be no occasion to cater to the depraved instinct for cruelty to animals which this so-called sport fosters in other countries.

Bull fighting, we are happy to say, has never been permitted to gain a foothold on American territory. It has been effectually stamped out in the Southwest, and the only attempt to erect a bull ring and ampitheater in New York was thwarted many years ago by this Society. We are well assured of the good work already accomplished by your Board, and are confident that it is only necessary to bring

this flagrant abuse of the license permitted to amusement caterers in general to your notice to have it checked.

But while asking your co-operation in stopping such brutalizing exhibition as that now taking place at ———, the Society takes this opportunity of giving its emphatic sanction to the display of such motion pictures as may be calculated to arouse public interest in, and sympathy for, our animal friends. It is a pleasure to point, in contrast, to the film on exhibition last week at ———, entitled "Animal Motherhood," in which chickens are shown bursting from the shell, and nestled and cared for by the hen, a mother duck swimming in company with her brood, and colts and calves under the watchful eyes of mares and cows. Maternal love is the most beautiful thing in the world, and it is here exemplified in a degree hardly less touching than if the happy families represented were human.

We feel that, without in the least detracting from the pecuniary returns, these motion pictures can be made of great value in the humane education of the young. And, quite aside from sentiment, we suggest that you call the attention of the manufacturers to the striking point noted by representatives of this Society; that the bull fight film aroused the very slightest interest in an audience composed almost wholly of men, and these not of the highest type, in a place where the price of admission was five cents; while the films at the house charging fifty cents were generally admired and applauded by an audience composed in part of women and children. We assume that it must have cost much more money to produce the films which appear to afford no pleasure at all, while resulting, as we see it, in great harm.

Very truly yours,

(Signed) ALFRED WAGSTAFF, President.

NOTES FROM NATIONAL INDEPENDENT MOVING PICTURE ALLIANCE.

That the National Independent Moving Picture Alliance will play a most important part in the litigation now pending and threatened in the moving picture field, is evidenced from the fact that the Alliance has already engaged counsel to undertake the defense of members of the Alliance and their customers. All parties concerned have been notified to forward to the secretary of the Alliance all papers, data and information pertaining to patent litigation. Secretary Swanson says that a tremendous mass of evidence is thus being secured which will prove of much value in the trial of the suits.

It will greatly expedite matters to have the attorneys of the Alliance try these various suits and, according to Mr. Swanson, the Alliance will force matters to an issue and secure a decision on all questions pertaining to the business. The members of the Alliance have been notified to inform their customers that the Alliance will undertake the defense of any suits which may be started. Secretary Swanson is now arranging with surety companies to secure indemnifying bonds to be given to the exhibitors.

Since the convention many new applications have been received by the N. I. M. P. A. Among those accepted are the Powers Company, of New York, which will shortly place their films upon the market; Philadelphia Projection Company, and the Scott Film Service Company, of Dallas, Tex. As the initiation fee is $250 on and after November 1, those becoming members before that time save $150.

Manager Denton, of the Columbia Theater, Memphis, Tenn., has discontinued licensed service and will secure his films in the future from the Dixie Film Company, New Orleans.

L. H. Purcell, proprietor of the Exhibit Theater, Lancaster, Ohio, has changed from licensed to Independent service and is now securing his films from the Michigan Film and Supply Company, Detroit, Mich.

The preliminary work of the Alliance has been progressing nicely. Handsomely engraved membership certificates are being prepared and will be in the hands of the members in a few days. Blank forms, in accordance with the system adopted by the Alliance, are being printed and will be forwarded to the members also.

According to Secretary Swanson of the National Independent Moving Picture Alliance, affairs have moved with considerable speed and it will only be a matter of days before its effects will be strongly felt. Mr. Swanson says: "After the convention and banquet, the Executive Board went into session, meeting in Chicago and New York the entire week. The By-Laws were gone over and amended according to the resolutions passed by the convention and are now being printed. Copies will be mailed to all applicants. H. J. Streyckmans has been appointed manager of publicity and has already entered upon his duties. The work of this department will be very heavy, embracing as it does the dissemination of facts among the exhibitors and the work of handling the campaign of education through exhibitions of the Independent product. The formation of the Alliance has come at the opportune time, at the opening of the Fall season. It will result in increased orders for films. It is a fact that many film exchanges who were marking time, as it were, while looking about, will plunge once more into the game, being convinced that they are not threatened with interference. The exhibitor will also receive reliable information as to the exchange he is dealing with. A list of the Alliance members will be published for the guidance of the exhibitor. At the present time nearly every Independent manufacturer, importer and film exchange in the United States has already joined us or made application. There is no chance for the Independent cause to lose. We should have at least 35 per cent. of the business. As a matter of self protection in towns where there are, for instance, twelve theaters all running the same pictures, three or four of them will take Independent service as a business proposition and they will make more money than all their competitors.

Among the Exhibitors.

Madison, Wis.—Jay Sherwood is making arrangements to open a new moving picture theater here.

Buffalo, N. Y.—A new moving picture theater is to be opened at 525 Main street. It will be known as the Vendome.

Logansport, Ind.—Harry Sipe has leased the Lyric Theater building here and will soon reopen it.

Ord, Neb.—H. W. Boyd, of Central City, has leased the Scenic Building here and will convert it into a moving picture theater.

Sullivan, Ill.—Roy Best, of Nokomis, will open a new moving picture theater here.

St. Louis, Mo.—The Colonial Amusement Company will erect a new moving picture theater at 4819 Delmar boulevard.

Macomb, Ill.—Jimmy Connors has purchased the moving picture theater of J. D. Blume and will continue the business.

Grand Rapids, Minn.—Comer & Hagen, of Duluth, have leased the old Bijou Theater here and will greatly remodel it.

Cooperstown, N. Y.—Mrs. F. H. Jarvis has sold the moving picture theater here to L. H. Spencer, proprietor of Otsego Hall.

Buffalo, N. Y.—Kent M. Austin will erect a moving picture theater at 311 Connecticut street.

Fairbury, Neb.—Benson Bros. have disposed of the Crystal Airdome to W. R. Clark.

Byron, Mich.—Louis Campbell is making arrangements to establish a moving picture theater here.

Marquette, Mich.—D. E. Rice has purchased the Bijou Moving Picture Theater, located in the Sundberg Block, from John Sairri and has taken possession.

Aurora, Ill.—George H. Mendart, of Chicago, is planning to open a moving picture theater here.

Milford, Ill.—B. R. Cleaver and Dick Watson have sold the Star Theater here to Frank Dawson and George Kievel, who intend to make extensive improvements.

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Comments on the Week's Films.

THE TWO BROTHERS (Essanay).

There is one respect in which this dramatic story by the Essanay Company, is a success, and that is as to the personality of the heroine. She is a very winsome girl, indeed, and when her enlarged portrait, in the course of the drama, is shown on the screen there was hardly a person in the audience, we venture to say, who did not, like ourselves, fall violently in love with her. On the regular stage it is policy to have a good-looking leading lady. It is also policy on the moving picture stage. There is one noted film house which early in the season secured the services of a very charming looking girl and excellent actress, whose praises we have repeatedly sung in this paper. She secured for herself quite a following amongst the patrons of moving picture theaters, and there is no doubt that no small part of the success of the films in which she figured was due to her exceedingly agreeable appearance.

The Essanay Company, therefore, are wise in pinning their faith to a good-looking heroine who can act, looks like a lady, wears her nice clothes with distinction, and generally imparts the quality of refinement and grace to the scenes in which she takes part. These, indeed, are the characteristics of the girl in the film entitled "The Two Brothers." The story of this picture, which in its photographic aspects pays tribute to the progress of the Essanay Company in their work, is that of two brothers, in love with a pretty girl. Of fraud and deception on the part of one, of self-sacrifice on the part of the other, and bewilderment on the part of the girl, and finally of a general clearing up in the situation in which the virtuous brother secures the love of the pretty girl, and the wicked brother is left with a pistol in his hand, as if thereby securing the only means of escape from the dilemma of perfidy in which he has placed himself. The story, it will be seen, is full of dramatic possibilities and is excellently portrayed by the Essanay actors. The palm, however, must be given to the girl who played the part of the heroine. She does her work so naturally, she looks so nice and generally behaves so well as a moving picture heroine that we hope to see this young lady's counterfeit presentment on the screen again. "Two Brothers," with its realistic office scenes, its agreeable domestic interiors, its simplicity of story and excellence of acting certainly ranks as a success for the Essanay Company, who are making rapid progress in popularity.

COHEN AT CONEY ISLAND (Vitagraph).

Though this is an old subject its astonishing good qualities and the cordial reception given to it by several moving picture audiences this week justify, we think, reference to the picture on this page. We have no hesitation in singling out "Cohen" as one of the finest pieces of comedy work put out by the Vitagraph Company. It is brimful of laughter from start to finish. Cohen's spouse and his friends have a day at Coney Island and their adventures as shown in the picture are of a side-splitting nature. They are so bewilderingly comic that they beggar description. Moreover, with all this pleasant fooling, it is so unforced and the pictures were so well taken that the film is one hardly ever likely to pall an audience. On the particular afternoon when we saw it it came as a positive relief to the entertainment, and, as we have said, was generously applauded by the audience. Then the best of it all comes last. Cohen and his spouse, after the day's doings, retire to rest. Then Cohen dreams a dream of the wonderful things that might have happened to him at Coney Island, but did not. Finally the escaped animals from Mr. Bostock's menagerie chase Cohen off the Island and are shown gathered around his bed. Poor Cohen wakes from the dreadful vision in great fright. Fortunately it was all a horrid dream, so he and his wife solace themselves with refreshment; and so, as it were, the curtain falls on as funny a piece of film making as we have seen in the whole of our experience. We think the Vitagraph Company should know how extremely popular Cohen is. It might encourage them to give us more Cohen adventures not necessarily on the Island, but in other fields where the ludicrous and the absurd afford a welcome relief to the drab monotony of daily life.

"Leather Stocking."—A Biograph rendering of James Fennimore Cooper's tale, "Leather Stocking," a free rendering, it is true, with no attempt to follow the story closely, but the favorite characters are all there and the dramatic incidents which are woven into the story are repeated with sufficient vividness to be clear to those who have read the novel. Those who have not, see a picture filled with dramatic incidents, one following close upon another, and each one leading to a development of the tale. The colonel and his two daughters, with a scout and an Indian guide, who proves to be Big Serpent, a savage who is planning to obtain revenge, and he nearly accomplishes his purpose. Leather Stocking's exploit in escaping from the stockade and making his way to the soldier's camp is sufficiently vivid to make one's blood tingle and the preparations for the burning of the unfortunate prisoners after the Indians effect an entrance to the stockade are blood-curdling. But the soldiers come and bring with them freedom. There is Uncas, too, the Mohican, who is left alone as the party, guided by Leather Stocking, leaves the stockade and goes on its way. The tale is well acted. That almost goes without saying when one is speaking of one of the Biograph's interesting Indian pictures. The photography is good and there is a sense of completeness and an impression that one sees here a truthful rendering of the life of the Indian, as nearly as a white man can do it. One enters into the spirit of the characters and becomes interested in their actions and the things they do. It might be well, therefore, to consider this rather more than an illustration of a popular novel. It might be considered a development of Indian character well worth the attention of anyone interested in the occurrences which go to make up life in the times there depicted. Dramatization of a novel in the hands of such a company as the Biograph is well worth all the attention one may give it. The work is so well done that it interprets the story better than one could do it himself by reading.

"Across the Divide."—A Western drama from Selig which develops dramatic situations and deep feeling as scene after scene appears upon the screen. The fidelity to scenery in the West, the careful illustration of character, as shown in the change of Barton, the miner, and finally of Mason, the gambler, and the homely, trustful piety of the two women who do all they can for the man who robbed their protector and pray for the repose of his soul at the close—all these are characteristic scenes which appeal to the heart and are productive of a greater comprehension of the possibilities of motion pictures to interpret character, even though no word is spoken. The details of this picture are worked out with care, and it is only in one or two instances, and those of a minor character, that one notices any slip. The entire picture, the sentiment it illustrates and the emotions it creates are all so human in their development that the characters almost speak. It is no wonder that the film wins applause at the close. It deserves the hearty plaudits of any audience. The acting is good enough to warrant it.

"He Learns the Trick of Mesmerism."—A Pathe comedy which illustrates forcibly and in a humorous manner the possibilities existing in mesmeric influence. The poor little man who has been downtrodden all his life suddenly develops hypnotic power and becomes so strong that by a mere wave of his hand he compels all around him to obey his every wish. The film is amusing because it illustrates some prominent traits in human nature and shows what might occur under certain conditions.

"Suitors' Competition."—A Pathe, illustrating how a girl chose a husband from among a number of suitors, each of whom was required to undertake some stunt to prove his worthiness. The large fellow won every physical contest, but was unable to overcome his cowardice enough to enter a burning building to rescue a dog. The little fellow who was unable to win in the physical contests rushes in, gets the dog and is declared the winner of the contest. The picture closes with his reward, which is the girl herself for a wife.

"Wife or Child."—An Urban which deals with the old stepmother problem in an interesting, though thoroughly human way. It shows clearly how a man left with a son is inveigled into promising to marry a young woman whom he has employed to care for his household. She succeeds in winning the father, but she can't win the child and the dramatic conclusion, where the father decides whether he will choose the new wife or the child, is a good closing. The photography is quite up to the Urban quality and the acting is satisfactory, but the story does not come up to the standard which the same firm has set in some of its pictures.

"Breach of Promise."—An Urban which deals with the old question of preventing a man's reaching his wedding, though in this instance the reason is an irate sweetheart of former days, who locks him in his room and leaves him.

"Onawanda."—A Vitagraph Indian story, the scene of which is laid in the region around Boston just after the time of the Pilgrims. It is a story of a friendly Indian, who, to prove that he is faithful to a friend, loses his own life in the rescue of his benefactor's children. It is perhaps a little out of the ordinary run of Indian tales in that it is more of a subtle character sketch than it is descriptive and is sufficiently interesting to hold the attention of the audience from the start to the close. It is, all things considered, one of the

best of the Indian stories for this reason. The more or less spectacular rescue of the children and the development of the plot to create a feeling on the part of the preacher against the friendly Indian are all important features in the development of the story and add to its effectiveness. The staging seems to be quite satisfactory, while the action is in harmony with the subject and adds materially to the piece as a whole. The Indian is there, but he has been changed by kindness and is ready to give his life, even in the service of those who have befriended him. Technically the film is good. The photography is clear and the picture runs smooth, both important features in the enjoyment of a good drama.

"The Romance of an Umbrella."—A Vitagraph comedy which centers around an umbrella that leads a couple together. The story is nothing unusual, but the novelty of a rain scene is indeed worth considering. Here is a picture made while the rain was actually falling in the streets of New York, and the way the drops spatter as they fall on the sidewalk is convincing evidence that no trick has been worked to make this possible. The picture is notable for this achievement, though as a story it is no better than many others of the same general type of love stories.

"Love and War" (Edison).—An intensely dramatic picture, depicting too plainly for one's peace of mind the horrors of war as exemplified upon the field of Waterloo. The young couple going to the ball, the brilliant assembly in the ballroom itself, with the rich uniforms and the magnificent costumes of the ladies and the movement which makes it all the more beautiful are all interesting. Then Wellington's aides appear and quietly summon one officer after another. One can almost hear the booming of the cannon as it dawns upon the assembled company what this means. The young girl is the central figure and as one looks at the picture behind her it slowly changes and among the dead and dying in the foreground of that bloody scene is her lover. War is horrible and every motion picture that exemplifies this horror, no matter how it is done, is a messenger of peace. There cannot be too many of these, provided they tell the story in the right way, and that this picture does. The technical quality of the film is beyond criticism. It would be hard to reproduce a ball room scene better, or more clearly than this has been done, while the other pictures are equally as good in their way. The dramatic possibilities are carefully developed and the lesson is forced home almost unconsciously. The film is a good one and those engaged in its production deserve hearty commendation.

"The Winning Boat" (Kalem).—A picture which uses a boat race around which to weave an interesting story, with Grace as the heroine and two playmates of hers as rivals, with Jack the winner. The feud over Grace begins when they are children and never ceases until later in life, when she openly chooses Jack, after winning a boat race for him when he lies senseless from a blow by Ben. The dramatic moment when Grace decides to run the race is managed so nicely that it appears perfectly natural. In fact, that is about the only dramatic point of the piece. The rest is a series of incidents, fraught with human nature, but possessing little dramatic opportunity. They add to the picture and all together make a good series, but the drama is not as strong as it might be. The scene is a new one for Kalem. It is laid in a seashore village in New England, and is interesting for that reason. The technical quality is good, though no better than others of the Kalem films which have gone before. Clear photography shows beautiful scenery. It is quite in keeping with the subject and is accurate as to details. Melodramatic in character, yet it is more than ordinarily interesting and holds the audience to the end.

"Careless Tramp" (Pathe).—A comedy showing a tramp who sets a haystack on fire. There is some amusement in seeing the country fire department get to work, but they are not quick enough to save the hay. That burns before they can succeed in extinguishing the flames. Then comes a chase after the tramp, and when he is caught he is strung up to a tree, where he hangs until a woman, touched with pity, releases him.

"On the Crest of the Waves" (Gaumont).—A little domestic story which is an improvement over the usual Gaumont film of this type in that it does not end with a death. Quite the opposite, it ends with a birth, or something closely akin to it. A beautiful view of a Danish fishing village is shown. The father of a promising boy, a Danish fisherman, discovers his boy's cap on the waves as his boat is coming home. Of course, he is more or less perturbed by the occurrence, and the more so when his people are not at the landing to meet him. He does not find them at the house, either, which increases his apprehension, but as he kneels at the crucifix he sees his son, and is informed that the mother is returning from the church with a new baby which has arrived during his absence. There is little to be said about this film. The picture is a domestic scene out of a fisherman's life, admitting little opportunity for dramatic work, yet, perhaps, being of more importance to the life of the simple fisher folk it depicts than some of the strongly dramatic pictures.

"Caucasian Customs" (Pathe).—A film illustrating some of the simple and enjoyable customs of the Caucasians who turn out en masse to meet and entertain their governor general. The educational value of the film lies in the perfect photography which reproduces the details of costumes and otherwise illustrates the life of the people. There are some of their simple games and other pleasures and the customs are well represented. Any one who sees the picture will obtain a good idea of the people and the way they live.

"Aerial Elopement." (Clarendon).—A film which is certainly a novelty. Here is an elopement by aeroplane, a forecast of the future which may contain more facts than seems probable now. The escape of the bride from the detested would-be husband and the couple's flight are admirably managed, though the painted scenery where the automobile goes over the cliff is scarcely good enough to make it seem real. The picture is full of life and action, however lacking it may be in dramatic quality, but is nevertheless novel and interesting. We do not recall another film from this firm, but if they are all as good as this its output will be welcomed.

"The Magician's Love Test" (Cines).—A trick picture which is well conceived; the action is satisfactory and the tricks are well managed, but the photography and coloring are both poor. It is unfortunate that this is true. If the technical quality were satisfactory this would be a very attractive film, but the faults are so apparent that they spoil the picture in places. The movement of the figures at times is so rapid that it is tiresome to watch, but even with these faults it is interesting to look at and will please most audiences.

"Good Repentance" (Cines).—Tells a good story, the reformation of a gambler, which has many claims to dramatic power in places, but loses its effect largely because of poor photography. The staging is bad in places, too, yet in a way the excellence of the story, the reformation of a man and his restoration to his family, is sufficiently good to compensate in some degree for these defects. Make the photography clearer and the picture will be beyond just criticism.

"Jackson's Last Steeplechase" (Ambrosio).—A racing story which has good photographic quality, reasonably good acting, but must needs kill an innocent man to gratify the whim of a jealous woman. It is a racing story, and a jealous woman prevents a certain horse from winning, even at the expense of the rider's life. The pictures showing the race itself are not particularly good, but the operator did not place his camera right. In one or two instances the horse flashes by the camera so rapidly it is like only a flicker of light. Scenically the film is good, the views around the track being clear and distinct. The film has more good qualities than it has poor ones, yet it doesn't appeal very strongly to the average audience because of the unwarranted and wholly unnecessary death.

"Lucky Man" (Lux).—Represents a man fortunate enough to win an automobile in a lottery, but the trouble it causes him makes him shy of autos and he runs when a friend tries to get him into one. The photography is wretched, and the story has little point, except where the machine runs away. There it is a bit humorous.

"All For a Nickel" (Gaumont).—Evidently meant to illustrate the pigheadedness of a millionaire who lost a nickel and expended many hundred times that sum in an endeavor to find it, merely because those who saw him search for it made fun of him. To show them that he doesn't purpose to permit it to escape he hires men to do a lot of expensive stunts, and finally discovers the nickel adhering to his shoe. The action is lively, but possesses comparatively little interest.

"Fantine" (Biograph).—A film de luxe, which deals with the unfortunate Fantine in Victor Hugo's story, "Les Miserables," and is the second in the series they are producing, based upon incidents in this novel. This one deals with the unfortunate mother, who, betrayed and deserted, is forced to leave her child, Cosette, with Thenardier, who abuses her and constantly bleeds the mother for money. It also shows the arrest of Jean Valjean, who has already been seen as the galley slave, but who has risen to eminence, thanks to the good bishop's assistance and his own determination to merit the bishop's confidence. He is mayor when he is discovered, and through his desire to save another from suffering for him announces himself as Jean Valjean, the former galley

slave, and is taken away by Javert, the relentless police inspector, who recalls his face. The scenes are very dramatic, following closely the text of the story and agreeing with the narrative in all essential features. It doesn't require heavy acting to make these films strongly dramatic. The story itself is dramatic, and the mere illustration of the scenes described is sufficient to attract interest and develop dramatic possibilities which do not reside in other films many times. The question of whether it is advisable to reproduce such scenes is, of course, for the companies to decide. It seems to the writer as though it would pay if not more than one in the audience understood the pictures. But there are many who understand them because they have read the story. Perhaps the showing of the pictures will lead to increased interest in this great literary masterpiece and will exert even more influence in the arousing of a desire to read the best there is in literature than any other cause could do. The film will thus have an educative value which cannot be measured. It is unnecessary to criticise a picture which so closely follows the original text and develops the situations in such an attractive and altogether satisfactory way.

"Servant's Good Joke" (Pathe).—The chief merit of this film lies in the fact that the leading character is played by one of the best comedians Pathe ever put on the screen. He will be remembered as the one who played the comedy role in "The Unskilful Skater," which was extremely funny. This picture deals with the effects of castor oil, which was introduced into a salad by a servant who was in love with her master. It is useless to describe the result. Suffice it to say that after all manner of wild actions at his engagement party the gentleman hurries home, only to receive a curt note to the effect that the engagement is broken off. The servant confesses and tells why, and wins. The suggestiveness of the picture may well be questioned, though in itself castor oil is not particularly suggestive. The picture makes the audience laugh, and there are few enough of such films, consequently, in spite of the suggestion of this one, it may be pardoned and enjoyed as something funny.

"Trained Birds" (Pathe).—A reproduction of a high class vaudeville act in which a number of trained birds perform cleverly. The photography is perfect, every detail of the act being brought out clearly. It is a remarkably good picture of its kind and will be certain to please.

"A Fair Exchange" (Biograph).—Recognizing the dramatic qualities in "Silas Marner," the Biograph Company have produced a film under the above title which is a free adaptation of the novel, but is sufficiently allied to it to retain all the interest of the story. The only change that in any way varies from the original is, the hero of the story is made a cobbler instead of a linen weaver. But this does not seem incongruous or wrong. The tale is told in quite the same way and the interest is quite as great. The film might have been entitled "The Power of the Child" and it would not have been far wrong. Perhaps no picture ever put on the screen more clearly or emphatically recognized the influence of a child in softening a hard heart. The story tells of Silas Marner, originally a charitably disposed individual, who, through unjust accusation, is made selfish and miserly. His only pleasure consists in counting his gold. And when thieves take that from him, he is almost a maniac. Then, just as he is raving the worst, a little child, whose deserted mother had died by the roadside, toddles across his threshold and falls exhausted at his feet. He takes the little one in his arms and murmurs, "This shall be my recompense," and one fancies that the exchange is more than fair. The child and its love is worth more than the gold, worth more than many times the amount of gold he had lost. The dramatic strength of the story has been recognized by everyone who has ever read it, even though it is a simple narrative; and in the film the simplicity is retained, the strength and interest being concentrated in the acting, which is in harmony with the tale. It is difficult to see where it could be improved. It is so good now that one almost feels as though the actual scenes were moving before one. It doesn't seem as though motion pictures could come so near speaking as they do in this film. The photographic quality is beyond reproach. Like all the Biograph subjects of late, the technical and dramatic qualities are alike satisfactory. One can enjoy the story the film tells, since the pictures are a pleasure to look at and deserve only commendation.

"The Conquering Hero" (Lubin).—A comedy which is based upon the opportunities for deceitfulness which are inherent in outward appearances so far as strangers are concerned. It is hard for the hero of an important athletic contest to be robbed of his clothes and his prize medal while on the way to attend a banquet at which he was to be the lion of the occasion. It is still more disturbing to be compelled to exchange clothes with the tramp and then be arrested as a vagrant. But it all ends well, consequently no harm is done. And the young man succeeds in obtaining his portion of the honors, including a bride. This might well be called "a study in clothes," inasmuch as its interest is confined to the element of human nature which is allied closely with clothes.

"True Love Never Runs Smoothly" (Edison).—A comedy which is a manifestation of the unconscious element of spooning that deserves to be shown those young couples who are oblivious of their surroundings at certain times. In this instance the career of the buggy after the country lad mischievously cuts the traces is sufficiently exciting to cause anyone but a pair of lovesick spoonies to realize the difficulties they were encountering. But after the buggy has cleared or carried away everything in its path and has gone swimming out into the lake, it is upset on a rock and cold water as a first aid to the lovesick is emphatically demonstrated. It is a funny picture, funny in its development of an unusual and lively situation. Technically it is quite satisfactory, and gets many a laugh as it proceeds.

"A Knight for a Night" (Edison).—A comedy illustrating the disadvantages, or possibly the advantages, of imbibing too freely. This particular gentleman suddenly found himself transported back through the years until he became a famous and brave knight, rescuing a lady from the hands of desperate villains who determined to carry her away. And just as he was about to receive a kiss as payment, he—woke up. That seems to be a disagreeable ending for what is otherwise a good picture. The producer should have permitted him to have that kiss. He was entitled to something for his exhibition of prowess, and surely a kiss was his by right under the circumstances. The incongruity of the picture constitutes its chief claim to comedy, and makes a comedy of a high class.

"The Tower of Nesle" (Pathe).—The reception of this film by the public fully justified the advance notice given in last week's Moving Picture World. It is, as should be, a series of moving pictures and not a moving picture record. The composition of the scenes in this film are so well thought out that every little section that goes to make up the hundreds of exposures forms a complete picture that could be painted by an artist. What we mean by composition is this: The arranging of the scenery, properties and actors in their proper relation to the picture and that each unit takes its place and forms an agreeable whole, according to the accepted principles of art. The lighting and photography in this film is an object lesson to be studied by beginners in the field. There is just one thing in the whole ensemble that did not meet our taste, and that was the heroic size of the figures in one or two scenes. Seen on a large screen such as Keith & Proctor's, the effect of figures of men and women nine and ten feet high was hardly in keeping with the exquisite taste otherwise displayed in the production.

"The Ordeal."—The second in the series dramatized by the Edison Company from Victor Hugo's "Les Miserables." The first one saw Jean Valjean bought for good by the bishop. This one takes up the event in his life after he has become mayor and the head of an immense factory. He has promised Fantine that he will care for Cosette, and this leads him, or it exerts an influence upon him, to reveal his true identity when an innocent man is arrested under suspicion that he is Jean Valjean, the ex-convict. The dramatic power exhibited when the struggle is going on with himself, as to whether he shall come forward and announce his identity, thus clearing an innocent man, or whether he shall allow him to suffer, is a marvelous production of the silent drama. Remembering the bishop's assertion that his soul has been bought for good, he gives himself up to the inexorable Javert, inspector of police, and submits to arrest, losing, apparently, all he has gained in twenty years of extraordinary effort. To go into details regarding this film is unnecessary. It is quite as good as the first scene and the dramatic power in some parts is even more pronounced. One requires a fair knowledge of the book to understand the pictures, but if the pictures are stimulating a desire to read the book they are performing more good than shows on the surface. No one can read the great work without being benefited, and in the same proportion no one can see the pictures without being benefited. The pictures are such faithful reproductions of the novel itself that one comes to feel acquainted with the characters and to look forward to other pictures which shall tell more of their history. The experiment of dramatizing this novel is proving successful, and it is hoped that other leading producers will undertake the same kind of work for other great stories. It will amuse and instruct, and awaken an interest in the great literary works which could be accomplished in no more direct way.

IMPORTANT NOTIC

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The difficulty that has existed in the moving picture trade for several months past of obtaining an adequate supply of the best feature films of European make will now disappear, inasmuch as our weekly releases will include the best work of the European market. The release date of these films will be simultaneous both in the United States and Europe. All releases will be billed by the Film Import and Trading Company exactly to measure and charged accordingly, thus removing an abuse that has existed in the moving picture trade for some time past.

The European pictures released by the Film Import and Trading Company will not be bought on sample in New York, but will be purchased by our representative in Paris who thoroughly understands the conditions of the American market and the requirements of the great moving picture theater-going public in the way of suitable subjects.

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Trading Company," as soon as the printing machines can be changed to allow of it. If the exchanges will refuse all foreign film purporting to come from a manufacturer whom we represent that does not bear our imprint they will be of material help in suppressing film duping.

We shall release the first delivery of European film at the end of October; the definite date will be announced later. If necessary we shall be in a position to supply twenty reels per week, including one make of American film—the Centaur. Standing orders, three weeks in advance, should be placed with us for as many reels per week as each exchange may require. This standing order must not be subject to cancellation or variation except upon three weeks' notice to us in writing. It must be left to our discretion to regulate the supply of films without the exchanges specifying any particular make or maker.

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"When Woman Hates."—A strongly dramatic picture from Lubin, based upon the fact that two girls loved the same man and the one unsuccessful in gaining his affections manages to destroy her former friend's happiness for a time. Eventually all is explained and happiness comes again to the discarded wife. The Lubin players are adepts at acting stories of this character and this play ranks with the ones which have gone before. The discovery of the discarded wife and the return of the man's lost reason are both dramatic scenes, well managed and impressive. Technically the picture is good, and the acting is quite in harmony with the subject. The film will maintain the reputation of the company for producing attractive pictures.

"The Legend of the Lighthouse" (Gaumont).—Here we have another exceedingly fine film, full of splendid achievement in the art of picture making. The charming photographic quality, the good taste displayed in selecting the locations, the arrangement and composition and the action all point to the striving for perfection among the leading film makers. There are little touches in this film that we recommend to the attention of American producers. Note the realism in the gruesome rifling of the bodies on the seashore by the old hag, the grouping and the handling of the villagers during the proclamation scene, the by-play of the neighbors at the bedside. Also note the splendid acting of the old woman and her son. Altogether making a fascinating if not pleasing representation of a rather unpleasant subject.

"The Sirens' Necklace."—A Vitagraph picture, illustrative of two common enough traits in many girls—coquetry and later a species of avarice. A young man's advances are repulsed because he cannot present the maid of his choice with gifts sufficiently rich to suit her esthetic taste. His singing on the shore attracts one of Neptune's daughters, who invies him to follow her to the bottom of the sea, which he does, and where he disports himself as suits his fancy. He obtains from her a gift of a string of real pearls of priceless value. When he returns to the earth above his advances are no longer repulsed. His gifts are sufficiently rich to satisfy the extravagant tastes of the avaricious beauty, and they live happily ever after. There are semi-humorous accessories which serve to keep the interest of the story fresh, but the opportunity for humor and comedy is not taken full advantage of, and in a film of this kind the comedy feature will ensure its greater popularity.

Among the Chicago Shows.

By G. P. von Harleman.

The thing of the future is the 10-cent vaudeville house, said a friend of mine to me the other day. You just watch, and in a year or two there will be no more little nickel shows. Well, you hit the truth, my friend, I said, if you emphasize the "little," but the 5-cent theater is an established institution dear to the heart of the average citizen, and you could just as well try to make a dry town of Chicago as rob the poor man of his picture show. He knows all about them—Selig's Indians and Edison dramas and Vitagraph films d'art, and Pathe's wonderful trick pictures—and he just raves about them, but first and last he loves that Biograph girl. But the bum show running old junk with rainstroms and lightning and periods of pitch dark when the operator is fixing the machine and the dingy little hall of grocery or drygoods fame is gradually fading away and big, commodious theaters, nicely furnished and nicely decorated are rapidly taking its place.

The family theater or 10-cent vaudeville house is something characteristic, I believe, of Chicago, characteristic anyway in predominance, for I never saw such a number of them anywhere else, and new ones are growing up all the time. To tell the truth about it, there is quite a general impression among the people here that the 5-cent theater eventually will be eliminated by the 10-cent vaudeville house; competition is very severe, many of the family theaters also running good motion pictures in addition to an extensive vaudeville program. The 5-cent theater tried to meet this competition by adding vaudeville on their program, but this is almost prohibitive for the small house, their seating capacity not justifying the heavy expense. Some nickel shows tried amateur nights with more or less of a success, but it seems that people soon got tired of it and the better class of patrons got disgusted with the raw and rough house always associated with such performances. The small 5-cent theater can't stand a decent vaudeville program, and more than one manager lost lots of money experimenting with additional vaudeville attractions and cheaper film service.

This was a tremendous mistake, for there is no question but that people go to a 5-cent theater to see a good picture and not bum vaudeville. Vaudeville, if an attraction, must be good; a rotten vaudeville performer is worse than a junk film and tolerated less, but if both are combined there can be but one result. Many a 5-cent theater "got wise" and cut their vaudeville altogether and concentrated their efforts on a first-class film service, and the result was very gratifying. As long as the motion picture is popular and as long as the 5-cent theater keeps a better film service than the 10-cent vaudeville house there is plenty of room for both.

I would estimate there are about fifty family theaters in Chicago, counting in the very large 5-cent theaters that run an exclusive vaudeville program, and the 20 and 30-cent houses. If we count all the 5-cent shows and 10-cent picture houses that run one or two acts of vaudeville as an additional attraction, there are at least 300, but I am making a distinction of the family theater as a house devoted to vaudeville exclusively. The family theaters are scattered all over the city, many in the suburbs and many in the residential districts.

Madison street is a street of picture houses and family theaters, almost one on every block. Saturday night is a big night on Madison street. You ought to see the crowds standing there in front of the small playhouses, patiently waiting half an hour at a time for a chance to buy a ticket.

Down at the Ashland, Palais Royal, Garfield or Kedzic family theaters there are people enough on the sidewalk to fill a small town in Missouri. The Garfield and the Kedzie are the two largest and are located in a district more densely populated than the two others.

The Garfield Theater had an exceptionally good show last Saturday night, and people fought to get in, obstructing the whole street and making a row that could be heard for blocks.

There is always a feature act with several persons producing a little sketch or once in awhile a novelty act or performing animals. The feature act is, as the name indicates, the chief attraction and the chief expense of the playhouse. A feature act cost any where from $100 up. Then there are two "teams" and two "singles," and in some of the theaters an illustrated song singer taking place of a single. The teams consist generally of a man and woman in eccentric dancing and singing stunts with a more or less clever dialogue. Two young ladies in fancy dancing and singing is another popular combination. Then there is, finally, the male team starring in fancy "buck and wing." This team sings always something like "Happy in the Sunshine and Making Lots of Noise," but the vocal presentation does not usually create an overwhelming enthusiasm on the part of the audience and is not expected even by the performers, for they always hasten to fall right in some "hot one" in the dialogue without waiting for the hurricane of applause otherwise so dear to the heart of the actor.

A very popular single is the negro or negro impersonator comedian. He must be very black in his face and make a smile like a hippopotamus and wear trousers of feminine character. When he opens his mouth you think about the New York subways, and he usually sings a little ditty entitled, "Strawberries Come and Strawberries Go, but Prunes Stay Forever." He always delivers a clever monologue, roasting us common people and especially the characteristics of ladies. Public institutions and figureheads always get their slam.

The life of the 10-cent vaudeville actor is not a dance on roses by any means. They are poorly paid and poorly treated—they claim so, anyway, in the daily press and the theatrical papers. The weekly salary of a single is $20.00 and team $40.00—that is the union scale and most of the actors belong to a well-organized union. The union now threatens a big strike if conditions are not improved, and several booking agents will be placed on the black list. The new scale is $25.00 and $50.00. Of course, this is only minimum, and I doubt very much if a first-class family theater ever pays as little for a team as $50.00.

It is really surprising what a good show some of these theaters put up once in a while. I have seen decidedly worse even in the Majestic and A. I. vaudeville house of Chicago, and many acts I wish I could have seen at the Majestic. Of course, I have seen acts that, as our friend Ryan says, are not up to the very high standard of the Palais Royal, but on an average the people certainly get their money's worth. The family theater runs three shows a day and four on Saturday, and also a two o'clock matinee Sundays. Late checks are employed to get rid of children and undesirables who would stay all day and all night if possible. As an approximate estimation, I should think the average patron stays for a show and a half, for many people do not like to leave during the course of the performance, as there is no intermission between the acts. The seating capacity of the family theater is of course considerably larger than that of the average moving picture show and ranging anywhere from 400 up to 800, or even more. Some of these theaters have quite an elaborate stage, the Garfield, for instance, being

30 x 20 x 19 feet. The scenery is very simple, as there is very seldom an act that needs special setting. All that is required for the feature act is a couple of chairs, a table, a couch and once in a while an additional rocker or a Morris chair. Acrobats and novelty act performers furnish their own outfit. The teams or the singles make their stunts, as a rule, before the advertising curtain. The orchestra consists generally of the "professor" and the trap drummer; the Garfield, Palais Royal and a few others have a four-piece equipment of piano, violin, cornet and drum. I don't want to be too severe on the gentleman with the cornet, but I sympathize with the sweet singing comedienne—a cornet makes lots of noise and is very annoying if not corresponding with the other pieces; it's bad enough if the professor gets mixed up on the "lead-sheet," but fifty times more so if the cornet and the violin are diverted from the right path. Of course you can't expect a Sousa's band in a 10-cent vaudeville house, but a crackerjack piano player and a resourceful trap drummer are far better than a six-piece orchestra of inharmonious disposition.

As I mentioned before, Madison street is a street of picture houses and family theaters. There are some very nice playhouses on Madison street and I go there quite often to see the shows, for I live in the neighborhood. The Ashland Theater is my favorite place and but a very short distance from my modest bachelor apartments. The Ashland Theater is a very elaborate theater, owned by Warner & Ottman, who also run the magnificent Gem Theater, on the South Side. The house is located at 594 Madison street and was opened on the 24th of November, 1908, at a cost of $20,000. It has a seating capacity of 430 and is handsomely decorated outside and in, the ornamental work being done by the Decorators' Supply Company of Chicago.

THE ASHLAND THEATER.

A. E. Weidner is the general manager; he doesn't say very much, not very much in comparison with one of his colleagues on the same street that likes the sound of his own voice and always takes the opportunity to make a little speech when he has to "can" some unfortunate actress lady that isn't classy enough for the high standard of his place. A. E. Weidner does things, though, and there is no question but that the Ashland Theater is one of the most popular and best conducted family theaters in Chicago. The Ashland Theater has a big, spacious stage and a stage manager with glasses, that wears a smile that won't come off (the stage manager, of course, not the glasses). That friendly smile is characteristic of that stage manager and very much appreciated by the audience, who never fail to applaud whenever it appears. That young man, Art. Leonard, certainly is "some" piano player, and Paderewski doesn't have anything on him when it comes to ragtime and when it's sad, very sad—that is, in the picture (for that's the only thing that's sad in the Ashland Theater)—well, don't misunderstand me, this is no insinuation on the film service whatever. The Ashland runs a very nice picture furnished by Geo. K. Spoor & Co., but that isn't what I was going to say. I was talking about our professor and, all jokes aside, he is a nice player and can also play some sad music. Of course, there is a drummer with a whole array of Yerkes sound effects and two ushers that try to beat the Marathon record collecting late checks and two operators that run a good picture with two machines (of course not at the same time), and two doormen, etc.—looks almost like team work, doesn't it? But the truth about it is that the Ashland Theater is very well equipped in service and has excellent facilities to handle the big crowds that pour in and out. The Ashland Theater is the only family theater I know of that uses illustrated songs, and the illustrated songs are quite a feature on the program of this playhouse. Songs are changed every day and an excellent service furnished by the Marine Song Slide Exchange. We have the best illustrated song singer in Chicago, says Manager Weidner, and I believe he is right. Of course I haven't heard all the illustrated song singers in Chicago, so I am no judge, so don't jump all over me, ladies and gentlemen, if I make such a bold statement. All I can say is that Miss Grace Reahm is very pretty, distractingly so, and has an exceptionally sweet and well modulated voice. She is the pet of the public and whatever she does, and whatever she says, and whatever she sings, she gets more applause than most of the performers. One thing I like about Grace Heahm is, she knows her songs by heart and sings in the spotlight. I don't like a singer that stands behind a screen and puts his sheet of music up to the light of the announcement sign so as to be able to read. The quality of the song will always suffer. The Ashland Theater caters to a very high class of vaudeville and gives a show as good as it's possible to give for 10 cents and allow a reasonable profit. All acts are booked through the Chicago Vaudeville Managers' Exchange, giving five acts and changing program every Monday and Thursday.

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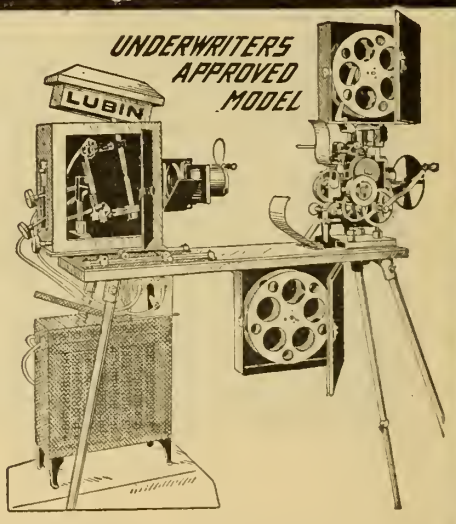

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Apollo Theater.—Manager, Robt. Levy. Agent, Frank Q. Doyle. Drakos Dogs, wonderful canine actors; Four Musical Mays, spectacular musical act; Clifford Dempsey & Co., presenting "Oh! You Kid"; Eva Thatcher, the Irish lady; Brooks & Green, singers and dancers.

Crystal Theater.—Manager, Frank G. Schaefer. Agent, Frank Q. Doyle. Pearse Mason & Peters, refined comedy singing act; Denton & Le Bouef, comedy horizontal bar performers; Lew La Mar, laughing comedian; Florence Brocee, singing and dancing soubrette; Crown Comedy Four, presenting "Dr. Dippy's Busy Day."

Columbia Theater.—Manager, W. P. Shaver. Agent, Frank Q. Doyle. Frederick Travallion, presenting "La Moto"; "Phroso," she, he or it, the ninth wonder of the world; Princeton & Yale, the chorus girl and the hick; Madlyn Jourue, petit singing and dancing soubrette; Davies & Cooper, comedy acrobats; Morse & De Lannoy, eccentric singing and dancing sketch.

Garfield Theater.—Manager, Fred Schaefer. Agent, Frank Q. Doyle. Captain L. C. Morley, 14 American Zouaves 14; Wills & Barron, eccentric comedy sketch, "Have You Seen Happy?"; Florence Pierce, comic cartoonist; Shewbrook & Berry, Lilliputian sketch artists; Ruby Marlow, character vocalist.

Hamilton Theater.—Managers, Lueders & Anderson. Agent, Frank Q. Doyle. Sidney Jerome & Co., in an original somewhat different comedy act; Denham Sisters, premier singers and dancers; Mlle. Dolores & Co., pantomime sketch called "Monkey Shines;" Blanch Irwin, character vocalist; Watson & Dwyer, eccentric singing and talking and dancing comedians.

Lyceum Theater.—Manager, Fred Leinnick. Agent, Frank Q. Doyle. Joues Williams Trio, presenting "Crushed Strawberries;" Lawreuce & Carroll, singing and talking comedians; Silent Tait & Almee, European comedy novelty sketch; Edwin Warren, eccentric monologist; Christine Hill & Co., in a comedy dramatic playlet.

Virginia Theater.—Manager, J. V. Ritchey. Agent, Frank Q. Doyle. Zeuo, Zeno Troupe, a circus in one act, introducing tight wire walking, foot juggling, contortion and acrobatics; John Ennor, the celebrated traveloguist, in an illustrated lecture on the North Pole; Belle & Forbes, the military comedians; Al. H. Wild, yodler and mimic; Zelma Wheeler, the real Bowery girl.

Franklin Theater.—Managers, Gisel & Beckman. Agent, Frank Q. Doyle. J. Montrose McCoy, wonderful basso profundo; The Albions, boxing comedians; Scott & Wallace, eccentric comedy sketch artists; Marle Doyle, singing and dancing soubrette; Peters & Peters, comedy singers and dancers.

Premier Theater.—Manager, Chas. W. Schaefer. Agent, Frank Q. Doyle. The Clares, in a pleasing comedy sketch; Evelyn Burton, high class vocalist; Chambers & Allen, colored comedy sketch artists; Eugene Sweet, eccentric comedian; Neapolitan Trio, Italian musicians and singers; Nellie Showers, character soubrette; Conley & Taylor, comedy musical artists; Harry Walters, monologist.

Ashland Theater.—Manager, A. E. Weidner. Agent, Frank Q. Doyle. Lottie Wilson, singing and dancing soubrette; Virginia Warblers Quartette, plantation pastime; Mort Franklin, tramp comedian; Marion Seeley, singing comedian; Dulmage, comedy bicyclist.

Grand Theater.—Manager, Duke Brahman. Agent, Frank Q. Doyle. Sunshine Quartette, real Southern entertainers; Harris & Elmore, singing and dancing comedians; La Belle Gleen, Cuban prima donna; Finley & Hopkins Quintette, a night on the levee; J. Louis Johnson, monologue comedian.

Gem Theater.—Manager, Chas. W. Schaefer. Agent, Frank Q. Doyle. Dumont & Gorman, comedy sketch; Ernie Gale, singing comedian; Summers & Horn, Dutch comedians; Miss Lillian Murry, refined character vocalist; George & Georgette, comedy sketch; Dixon & White, colored comedians.

Pekin Theater.—Manager, Robt. Mott. Agent, Frank Q. Doyle. McCormick & Wallace, novelty ventriloquists; The Great McCarvey, impersonations of the fair sex; Wm. H. Van Dorn & Co., Thermos Arktos, or the Mysterious Crucible; Madge Clinton and Her Piccaninnies, comedy singer and dancers; Griffin Sisters, Southern nightingales.

Elite Theater.—Managers, Michallstetter Bros. Agent, Frank Q. Doyle. Abbott & Alba, comedy playlet and legal advisor; Fogg & Alger, musical comedians; Frank Walsh, singing comedian, "She Bumped Up a Little Bit;" McNally & Slavins, presenting "Going to the Wedding;" Mack Sisters, singing and dancing soubrettes.

Janet Theater.—Manager, Harry Hayman. Agent, Frank Q. Doyle. Dancing Dupars, celebrated wooden shoe dancers; Chief Whitehorse, celebrated Indian musician and singer; Daly Trio, Irish singing and dancing sketch; The Munsons, sensational novelty act.

Arch Theater.—Manager, Arthur Jarves. Agent, Frank Q. Doyle. Friedlander Bros., musical comedians; Berns & Dean, Parisian soubrettes; Sol Berns, Hebrew Impersonator; Plantation Quartette, singing comedians; Ward Baker, America's most soulful violinist.

Palais Royal Theater.—Manager, Jos. F. Ryan. Agent, Frank Q. Doyle. Buckley & Stocker, comedians; Chas. T. Lane, the cannonball king; Ed. Gilmore, eccentric comedian and mimic; Elmore & Ray, comedy sketch artists; Carrie Winner, champion buck dancer.

Bijou Dream Theater.—Manager, Sigmund Faller. Agent, Frank Q. Doyle. Gilmore Kinkey & Gilmore, ragtime entertainers; Hogan Sisters, pleasing singing and dancing soubrettes; Manola Family, celebrated Greek acrobats; Mamie Davis, phenomenal female baritone; Matilda & Alveria, Spanish sister act; Kid Brown, black faced banjo king; Chas. Young, singing and dancing comedian; Lillian Gary, serio-comic soubrette.

Union Theater.—L. Goodman, manager; Washburne & Irving, agents. Jerome & Lewis, comedy singers and talkers; Happy Bob Pell, black face comedian; Ethel May, clever male impersonator and dancer; Raleigh & Raleigh, comedy sketch artists; Derrill & Marvello, singers and dancers; Caesar, the horse with the human mind; Crosby & Crosby, clever singers, dancers and talkers; Ed. F. Silvers, eccentric comedian.

Palace Theater.—C. Cleary, manager; Washburne & Irving, agents. Geo. Leslie, funny black face comedian; Dot Ames, in songs and dances; Sedor Grant, Hebrew comedian; Donna Terressa, character soubrette.

Casino Theater.—Nicholas Lessaris, manager; Washburne & Irving, agents. Raymond & Spires, novelty comedy sketch artists; Gladys Carlton, song and dance soubrette; Chas. Nielson, eccentric musical comedian; Joe Kirby, comedian.

Oriental Theater.—Herman Johnson, manager; Washburne & Irving, agents. Morris Jones, black face comedian; Princess Astra, novelty snake and dove act; Arthur Higgins, eccentric comedian; Evelyn Bird, song and dance soubrette; Ed Melroy, the original human snake.

MISS GRACE RHEAM,
Soloist at Ashland Theater.

Royal Theater.—Nicholas Sampamis, manager; Washburne & Irving, agents. Walter Fleming, colored and comic cartoonist; Dalton & Boyle, that rube sketch team; Millson & Rose, the Dutch comedian and the soubrette; Steve Smith, eccentric comedian.

Woodlawn Theater.—T. Rosenheim, manager; Washburne & Irving, agents. Henderson & Sheldon, expert banjoists and singers; Estelle Mack, song and dance soubrette; Charlie Wilson, eccentric comedian.

Monogram Theater.—Mrs. Marks, manager; Washburne & Irving, agents. Oren Hagensheimer, clever impersonator of birds and animals; Ursula Nolan, song and dance soubrette; Crosby & Crosby, comedy sketch artists; Harry Victor, song and dance comedian; Ben Bromley, Dutch comedian.

Chicago Theater.—Mike Mayer, manager; Washburne & Irving, agents. Bradford & Bradford, comedy sketch team; Grace Mackay, song and dance soubrette; Goersch & Wagner, comedians; Charlie Smith, black face comedian; Mabel Goodwin, song and dance soubrette; Raymond & Raymond, novelty sketch team.

New Ashland Theater.—Hamburger & Powers, managers; Washburne & Irving, agents. Stock for a week, presenting two sketches entitled: "Wanted—A Baby" and "Kathleen Mavoureen."

Standard Theater.—Wm. Brickhaus, manager; Washburne & Irving, agents. Clever Fischer; Trained Dog Circus; Ella Ardell, in refined singing specialty; Charlie Connors, comedian; Welsch & Welsch, sketch artists.

Swanson's Theater.—T. Mitchell, manager; Washburne & Irving, agents. Rapier & Rapier, comedy sketch team; Elvina Richards, in songs and dances; Evelyn Bird, song and dance soubrette; Le Vere & Ring, clever sister team; La Tours, novelty comedy jugglers; Brott & Sams, comedy bell boy and the soubrette; Ethel Fries, soubrette.

Principal Theater.—Wm. J. Hesch, manager; Washburne & Irving, agents. Great Keigley, novelty barrel jumping; Jerome & Jerome, comedy singers, dancers and talkers; Fay Delmar, song and dance soubrette.

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PIPPA PASSES; Or, The Song of Conscience.—The mere suggestion of portraying in motion pictures the poetic thoughts of that eminent English poet, Robert Browning, is indeed startling, and yet there never lived a writer whose dramatic force and psychological analysis was more pronounced than he, who was unquestionably among the greatest of English writers. In appreciation, the Biograph has taken for inspiration his masterpiece, "Pippa Passes." His great love for Italy induced many of his works being located there, for it was to him the clime of poetic romance. Our story opens with Pippa awakening in her little room with the morning's light pouring through the window, for the "day's at the morn; morning's at seven; the hillside's dew-pearled; the lark's on the wing; the snail's on the thorn; God's in His heaven. All's right with the world." To-day is a holiday in Asolo, the whir of the spindles of the silk mill is silenced and Pippa, the little silk-winder, saunters forth with her lute to brighten life's ordeal with song, little realizing what good she is doing. Her song of peace, "God's in His heaven. All's right with the world!" induces faith, hope and charity—faith in God's justice, hope for our welfare, and charity towards mankind. The workman goes to spend his time and earnings at the tavern, neglecting his despairing wife, with their little child, who grieve at home. In the midst of the roistering, Pippa passes, singing her song of peace. The words sink deep into the heart of the workman, and force him to return to his sorrowing wife, with a resolve never to err more. The next episode is that of the marrying of Jules to the Greek model, whom he believes an innocent young girl. Upon learning her true character, Jules would have struck her down, but at that moment Pippa passes, and her song induces him to be charitable and he resolves to save and protect her. Wending her way through the lanes, Pippa approaches the shrub house of Luca, wherein a terrible tragedy is impending. Luca sleeps and his wife, Ottima, is persuading her lover, Sibald, to dispatch him. With upraised dagger, he approaches the couch, and the dagger is about to fall, when Pippa's song is heard. What a transformation. Conscience turns their eyes into their very souls and how black the aspect—"God's in His heaven. All's right with the world!" Are we not of the world? How stand we in the sight of God? What ministering angel art thou, who with song has stayed the hand that would have done irreparable wrong? Oh, God! What would I not do to efface the sable mantle that shrouds my soul—my life, my all to Thy disposition I yield." Thus has Pippa's song averted a tragedy. Returning to her little room, she retires. "Day's turn is over, now arrives the night's." The golden sunshine fades into silver moonbeams and Pippa sleeps, innocent of the good her peregrinations have worked. In this picture the Biograph presents a most artistic subject handled in a manner never before excelled, with keen appreciation of its poetic and dramatic value; photographically perfect, and comprising many novel effects never before attempted. Length, 983 feet.

FOOLS OF FATE.—The awful result of discontent. Parcae, the trinity of Fate, is bound to hold sway, and fools we be if we become the toy of those three goddesses—Clotho, Lachesis and Atropos—for resistance is in vain when we by daring incur their opprobrium. Cloth spins the thread of life, and Lachesis designs our lots according to the laws of ethics, and woe betide him or her who seeks to diverge, for Atropos wields her bistoury, clipping the thread, and we dangle in the vortex of belligerent inclinations. Fanny is the wife of Ben Webster, a trapper, and while he is an affectionate and dutiful husband, she yearns for something which appears better than her lot. She reasons: "Have I not youth and beauty and attainments far above this environment? Why should I be compelled to toil and struggle in this wilderness." Truly, she did not know just what she yearned for, still a change of any sort would have been acceptable. Discontent is stamped upon her countenance, as Ben bids her good bye for a hunting trip in the North Woods. Webster embarks in his canoe, and sighting game, stands to fire. The light craft is overturned, throwing him into the water. Weighted down by his heavy clothing and cartridge belt, he would have drowned, had not his plight been witnessed from the shore by Ed Hilton, a Canadian hunter. Hilton leaps in and succeeds in dragging the half-drowned trapper to land, where a strong friendship springs up between the two, and as night falls they make camp and sleep under the same blanket. Next morning they part with a vow of eternal friendship. Fanny goes to the village grocery store, and by chance meets Hilton, and it is a case of love at first sight with both, each, of course, ignorant of the other's identity. A second meeting is contrived and Hilton, thinking her a single girl, suggests an elopement, to which she consents. A meeting place is planned, and Fanny is there and leaves with Hilton for his cabin. She has, however, left a note for Ben saying that she "is tired, and is going away." Poor Webster's heart nearly breaks as he reads this short, but cutting letter. Grief at first possesses him, then revenge. Taking up his gun, he starts after her. He hits a trail with the aid of a couple of villagers who had witnessed unseen the clandestine meeting of Fanny and the Canadian. Tracking them to the cabin he bursts in a few moments after their arrival. You may imagine the amazement on both sides when Ben finds Hilton is the man, and Hilton learns that Webster's wife is the woman. Hilton proves his innocence by commanding Webster to shoot; but no, Ben cannot kill the man to whom he owes his life, and so he staggers out and back to his own home. Hilton, on the other hand, drives the heartless Fanny from him. She goes out, and for a time is undecided, when she resolves to face her husband and beg his forgiveness. Night has fallen and the cabin is in darkness when she enters. Going to the next room she gets the lantern, by which light she sees her husband sitting with his head reclining on the table. She assumes it is his grief, but on touching him, his inert form falls to the floor, he has terminated his existence. The shock causes her to recoil, and so doing knocks over the lantern, extinguishing the light. There in the shaft of moonlight we leave her kneeling beside the awful result of her discontent. "Oh, thou fool!" Length, 972 feet.

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LADDIE.—No sweeter, sadder tale of mother's love has ever been presented to the moving picture audience. Those who have read the book and cried over it will appreciate its beauty all the more when they see it on canvas, and those who have been denied the pleasure of reading the story will realize how dear a little treasure of literature they have missed.

Briefly told, it is the story of a youth who leaves his widowed mother to seek his fame and fortune in a great city. Risen to fame and affluence, he is visited by his old mother unexpectedly at a moment when he is entertaining his affianced and her father. The sudden appearance of his mother, whose quaint, old-fashioned clothes and baggage are so strikingly incongruous among such luxurious surroundings, visibly embarrasses him and he ill-conceals a feeling of shame before his guests.

His changed manner is not lost upon the poor old lady, who, although at first mystified, is finally forced to the conviction that her presence in "Laddie's" house is not welcome. Although broken-hearted at the realization, she determines that "Laddie" shall not be embarrassed by her presence and steals from the house, stopping only to tuck her shawl about him as he lies asleep on the couch and to imprint a loving farewell kiss upon his brow.

Awakened from his sleep by a police messenger, he hurries to the hospital to find that she has been the victim of a street accident and is at the point of death. Overcome with remorse and shame, his grief knows no bounds. Willingly would he sacrifice all his earthly possessions—even life itself—if she were spared to him, but in vain! She dies in his arms, a smile of supreme happiness upon her countenance as she unites his hand with that of the lovely girl who is his affianced wife. Approx. length, 1,000 feet.

THE MINISTER'S DAUGHTER.—A story of power and strength. A country minister, stern, earnest, righteous, filled with compassion for mankind, yet unforgiving when what he considers sin touches one of his own household; his daughter, tender and sweet, lured by a life she does not understand and of which she has seen only the glitter and fascination, and a village ne'er-do-well, whose kindness of heart may have its limitations, but which works where the minister's fails, are the leading characters in this touching and absorbing drama of life in a locality where the currents usually are sluggish and peaceful.

The very quiet of its environment gives a greater strength to the story—a story that is rich in contrasting types and powerful in its theme and situations.

Mary, the minister's daughter, believes she has a great voice and, lured by dreams of a successful career, she runs away to appear on the stage. Her illusions are quickly dispelled on her visit to the theatrical employment agency and she returns home, but her father has no forgiveness for her. To him the theater is a place of evil so pronounced that his child has sinned beyond redemption by her action. He turns her away. She has no home—she is too proud to turn to others for succor. Blindly she wanders about and, almost unconscious of her surroundings, falls fainting on the steps of her father's church while service is going on.

Within, the village ne'er-do-well has just embraced the church and is being made much over. He leaves, filled with a holy peace, and on the steps finds the weeping, stricken girl. To him there is but one thing to do, and he does it. He helps her in and up to the altar where he has just been received with forgiveness and kindness. The minister turns and his face sets like granite. He will not receive his child, and the drunkard casts from him the religion that he gladly embraced but a few short moments before.

It is a magnificent scene—one that terminates with the minister clasping his daughter in his arms and the drunkard resuming his faith. Approx. length, 830 feet.

EXPERT GLASS BLOWING.—The blowing of glass holds the distinction of being one of the oldest industries in the history of the world, and also one that requires the utmost skill and extreme care. Even the slightest puff of smoke or draft of air so minute that it is imperceptible to the individual will spoil articles of extreme value in the twinkling of an eye, while in the process of making. The various exhibits shown in the picture are what might be termed masterpieces of glass. Spinning glass alone requires the utmost care, as the glass is drawn to a thread as fine as that which is spun by the spider, and yet becomes so flexible that it may be woven into a modern dress of fashion. The process of making a glass smoking pipe, and the sudden explosion of the glass when a breath of air reaches it have a certain fascination that is sure to hold the attention of those who are studiously inclined. Approx. length, 170 feet.

A NEW LIFE.—As in the two previous films, this story, though complete in itself, is really another incident in the life of Victor Hugo's hero, Jean Valjean. It begins with his heroic rescue of an unfortunate sailor who has fallen and hangs suspended between sea and sky from the yardarm of a man-of-war. Jean Valjean, the convict, gets permission from the officer and, climbing the rigging, rescues the man. His feet having been set free to perform this office, he takes advantage of the fact and pretends to accidentally fall from the yardarm into the sea. Once there, he disappears from view, and the careful search of the officers and sailors results in the decision that the man has been drowned. But we see him reappear in the forest where he has before his arrest secreted clothing and funds, and we see him find the unfortunate Fantine's little daughter, Cosette. She has been sent by the brutal Thenardiers to bring water from the spring, and when the giant convict reaches down and takes the heavy pail from her hands a new chapter is opened in both her life and his own. Jean returns with her to the inn, and, after saving her from a whipping at the hands of Madam Thenardier, he offers to take the child from them. They drive a hard bargain, making him pay expenses far in advance of what has been actually incurred for the child, but he takes her with him. Regretting that they have not driven a still more advantageous bargain, the Thenardiers decide to attempt to secure more money for her release, and Thenardier himself pursues Jean and Cosette, overtaking them in the woods. Jean refuses to take back the money and relinquish the child, and, when Thenardier grows insistent, he produces the deathbed order from her mother, proving his right to the child. He does this with full knowledge of the risk he runs of being traced by the authorities, but sees no other way out of it. The result is that Tenardier and his wife make the case known to Inspector Javert, the inexorable officer who has pursued our hero throughout the story. Javert follows him to Paris, where he and Cosette have taken humble lodgings, and, after satisfying himself that Jean is really the convict he is searching for, he secures gendarmes and follows him. In attempting to escape, Jean and Cosette find themselves in a close alleyway almost surrounded by high walls, the only entrance being that through which the soldiers are coming. Jean takes advantage of the dexterity learned as a convict and succeeds in climbing an angle of the stone wall, and pulling Cosette up after him, drops over into the convent yard just in time to baffle his pursuers. Javert and the soldiers linger in this part of the town and the danger is by no means past. Jean finds, in the gardener of the convict, an old employee, whose devotion prompts him to secrete Jean from the nuns until an opportunity occurs to get him safely away. This opportunity comes through the desire of the nuns to bury one of their number beneath the altar, which is in direct disobedience of a city ordinance. To seem to comply with the ordinance they must send a coffin supposed to contain the nun to the cemetery. The faithful old employee is entrusted with this task and as a reward for its successful carrying out, is promised a position in the convent employ for his brother and his brother's little daughter. Jean Valjean is thus secure of a future for himself and Cosette. In the coffin Jean Valjean travels safely past Javert and his soldiers to the graveyard, where Cosette, who has been carried out in the old employee's basket, meets him. But the grave-digger at the cemetery insists on carrying out the duties of his office and burying the casket, and it is only through a clever ruse on the part of the faithful old servitor that the grave-digger is gotten out of the way and Jean finally released. This film contains more dramatic incidents than either of its predecessors, and the touching story of the young child's loving influence in the life of the great-hearted Jean Valjean will make a direct and moving appeal to everyone. The Edison Company is confident that this film, which is splendidly interpreted by its stock company, will prove a distinct and brilliant advance over the other extracts from "Les Miserables," which have formed the plot of preceding pictures. Length, 1,000 feet.

HANSEL AND GRETEL.—Every grown-up, to say nothing of the children, has read and loved the quaint Fairy Tales of Grimm. They have possessed reality for thousands and thousands of us and led us to believe that they might come true and that such things did really happen. And now comes the magic art, photography, which cannot lie because it can reproduce only those things that really take place; and we have positive proof that our belief in fairy stories has all the time been well founded, for here is one which has been photographed as the events took place. There can be no doubting after this. We are transported back to the little Dutch cottage in the woods and see

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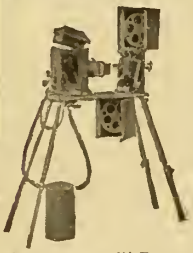

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LADDIE

The popular story dramatized. A country lad leaves his widowed mother to seek his fortune in the city. Manhood finds him rich and famous. The unexpected visit of his aged mother visibly embarrasses him before his wealthy friends. Heartbroken, the poor old lady steals out of "Laddie's" house, is injured on the street and dies in his arms in the hospital. A most pathetic story, superbly acted.

No. 6525 Code, VERTELLING Approx. Length, 1,000 feet

RELEASED OCTOBER 8

THE MINISTER'S DAUGHTER

Dramatic. A minister's daughter, infatuated by the stage, runs away from home. Her illusions dispelled, she returns, but is repulsed by her father. She falls fainting on the steps of the church, is found by the village ne'er-do-well and brought to the altar, where he convinces the minister of the error of his course.

No. 6526 Code, VERTELLO Approx. Length, 830 feet

EXPERT GLASS BLOWING

Industrial. The process of glass blowing and spinning cleverly illustrated. Interesting and instructive. Photographically excellent.

No. 6527 Code, VERTELSEL Approx. Length, 170 feet

Releases of October 12th and 15th

RELEASED OCTOBER 12

A NEW LIFE—Dramatic

No. 6528 Code, VERTEMENT Approx. Length, 1,000 feet

RELEASED OCTOBER 15

HANSEL AND GRETEL—A Fairy Tale

No. 6529 Code, VERTEMOS Approx. Length, 630 feet

WHITLER'S WITLESS WANDERINGS—Comedy

No. 6530 Code, VERTENCIA Approx. Length, 330 feet

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little Hansel and Gretel and their parents; and we feel their hunger and are glad when their father starts out with the load of brooms, which they have just finished, to make some sales; and when we see the borrowed milk, which is to relieve their hunger until he returns, spilled on the floor and the children driven to the woods after berries, we know that fairies cannot be very far away and that something is going to happen. Soon we see the children wandering in the woods and beginning to be frightened as it grows late and strange, uncanny faces laugh at them from behind tree trunks and the rocks. We see them meet the sandman, who puts them to sleep and laughingly goes on his way, and then we are privileged to be the only ones who see what happens while they sleep. Suddenly the woods beyond them grow light with strange radiance and shining angels with their harps look down upon them and guard their slumbers; and when the night is done and the dawn approaches, we are the only ones who see the troops of fairies that discover them and awaken them with bells of flower cups and trumpets from the honeysuckle. But this is not all, for even though the day has dawned they are not out of danger. Soon we see the terrible old witch, who has finally found them, casting her spell over them and driving them, all unconscious of her presence, through the forest. We see her suddenly stop and hold up her hands and the marvelous house of gingerbread and frosting appear out of the thin air and take shape before them! We see her put Hansel in a cage to be fattened that she may eat him later on, and then we see—but why tell the rest? Of course, the witch meets her deserts and everything ends happily both for Hansel and Gretel, and for the gingerbread children whom they bring back to life out of the witch's spell. The illusive and imaginative quality of the fairy tale has been fully preserved in this Edison production, and those who have read the story, or who have heard the opera, will find new interest in it and enjoy the original and logical denouement which comes as a surprise at the end. The photography of the film is beautiful. Length, 630 feet.

WHITLER'S WITLESS WANDERINGS.—Absent-minded men have always been a source of amusement to their acquaintances and annoyance to their families. Whitler was a pronounced type of these poor unfortunates and also a bookworm of the worst kind. One day, while reading a book entitled "Flying Machines, Past and Present," his wife asked him to accompany her for a walk. Almost the first thing he did in his preoccupation was to put the book and umbrella in the baby carriage and tuck the baby under his arm. They had not gone very far when his wife desired to enter one of the greenhouses in the botanical gardens and left Whitler outside to mind the baby. Whitler didn't remain seated very long, but was soon on his way, still interested in his book—in fact, he was so absorbed that he didn't realize when he lost the baby carriage and caught hold of the street cleaner's cart. Neither did he come to when he dropped that for a lawn mower, with which he almost denuded a stylish lady of her dress; nor when he was run down and over by a sight-seeing automobile. His miraculous escape from death left no impression on him, although it almost gave the mounted "cop" heart failure; he continued on his way, immersed in the story of the flying machine, little dreaming that he would soon experience the sensation of a flight himself. Up a steep mountainside he climbs, his eyes glued to the pages of the book—out upon a huge projecting cliff he walks, and off into space, his umbrella luckily acting as a parachute until it collapses, and then Whitler blazes a new trail down the side of the mountain. Reaching the bottom with a terrific bump, he wakes up—and finds himself sprawling on the sidewalk outside of the botanical gardens, his irate spouse lecturing him soundly for having fallen asleep at his post of duty. Of course, it was only a dream, but so startling that it cured him of absent-mindedness; and what his dream did for him this most amusing picture by the Edison Company will do for all absent-minded men who see it.

ESSANAY MFG. CO.

A BIRTHDAY AFFAIR.—The celebration of Smith's birthday is to be an event. Mrs. Smith, with social aspirations, plans big things and taxes her ever-patient husband to the extent of his bank account. The final achievement of the silver candelabra, which, from its prominent berth in a house-furnisher's window had dazzled Mrs. Smith's eyes for months, now called for many other rare and costly furnishings, for would not a thirty-dollar candelabra look out of place set on cheap and mended linen, and who would care to arouse the curiosity of the guests with expensive table linen over a rickety dining table. It is finally decided to employ two liveried servants, a French chef, et al., until Smith finally expresses the wish that he had never been born. But, then, Mrs. Smith has social aspirations. The invitations are written and ready to mail. Mrs. Gotrox, Mrs. Richley and others have been invited, and Mrs. Smith's fluttering heart is carried high on the hopes of social ascension. Smith starts out to mail the invitations, but, while en route, meets an old college pal, and—well, one drink called for another, and the invitations are forgotten. The day arrives, drags painfully towards the hour. Smith hurries home from work and begins an elaborate toilet. After some painful wrestling with the rented dress suit, Smith stands before his mirror to admire the immaculate effect. He turns to an old coat dropped carelessly on the floor, when lo! the invitations which he had forgotten to mail drop from his pocket and on the floor. A tragedy is averted by the appearance of Mrs. Smith in the new gown, and Smith barely succeeds in stowing the accusing missives in his pocket. He makes an excuse to leave the house for a moment and runs out into the street. He gets an idea and hurries to a messenger station. From there he dispatches regrets from all the guests and hurries home. He arrives there during the invasion of messenger boys, each bearing regrets from the invited guests. Mrs. Smith wilts as she opens each one and drops into a chair on reading the final one, a picture of hopeless despair. Smith now seeks to redeem himself. He blusters and storms about, and finally hits on a scheme. The viands shall not be wasted. He'll invite the neighbors. A hurried canvas of the neighborhood, in which the local butcher, a policeman, a hungry tramp and others are ushered into service, brings the desired result. All finally gather around the table, and though Mrs. Smith's social star burns dimly, there is some satisfaction, of course, in dazzling her neighbors.

THE MAGIC MELODY.—Angelo Petrosina Jones, violinist, composer, etc., is inspired to write his masterpiece. In his garret above Hans Schwartz's delicatessen store, he fingers his beloved instrument, nibbling at Herr Schwartz's cheese, moving dreamily in andantes, adagios, and con dolores. Angelo Petrosina Jones, tiring of his vain efforts to win his Muse, drops on his cot and goes to sleep. He has a dream. A melody, alluring and sweet, steals into his ears. From the fragmentary harmonies he builds his famous Magic Melody. So masterful is the composition that in playing it he finds that he cannot resist the desire to waltz rythmically with his music, so he waltzes himself out of the room and down the stairs into Herr Schwartz's delicatessen store. Herr Schwartz and family, caught by the enchantment in the music, all waltz out of the place after the Pied Piper and down the street. During the journey they pick up a number of pedestrians, who all waltz off to possible doom under the charm of the irresistible melody. A staid, sober, dapple-gray horse, hitched to an express wagon, forgets his lowly calling, under the music's charm, and joins the procession. A clumsy elephant, the grand finale of a circus parade, breaks away from his keeper to waltz merrily at the rear of the music-charmed throng. The climax is eventually reached when a wooden Indian in front of a cigar store descends from his pedestal and waltzes off under the spell of the magic melody. Angelo P. Jones awakens with a start, stares about him, then drops on his cot again in despair as he realizes it was merely a dream. Vainly he strives to summon again the motive of the master melody. A pounding on the door banishes completely the last remnants of the composition. He crawls hurriedly under the bed. It is Herr Schwartz coming again to collect his rent.

GAUMONT.

(George Kleine)

THE PILL BOX.—A police officer purchases a box of pills from an apothecary's shop, but on his way homeward he accidentally drops it from his pocket.

Two vagabonds, passing soon after, find the globules in the box and with it comes an inspiration telling them the best method of using their find to advantage. They do not know what the pills are intended for, but decide to exploit them as a cure for toothache. One of them disguises as a physician, while the other acts the part of a laborer suffering greatly from a painful tooth. The latter makes his way first to an inn, where, seating himself among a group of patrons, he affects to be struggling intensely to overcome the tortures of the aching member. When, by his groans and sighs, he has attracted the attention of all the customers in the cafe, the supposed physician saunters in, presents the sufferer with one of his pills which cures immediately, and sells one to each person in the group for the small charge of one dollar. He assures them it is a preventative as well as a cure.

Considering the fact that they are ever in danger from the dread affliction, they all hasten to swallow their tablets. Then the real trouble commences, for the pills were, of course, not for toothache, while the effect really is to give each a bad attack of cramps.

During the turmoil the two impostors have managed to get away. They make themselves comfortable in the shade of a grove near the town.

The police, being informed of the imposture, follow the guilty ones to their resting place. Here, without awakening them, the officers give each a number of the pills. After they have suffered the pangs of their victims they are placed under arrest.

BREAKING THE BANK.—Showing in wonderfully clear photography the amusing incidents in the life of a toy bank which the owner attempts to open.

He tries first to open it with tools. Result—His neighbors raise serious objection.

He throws it from windows at various heights, doing much damage to many things, but not affecting the bank.

He drops it from the top of the Eiffel Tower, only managing to injure a bystander.

He finally uses dynamite with the unexpected result that he is arrested on a charge of anarchy and has great trouble in obtaining his release.

A WEDDING PARTY IN LUNA PARK.—Many costumes, gorgeous billboards, shouting youngsters, merry crowds, hosts of joy devices—these form the settings for this picture.

The wedding party try all the devices warranted to thrill and amuse, while the audience enjoy all the pleasures from the standpoint of onlookers.

The film will be a wonder to people who never have opportunity to see the big playgrounds which are so common to dwellers in the large centers.

The dance hall, the moving staircase, the shoot-the-chutes, the infernal wheel, the laughing gallery, the toboggan slide are all visited and fun runs high.

Further, the film has interest as a travelogue for the Luna Park is of Paris and the concessions differ from ours in America, while some "machines of joy" are shown which are entirely unfamiliar to us.

THE SLEUTH AND THE WIG.—Opening in the home of a police officer. After he has said his morning farewells his wife removes her wig pre-

Kalem Films

Issue of October 8th, 1909

THE HAND ORGAN MAN

LENGTH 910 FEET

A delightful picture of every day city life, having for its hero one of childhood's joys, the hand organ man, showing how he repaid the kindness of a little girl by saving her from a gang of Italians. The hero is not played by an actor made up for the part, but is a real organ man with his monkey from the city streets.

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BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED OCTOBER 4, 1909.

PIPPA PASSES
Or, The Song of Conscience

In this picture the Biograph presents a most artistic subject, handled in a manner never excelled, with keen appreciation of its poetic and dramatic value; photographically perfect, and comprising many novel effects. While there has been no attempt to follow literally the story, a decided stress is brought to bear upon the psychological importance of Pippa's song, which really typifies conscience and peace. Several beautiful episodes are introduced and the staging, costuming and acting is of the highest order, making it a production the subject deserves.

LENGTH, 983 FEET.

RELEASED OCTOBER 7, 1909.

FOOLS OF FATE
THE AWFUL RESULT OF DISCONTENT.

A life story showing how foolish it is to rebel against the designs of Fate. A young woman, tired of her lot, elopes with a man, who is himself innocent of any wrong, only to find in him the person to whom her husband owes his life, he having previously saved him from drowning. The husband follows his wife and her unknown companion, and is amazed to find the unwitting wrecker of his home the man to whom he has sworn eternal friendship. This is the basis of a story most intense in its movement, working up to a climax that is as unique as it is thrilling.

LENGTH, 972 FEET.

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects — MONDAY and THURSDAY

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laratory to dressing for her regular daily trip to market.

As she leaves the room for a moment the family dog steals the wig for a plaything and gets entirely out of sight before her return.

On her return she is disappointed to find her wig has been stolen. She forthwith makes her way to a wiggery to purchase a new one.

Meantime the dog has tired of his plaything and left it beside the road.

Two policemen find the mangled wig and forthwith decide there has been a murder. They follow all prescribed methods in search for a clue, and finding an Apache asleep upon a park bench they arrest him.

Arrived at the station the Apache shows the commissioner an address in the wig at which it will doubtless be possible to find the owner.

The address is that of the maker and the commissioner goes directly to the shop where the owner has preceded him in her desire to obtain a new head covering.

She accuses the police commissioner of the robbery and drives him back to headquarters where she orders her husband, who is on duty, to arrest him. The poor husband is about to do so when the irate wife decides he is the cause of the trouble for owning the dog and thereupon chastises him.

URBAN-ECLIPSE.

(George Kleine.)

YACHTING OFF COWES.—Fine weather and a good breeze favored this unusually interesting marine contest, of which we were fortunate in securing a brilliant kinematographic reproduction at close quarters.

With jackyarders aloft over full mainsails the twelve competing vessels cut smartly through the water, passing and repassing each other, at times heeling almost completely over, thrilling scenes and grand water effects being presented.

Meteor IV. and White Heather secure the lead, the latter ultimately beating the German Emperor's yacht by fourteen minutes.

GAMBLING PASSION.—A strong story, depicting the evils of the game.

Tracing in artistic sequence the effects of the craving for excitement upon the home life of a refined man.

The home is finally despoiled by the gambler, while his wife and little son seek refuge in a forest hut, miles from their former city dwelling.

Fortune again favors him and after huge winnings he returns and finds them gone. Flowers dropped by the youngster as he and his mother ride along the highway, lead the now thoroughly reformed father to the little family where reconciliation is effected.

KALEM MFG. CO.

THE HAND ORGAN MAN.—The band organ man. What happy recollections of childhood's joyful days the name brings back. Strange, mysterious being, this hand organ man of our childhood. We never knew whence he came or where he went. On some bright Spring day we would hear the distant sound of his organ and would rush to the gate. Yes, there he was, 'way down the street, a crowd of happy youngsters about him. Into the house we would rush to beg a penny from mother and then watch with eager, impatient eyes his slow progress up the street until finally our cup of childish joy was full when he reached our door and setting down his organ began to play, while the quaint little monkey of which we were secretly afraid climbed over the fence and doffing his little red soldier hat held it out for our penny. Soon, all too soon, the music would cease; the monkey would climb up on the organ, and all would disappear around the corner and out of our sight forever.

Scene I.—Pietro Leaving Home. Here is the hero of our picture, Pietro, the hand organ man, a sturdy son of sunny Italy, and with him are his two inseparable companions, the organ and Franco the monkey.

Scene II.—Pietro Playing.

Scene III.—Banker Guffantti's Home. Pietro's wanderings lead him up into the northern section of the city, where the more pretentious homes of the wealthy class are located. He stops before the residence of Mr. Guffantti, a wealthy fellow-countryman of his, who has amassed a comfortable fortune as a private banker. At the sight of Franco the maid calls Bettina, the banker's little daughter, to come. Bettina rushes down the steps and is soon clapping her hands in delight at Franco's antics. Now she gives him a coin, which Franco receives gravely. Meanwhile Banker Guffantti and his wife have come down the steps and stand enjoying Bettina's pleasure. Guffantti questions Pietro in his native tongue and finding him straightforward and agreeable, draws his wallet from his pocket and hands Bettina a dollar bill to give the monkey. Bettina holds it out to Franco, who seizes it eagerly and delivers it to his master. After many effusive thanks in liquid Italian, Pietro and Franco move on, little Bettina watching them out of sight.

Scene IV.—Pietro Shows Little Bettina's Gift—The Plot. It is now late in the afternoon. Back to the Italian quarters come Pietro and Franco, tired from their long day's tramp. The men ask him what luck he has had. He shows them the dollar bill little Bettina has given him and tells of the beautiful little girl in the fine house where the man had a whole wallet full of money. The men glance cunningly at each other and question Pietro about the house and little girl.

Scene V.—The Threatening Letter.

Scene VI.—Vieto Sees the Detectives.

Scene VII.—Little Bettina Is Taken. Arriving at the Guffantti home, Vieto first steals cautiously around the corner of the house. On his arm is the large basket containing a few bananas. He goes to the back door and knocks. When the maid opens the door he offers his bananas for sale. The maid refuses to buy, but Vieto insists the mistress has asked him to bring them. The maid calls the mistress. Meanwhile the other two men have crept up near the open door. No sooner do the mistress and little Bettina step out than the leader seizes little Bettina, places her in the basket and rushes away. Vieto and the other man grab the mistress and the maid, place their hands over their mouths to prevent their screaming and force them into the house. The door is closed and securely tied with a piece of rope, then away they hasten to join their leader. He has rushed back through the grounds and along the steep bank overlooking the Hudson. Now he stops to cover little Bettina more securely. The other two catch up with him, and all three hurry back towards the Italian quarters.

Scene VIII.—Pietro Recognizes Bettina. Back at the Italian quarters all is quiet. One of the women is washing; another busy carrying wood. Suddenly Vieto leaps down the wall at the back and calling the women around tells them of the taking of Bettina. At first the women refuse to help hide her, but on being assured by Vieto that they will receive plenty of money they consent. Now Vieto calls the other two with the basket containing Bettina. The basket is opened and poor, frightened Bettina taken out. While all are crowded around looking at her, Pietro enters. He sees the crowd and comes forward to find out what the trouble is. What is this? The little girl that was so kind to him and that gave him the dollar bill, in the hands of this rough gang. He must help her. But how?

Scene IX.—Pietro Informs the Parents.

Scene X.—Bettina Rescued. Meanwhile, back at the Italian quarter they are busy removing all Bettina's nice clothes and putting on some old rags, the better to disguise her. Vieto holds up a gold locket and bracelet they have taken from her. He also suggests cutting her hair. That will disguise her more, and besides the long hair will sell for money. While all are intent on Bettina, at the back appears Pietro. He beckons on the detectives. In a moment they are upon the unsuspecting Italians. A desperate struggle ensues. Vieto seizes little Bettina and attempts to escape into the house with her. But the father follows him and overpowers him at the doorstep. The mother clasps little Bettina in her arms. Soon the struggle is over. All the Italians are captured. Guffantti and his wife, with their arms around little Bettina, turn in grateful acknowledgment to the one to whom they owe her recovery, Pietro the Hand Organ Man.

LUBIN MFG. CO.

THE JUDGE'S WARD.—Robert, the judge's son, is a vacillating young man. Helen, his father's ward, is devoted to him and he sincerely desires to make her his wife. An old flame, Dorothy Deane, an actress, writes him asking him to call and say good-bye, prior to his nuptials. She is playing with a great success at a city theater and he calls on her in her dressing room, where he meets a merry company and all repair to a roof garden.

The judge and Helen happen to attend the performance and drop in at the roof garden for refreshment. Revelry is high when Helen detects her intended in the actress' company. His father, a very stern man, reproaches him for his conduct and upon arriving home drives him from the house.

Three years have passed. Robert has married the actress and a child has blessed them. His father's help being gone, the little family suffers terrible privation. One day his wife departs leaving a note saying she will return to the stage.

In desperation, seeing his child hungry, he resolves to go to his father and ask his help. When he calls the judge is counting a sum of money and refuses to listen to him. He departs but shortly returns to rob the desk. Helen, by a clever ruse, surprises the son in his work and, broken by shame and remorse, he kneels at her feet. The woman's love cannot be stifled and she resolves to help him. She calls at his squalid home and eventually reconciles the judge to his repentant son. Length, 960 feet.

PATHE FRERES.

THE STORY OF A BANKNOTE.—This is an unusually interesting drama and a remarkable example of intelligence in stage management, in which every detail is carried out, that the picture might present the story in a simple, poignant manner. The different characters are portrayed by a company of competent artists, and the photography is superb.

The opening scene shows the interior of a squallid little home, where a poverty stricken young woman is anxiously awaiting the return of her husband, who has gone to get food for the little ones. The unfortunate man soon puts in his appearance, having in his possession one loaf of bread, the purchase of his last few pennies. After feeding the children, he again leaves the house to go in search of employment.

Driven to desperation by their hard struggle against poverty and starvation, the young wife, who, in her rags, still possesses a rare womanly charm, decides to make a great sacrifice that her children might have comforts and food. She has received a note from one of her old admirers, asking her to meet him at a certain place, that they might renew their friendship. After long deliberation, the poor woman yields to the temptation, and putting the children to bed, she steals from the house and goes to the appointed place, where she meets her friend. The latter, who is apparently very prosperous, enters his auto with the young woman, and they are driven at once to a modiste, where her rags are discarded for a stunning new outfit. The couple upon leaving the place are attracted by a large crowd, and upon investigating they discover that the curious people are watching a poor man who has fallen in the street from exhaustion. Moved to pity at the unfortunate man's sad plight, the woman slips some money into his hand and disappears. The stricken man is none other than her husband, but luckily they did not recognize one another. After being revived, the happy man purchases a lot of food, which he immediately takes home to his children, who enjoy a great feast. Soon, however, the tradesman discovers that the bank note presented to him in return for the provisions is a counterfeit, and he hastily calls in the police and enters a complaint. The officers find the man in his home, and are about to place him under arrest, when the latter's wife returns, and upon hearing the story of how her husband came in possession of the money, she at once realizes that he is the man whom she aided on the street. The disillusioned woman offers to accompany the police to the place where her friend is in business, and upon arriving there, it is discovered that he is the leader of a gang of counterfeiters. They are all arrested, after which the woman returns to her family, and as a reward for her services to the government in aiding to round up the culprits, her husband is given a good position. Length, 981 feet.

FEMALE SLEUTH.—In a fashionable gambling den where an old Baron has just broken the bank, a young woman becomes suspicious of a couple of men who have been heavy losers in the game. When they leave the place she follows them, realizing that they are about to perpetrate some deed. The pair go to the hotel where the Baron is living, and engage the room next to his. That night when the old fellow is asleep they sneak into his room and steal all of his money and valuables. In the meantime the young woman who suspects just such a procedure, has notified the police, and the latter arrive at the hotel just as the thieves are leaving. They jump into an automobile and hasten away, closely followed by the officers. The chase continues for a long stretch, until finally the thieves are cornered, but determine to fight till the end, they jump out of the car and run through the woods. The officers follow, and open fire upon the fugitives, who in turn fire a volley at their pursuers, killing one of the officers. The pair finally get clear of the police and make their way back to the gambling den, where they appear as though nothing had ever happened. The young woman leads the police to the place, and after a hard struggle the dishonest men are arrested. Length, 604 feet.

THE MUSIC LESSON.—The beauty of this artistically colored film is indescribable, for like all our trick pictures, it introduces many new novelties in transformation scenes. In the first part a group of pretty girls appear and the old professor proceeds to instruct them in the art of singing. The professor places a large staff above the scholars' heads, and out of a shapeless mass come the notes and take their places upon the staff, without the aid of human hands. Length, 295 feet.

SISTER ANGELICA.—This is one of the most beautiful and fascinating little legends that has ever been presented through the medium of the silent drama. The film is richly colored and the photography is perfect, bringing out every detail of the artistic acting and magnificent background, which forms such an important factor in the dramatic precision.

In the first picture we get a glimpse of the interior of a hospital tent on a battlefield where a soldier is lying, wounded unto death. Realizing that his time to go is close at hand, the dying man asks for a slip of paper, on which he writes a little note to the only woman he ever loved, begging her to come to him that he might see her before he passes away. Handing the missive to one of his comrades he instructs the latter to carry it to Sister Angelica, a member of a cloistered community, who in years gone by had been his sweetheart. The messenger hurries away toward the convent, arriving there just as the good nuns are going into the chapel to pray. It is the duty of Sister Angelica to care for the altar of the Virgin Mother, and when the other sisters have passed out after prayers, she remains behind to attend to her duties. The messenger, who has stolen into the convent unseen, at an opportune time presents himself before Sister Angelica and hands her the note. As the good woman reads the lines, the love that has lain dormant in her heart for years, suddenly awakens and bursts forth, impelling her

Geo. Méliès
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Wednesday, October 13, 1909
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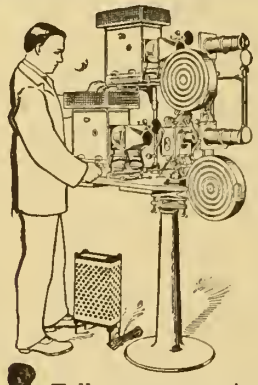

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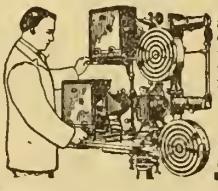

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detective, and during that time, much to the to go to the dying man, but suddenly she remembers her vows, and restrains her emotions. The soldier retires, and soon the Mother Superior enters the chapel where she finds Sister Angelica in tears, and upon questioning her, the latter hands the note to the Mother begging leave to go in the name of humanity. The Mother refuses to countenance such an unusual procedure, and reminding Sister Angelica of her vows, leaves her alone to give vent to her feelings.

The heart-broken sister falls upon her knees before the shrine of the Blessed Mother, and lifting up her eyes in humble supplication, she invokes the spritual aid of the Virgin. Her prayers are heard, for suddenly the statue of the Virgin Mother becomes animated, and descending from its place in the niche, stands before the awestruck nun, instructing her to go quickly to the side of the dying soldier. The good sister steals out of the convent, leaving the Virgin, who has been transformed into a fac-simile of herself, to take her place among the other nuns, so that she will not be missed.

The messenger accompanies the kind-hearted nun to the camp, where she arrives just in time to give religious solace to the dying man, and after a few gentle words from the good sister the brave soldier peacefully passes away in her arms. After closing his eyes and folding the dead man's hands across his breast, Sister Angelica, feeling that she has done her noble duty, turns her face again toward the dim cloister, and hurries back to assume her duties. Entering the chapel, she finds her substitute busily engaged in her work of decorating the altar with flowers. At sight of Sister Angelica, the Virgin Mother again resumes her inanimate state, and returns to her position in the niche above the altar. Soon the other nuns come into the chapel, and Sister Angelica takes her place among them and kneels for evening prayers. Length, 705 feet.

HOW JACK HELPED HIS LITTLE SISTER.—This is a simple, sweet little story of childhood days, and one which will please the rising generation. Little Marguerite, in her innocence, allows her birds to escape from the cage. Her brother Jack happens along, and finding his sister in tears, promises to coax back the little fugitives. Going out to the field, he whistles and calls, and soon we see all the little birds coming from all directions to the little charmer, perching on his outstretched hand. Finally the birds are all recaptured and put back in the cage, while Marguerite, in her high glee, dances and claps her little hands, promising never to allow them to escape again. Length, 213 feet.

ANTI-FAT SANITARIUM.—This very amusing comedy, which is bubbling over with many droll situations, shows in the first scene a couple of extremely fat women, who tip the scales at over three hundred pounds. Their appetites are quite in keeping with their corpulence, and while they passively sit enjoying a copious repast, one of the pair discovers an advertisement in the newspaper which causes them both to sit up and take notice. She reads that a young man possessing a million would like to make the acquaintance of a petite young woman, object matrimony. As one of the women is in a position to entertain just such an alluring proposition, she invites the other to accompany her to a physical culture school, where she might be able to train down to weight and stand a chance at winning the man with the fortune. After many vicissitudes the clumsy pair arrive at the anti-fat sanitarium, where they contract to pay the sum of five hundred dollars to the professor if he will be able to reduce their weight. The latter accepts the trying task, and immediately starts in to train his new pupils. They don athletic suits and enter the gymnasium, ready for action, and the tortures that the pair go through in trying to reduce their weight is beyond power to describe. Finally, after a long and strenuous treatment, the desired results are obtained, and the two fat women have been reduced to such slim figures that their friends do not recognize them.

Now the great event takes place. The man with the millions comes to claim his bride, and when he is shown into the room, the darling of his heart nearly drops dead at sight of him. He is so big and fat that she loses no time in kicking him out of the place. Length, 653 feet.

DOG PICKPOCKET.—This is an exceptionally interesting and amusing picture, as the principal part is acted by a dog, and it is remarkable how well this dumb animal succeeds in playing his part with almost human intelligence.

This dog Jack has been trained in the art of picking pockets, and has attained such a high degree of perfection that his dishonest master is able to live well by the fruit of his thefts. He eventually is caught in the act, and as well-trained dog detectives exist, one is put on his trail, and soon Jack and his bad master are rounded up and placed under arrest. Length, 315 feet.

SELIG POLYSCOPE CO.

THE DRUNKARD'S FATE.—Paul Dupont and petite Marie are in love. Lizette Cortuse also admires the handsome mechanic Paul and in our opening scene Paul shows his preference for Marie, and Lizette, chagrined, throws herself into the arms of the wealthy Mons. Dorel, a vineyard owner, who is smitten with her charms. Then we are present at a fete Dorel gives to his employes. Paul indulges too freely in the wine Dorel provides for his guests. High words between these two end in a brawl, in which Dorel is roughly handled by the younger man. Dorel is violent tempered and the enmity born of this quarrel is destined to darken the lives of both Marie and her future husband.

We next see Marie in the garden weeping over Paul's misconduct. He comes and craves forgiveness. Marie induces him to take the pledge; he consents, and together they repair to the Curate's parlor and before the assembled villagers Paul swears to abstain from liquor. Marie asks the priest to announce her wedding. "For, father, if he keeps his pledge, we will be the happiest couple in France."

Lizette hears the news and promptly indites the following note to Paul: "So you will marry petite Marie? Well, I sha'n't go begging. I am to marry the rich Mons. Dorel. He hates you as I hate her and we shall yet triumph over you both."

Eight Years Later.—We get a glimpse of Paul's home in Paris; he is now sober and industrious. He, Marie and their pretty daughter, Nanette, are very, very happy.

Temptation.—Lizette and her elderly husband have come to reside in Paris; she still nurses hatred for the Duponts, and her opportunity for vengeance presents itself. The pair are seated at a wine table, outside a boulevard cafe. Paul passes. Dorel recognizes him, feigns friendship and desires to renew old relations. "Come, man, join us; we will drink to our village days. My wife and I are strangers in a strange city; you shall show us this Paris of yours. We have plenty of money; you shall help us spend it." The old craving returns. Paul drinks and is lost. Hours afterward, the Dorels lead the intoxicated man into the presence of his wife and child, and laugh with satisfied derision at poor Marie's horror. Days of poverty and sorrow follow; then comes another reformation. Return to work and weeks of sobriety, happiness again seems to have entered the home. This does not, however, suit the Dorels. They learn that Paul is at work on a new building near their home; they visit the scene; he is on a scaffold high in the air; they stand just out of sight watching. It is the noon hour. Marie brings Paul's dinner. He descends and greets her. Lizette's crafty brain has decided upon a plan. "Climb that ladder, take this saw, weaken the staging; perhaps a few months in the hospital will change our friend's good resolutions.'

The plan succeeds only too well, and poor Paul, hurled to the ground, maimed and shattered, is carried away, to hover for weeks between life and death, while Marie slaves to keep a roof over the heads of herself and child. At last the injured man is brought home. The kind-hearted doctor calls and leaves his instructions: "Deny all alcoholic stimulants, as the sight of liquor might bring on a return of the mania." The constitution once weakened by drink, becomes a prey to hallucinations.

The Dorels have kept informed of how things were going with the Duponts. They make a call. Lizetter discovers and reads the doctor's orders. Her perverted mind immediately forms another plan. She goes to a wineshop, secures a bottle of wine (gives Dorel his instructions), he returns with it, finds his victim asleep and with cunning malice places it temptingly before the unconscious man. Paul awakens, sees the wine and struggles to resist the craving, but his tortured mind yields and a drunkard's fate overtakes him. His tormentors climb the rickety stairs outside his garret window and stand gloating over their work, when an accident occurs. Lizette, in the height of her triumph, falls to her death. The stair rail against which she had leaned was old and rotten and broke with her weight.

Vengeance Is Mine, Saith the Lord, I Will Repay.—A startling ending to a picture story that teaches a great temperance lesson.

WHEELS OF JUSTICE.—Our story begins with the absconding of a bank cashier, and a substantial reward is offered for his capture. We see a detective agency's office, and the president of the bank gives a complete description of the defaulter which is immediately sent by the agency to all towns within a radius of one thousand miles from the scene of action.

We are now brought to a small town. A well dressed stranger appears, applies for and secures room and board at the home of old Deacon Hooper, who, assisted by his only daughter, conducts a small lodging house. Almost simultaneously with the arrival of the stranger a description of the culprit bank official is received by the town marshal, together with a notice of reward.

Sally, old Hooper's daughter, proves to be a much sought after favorite of the village, but the young minister of the Methodist church is favored by the father, possibly because of the old gentleman being a deacon of this church.

Bear in mind that Sally has been somewhat in touch with the outside world, she wants something more than the customary restraint of village life, and as a result she readily yields her affections to the fascinating and unscrupulous manner of Brighton, the defaulter.

While this little love episode is being conducted, the town marshal informs the Brennan's Detective Agency that Brighton is in Seaview, and that further information may be secured by applying to Hiram Sleek, Esq., marshal of said town.

A few days elapse before the arrival of the disappointment and chagrin of her father and the young minister, Sally has completely yielded her heart to Brighton. Of course, they, knowing nothing of the cashier's identity or dishonesty, refrain from interfering in the courtship.

Eventually, on a bright Sunday morning, Sally instead of accompanying her father to church, as was their custom, tells him that she is going riding with her lover. Old Hooper appeals to her, but in vain, her love has reached its crisis, which refuses to recognize parental authority.

Now Brighton is well aware of the opposition to his suit, and moreover realizes that it is not safe to remain any length of time in one place. Still, with what little honest manhood is left in him, what was begun as a mere flirtation on his part, has proved more serious than he thought. Therefore, unwilling to give Sally up, he prevails on her to elope. This they do on the very morning of the arrival of the detective. He, together with the now very important marshal, repair to the Hooper home, only to ascertain that their prey has flown, and with him the deacon's daughter.

Her last act before departing, is a note hurriedly written and left in her room, informing her grief-stricken father of the step her love, outwitting her judgment, has prompted her to take.

Hastening to John, the minister, whom he wished to call son, the old man tells him what has transpired, and he, at first horror stricken and stunned with the suddenness of this unexpected truth, seems unable to grasp the situation.

Thereupon our friend Sleek, alias Sleuth plenipotentiary, of the incorporated city of Seaview, accompanied by the detective, old Hooper, and the young minister, hurry to the boat landing where Brighton and his fiancee are supposed to have embarked. They ascertain that a man and woman, apparently nervous and excited, had made inquiries there a few minutes prior, and upon learning that they were too late for the regular passenger vessel, had chartered a launch, bent on reaching a point where they could meet with railway connections.

Immediately the pursuers charter another and faster launch. A chase ensues, exciting in the extreme to all parties concerned. Finally the boat occupied by the eloping couple is sighted. With a desperation born of a full realization of what awaits him, Brightou orders the captain of his launch to put in shore. The execution of his orders are attempted too late to save him. The sure vigilance of the detective, more handicapped than assisted by the blustering officiousness of the marshal, results in the capture of Brighton.

Naturally, Sally, on being informed of the true character of the man to whose wiles she thought she had lost her heart, asks forgiveness of her father, which he willingly yields as he clasps her in the shelter of his arms.

A few months elapse, and in that time John, the clergyman, has by his ever steady persistent efforts succeeded in persuading Sally to become his wife, and the simple vision of their domestic happiness tells us the ending of a little story of love misled, mistaken and finally threshed out to its proper plane.

VITAGRAPH COMPANY.

BETTY'S CHOICE.—Betty Kenyon meets Basil Howard, a country gentleman, who has recently inherited the fertile acres that adjoin the handsome estate of 'Squire Kenyon. She secretly approves the clean-cut young Englishman, but Betty is a sad little flirt and she thinks it never would do to let him perceive the impression he has made. To hide her real feelings she is inclined to hector him a bit and delights in putting his love to the test. They are walking by the lake when Betty decides that she desires some water lilies, well knowing that there are none within reach of the shore and that no boat is at hand. Basil, nothing daunted, strides into the water and gathers a double handful. All would have been well, but, in returning to shore, Basil has the misfortune to step upon a sunken log, which turns under his tread and causes him to lose his balance. He is a sorry sight when he reaches the shore and triumphantly presents his lilies to Betty. As they turn toward the house, Cecil Gilman, a visitor to the Kenyons, is presented to her, and she accepts his escort, a little bit ashamed of the bedraggled appearance of Howard and more than willing to tease him by mildly flirting with the newcomer. Men from the city are particularly attractive to those who live apart from the whirl of town life, and Gilman makes rapid progress in his flirtation with Betty, who delights in tormenting the man she really loves At the County Ball she ignores the evidence of her programme to dance Basil's single dance with the Londoner, and a quarrel is the result, Basil vowing that he never will speak to so fickle a woman again. There has been an epidemic of burglaries in the vicinity of the Kenyon estate, and when 'Squire Kenyon is called to London on business he is glad that he leaves for the protection of his household so brave a man as Gilman declared himself to be That night Basil, strolling through the grounds and taking a mournful delight in looking at the light in Betty's window, surprises the housebreakers entering the Kenyon home. He follows them and arrives upon the scene just as Betty and her mother have been thrown aside by the thieves, who are throttling Gilman. Basil's opportune arrival turns the tables for a moment, but one of the intruders uses his gun. Basil is wounded and things begin to look dark again, but the shots have alarmed the police who come to the rescue of the household. The last

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scene shows Basli able to be about again, and Betty shyly confesses that he is her choice and that she flirted with Gilman merely to rouse his jealousy, the scene closing on a pretty tableau of the betrothal.

NEVER EAT GREEN APPLES.—Mrs. Hawtrey is passionately fond of fruit and keeps a supply in her room. On arising she munches an apple while her maid prepares the bath. That morning ceremony concluded, she prepares to have her hair dressed, but she has been too impatient to await the ripening of the apples and the green fruit begins to exhibit the usual result. In a few moments she is in agony and the terrified maid wildly screams for help. The pains increase and Mrs. Hawtrey adds her cries to those of the maid. The household is alarmed and even passers-by pause before the house in the belief that a murder is being committed. The attention of the police is attracted and there is a hurry call for the ambulance. All the time the pain grows greater and the advent of the surgeon is hailed with joy by the anxious husband and a score of friends. He prescribes the application of a hot water bag and in a few moments the expressions of agony give place to relief and the grateful patient passes the apples about to the others, who accept the fruit, but, warned by her example, they do not eat.

FOR HER SAKE.—Joel and Tom are shipmates, and no one is more pleased than Tom at the news that his chum has inherited a fortune from his uncle. Joel follows his letter to confirm the news in person, and in his delight Tom takes him to visit Mary Turner, whom some day he hopes to marry, though Mary gives him but slight encouragement. With Joel and Mary it is a case of love at first sight, and they almost forget Tom in the dawn of love. Tom feels slighted, but he does not realize that it is Joel who has won Mary's love. Joel becomes a frequent visitor at the Turners' and one day he and Mary go for a walk. Tom is left in the cold, and in a jealous passion he follows them and his worst suspicions are confirmed, for he overlooks their betrothal, and in a sudden accession of madness he attacks his chum. Joel and Mary are married and the only cloud upon their happiness is the refusal of Tom to be friends. As they come from the church he refuses to offer his congratulations to the happy pair and it is evident that his anger is bitter and unyielding. For eight years Joel and Mary are supremely happy. Joel has given up the sea and they have a charming home. Two children have come to bless their union and they have all that the heart could desire. Like a thunderbolt from a clear sky comes the announcement that the bank in which Joel's money is deposited has failed and that there is not the slightest hope that the depositors will receive even a portion of their funds. Joel looks for work, but the financial depression, which resulted in the ruin of the bank, has had its effect on the market for labor as well, and at last he is glad to accept a position as common sailor aboard a whaler bound on a long voyage. There is a sad farewell and Joel goes to join his ship, aboard which Tom is mate. Joel seeks to be friends, but Tom is unforgiving and roughly orders Joel to stow away his things and report for duty. The whaler encounters a storm and springs a leak. The pumps cannot keep the hold clear and the gallant little vessel founders. Tom makes his way to shore and presently encounters Joel, who has been washed ashore, but is unable to aid himself, since his leg is badly bruised. He begs Tom to assist him, but the hatred still burns and Tom passes on. With bits of wreckage Tom builds himself a rude shelter, some provisions have come ashore and Tom is very comfortable, but in the smoke of the fire his conscience paints visions of Mary and the babies, and at last he rushes to the shore. Joel is unconscious, but a swallow of the precious stimulant brings him back to a realization of his condition and with Tom's assistance he limps to the shelter. Two weeks pass. The leg is better and the old friendship has been renewed. A sail is perceived, and in answer to their frantic signaling a boat puts out and takes them aboard. Some weeks later Mary is astounded to hear the welcome voice of her beloved and turns to be clasped in her husband's eager arms, but Tom has come with him, in response to Joel's pleadings, and the sight of Mary's joy is full repayment for his renunciation, and her grateful kiss is more highly prized than would be a decoration for bravery. For her sake he has brought back her husband to her arms, and, the old bitterness gone forever, things once more assume their proper proportion.

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INDEPENDENT FILMS

CENTAUR FILM COMPANY.

THE SHERIFF'S GIRL.—Ben Thompson is the Sheriff of Loredo County, Arizona. Ben and Jear have never been on speaking terms. Ben is visiting his sweetheart, Belle Gordon. Sandy Jones, who runs the poker games at the Horseshoe Gambling Saloon, rushes up and informs the Sheriff that he is wanted in a hurry. Our first scene has shown the interior of the Horseshoe gambling room. Bad Bill and his gang have entered and held up Sandy Jones, have taken all of his money and jewelry and have abducted "Big Lizzie," one of the dancing girls. The Sheriff bids his sweetheart good-bye, and after a brief investigation at the Horseshoe, he dashes off, accompanied by a trusty lieutenant, in pursuit of the bad man. An exciting chase on horseback follows, and we show real riding of a kind that makes one hold his breath as the Sheriff and his man follow the trail of the four outlaws. The bad men catch sight of the Sheriff following them, and, leaving the girl beside the road, they double back, hoping to catch the Sheriff and finish him. Ben is as tricky as a fox. Making a detour, he gets behind the outlaws, finds the girl, and conceives a bold plan for capturing Bill. He hides the girl and his horse in the woods, then, disguised in the girl's mantilla, he seats himself at the roadside and awaits the coming of Bill. Bill returns, places him arm affectionately around what he supposes to be the girl, and the next instant he is startled to see Ben Thompson's six-shooter shoved into his face and to hear the command "Hands Up!" Ben takes the girl and Bad Bill back to town and deposits Bill in the county jail.

Bad Bill's accomplices abduct Belle, the Sheriff's girl, carry her off and tie her to an old post on the bank of the river. They then send a note to the Sheriff, in which they inform him that if he does not release Bad Bill within three hours, the rising tide of the river will drown his sweetheart. The Sheriff determines to be faithful to his duty as Sheriff and also to save his girl. A wild ride brings him up to where the outlaws are resting. Here follows a thrilling revolver fight, three men on horseback dashing down a steep hill against the plucky Sheriff. Two of the outlaws are killed, and the Sheriff pursuing the third one comes to the point on the river bank where his girl is waiting in agony a fearful death. He dashes into the water, unties the girl and lifts her head, just in time to rescue her from a watery grave.

GREAT NORTHERN.

VAGABOND LIFE.—A small gypsy family, consisting of an old grandfather, a girl, Ritra, fourteen, and a boy ten years of age, settle down at a fair in order to earn a little money by singing and dancing. As soon as they commence, a policeman appears, demanding in a coarse manner to see their papers, and as the poor people have no papers nor permission to perform at the fair, they are taken to the police station, in spite of the protest from the onlookers. The old man is fined, and as he has no money to pay the fine, he is imprisoned. He is heartbroken, and the children are crying desperately as they are taken to an infant asylum. But the gypsy blood does not allow Ritra to remain quiet in her bed while the grandfather is in prison. When everything is quiet at home, she sneaks into the room where her brother is sleeping, wakes him, dresses him, and escapes with him through the window. In the middle of the night the two desperate children ring the bell at the home of the judge. He does not like to be disturbed in his sleep, and does not feel better when he hears that the children will tempt him to elude the law and set the grandfather free. But his heart melts when he sees the children's touching love for the old man, and their firm belief in the absolute power of a judge. As they are about to leave him, brokenhearted, he calls them back and takes them himself to the grandfather, whom he not only frees, but also presents with a sum of money. The kind-hearted judge is richly rewarded in seeing the overwhelming joy and thankfulness of the children, and he would have been still more satisfied if he could have witnessed their rejoicing as they feel once more the road under their feet and can partake of their humble meal in the green meadow.

NEW YORK MOTION PICTURE CO.

DOVE EYE'S GRATITUDE.—Indian life in all its phases is interesting, and "Dove Eye's Gratitude" will not disappoint. A young white chap leaves his log cabin home, where live his father, mother and two young sisters, to hunt game, and it was a lucky day for Dove Eye, a pretty Indian girl, that he did; but of this you will learn later. Dove Eye, accompanied by One Feather, who is in love with her, goes down to the stream, and with her companion's assistance gets into a waiting canoe. While One Feather stands on the shore, Dove Eye glides from view. She lands and picks berries. Intent upon her occupation, she does not see coming toward her a huge bear. Just as he is about to attack her, she turns and runs away, screaming. The white lad, who hears the screams, runs through the woods, and sees Dove Eye followed by the bear. She falls, and were it not for the young man, who kills the bear, she would have been killed. As it is, she is injured. After he bathes and binds her wounds, she places around his neck a necklace, taken from her own. He helps her into her canoe, and she paddles away. When she returns to camp and tells of her rescue, One Feather becomes jealous and says the white man will suffer. The youth returns home, tells of his adventure and gives the necklace to his little sister. The father goes for provisions and leaves his son in charge, providing against an attack by the Indians, who later give the boy a hard fight. The mother has loaded the last gun and the house is in flames, so when the remaining shot is fired, her anguish is great. The Indians rush into the burning house and take the little girl prisoner, leaving the others to their fate. When the little girl is brought to the Indian camp, Dove Eye recognizes her necklace and questions the child, who tells her how she became the possessor of it. Dove Eye loses no time in getting away and flying on horseback to the cabin, reaching there just in time to save the white folks. Dove Eye entreats the father, who has just returned and would rush to his little one's rescue, to rely upon her, promising to return that night with the child. When Dove Eye reaches her home the Indians are preparing to go to rest, while One Feather guards the little one. The Indian girl sends him for water, and while he is gone she releases the child and gallops off with her. When the family offer their thanks for the safe deliverance of their child, she only points to her wounds, showing that her kindness is merely a proof of her gratitude.

PHOENIX FILM CO.

THE MAN AND THE LAW.—A story of one of the trials that occur more or less in the life of a policeman. Our hero, a kind-hearted policeman, is called upon to serve a warrant for the arrest of a poor woman who is the only support of a sick child. She did not really steal, but found a purse dropped by a rich woman on the street, and no one claiming it, she goes to the drug store to have a prescription filled which the doctor said was absolutely necessary to spare the little one's life. She is watched by an informer, who swears out a warrant for the arrest of this poor woman. The kind-hearted policeman is the one who is delegated to serve the warrant. When he comes into the dilapidated garret of this poverty-stricken woman, his heart goes against him and he cannot issue the warrant against her. He offers to make up the amount missing, but the accuser refuses to allow the lady to accept it. His feelings finally get the better of him to such an extent that he throws the warrant into the villain's face. The next scene, in the judge's private office, is one filled with dramatic interest, where the villain shows that the officer did not serve the warrant, and our kind-hearted policeman is brought before the judge and asked why the writ was not served. He explains the case to the judge, who does not think he is justified, and our policeman takes the stand: "If that is the law he is serving, he would sooner be a man than a policeman." He throws his hat, coat and club on the judge's desk and goes back home. When he comes home and tells his wife what he has done, she feels very bad and tries to comfort him. Back in the judge's room, the judge is meditating whether he has done the right thing or not. He finally concludes that he has done an injustice to this officer, who is, in fact, a noble man, and decides to help him. The last scene is in the policeman's home, where the judge enters and gives him a letter showing that he has been recommended for promotion.

FOR SALE—1,000 feet film, released Aug. 1, $10-$15 per reel; Edison Ex. Model, Power's machines, $60; new, $100; No. 4 Optigraph, nearly new, $40; Model B Gas Outfit, $25; Song Sets, $1.50. Will buy machines, film. For rent: 6,000 feet film, 3 sets song slides, $12 weekly, one shipment, 12,000 feet, $20. H. DAVIS, Watertown, Wis.

LICENSED FILMS.

BIOGRAPH COMPANY.

		Feet
Aug.	30—The Mills of the Gods (Dr.)	672
Aug.	30—Pranks (Com.)	328
Sept.	2—The Sealed Room (Dr.)	779
Sept.	2—The Little Darling (Com.)	211
Sept.	6—"1776," or The Hessian Renegades	965
Sept.	9—Comata, the Sioux (Dr.)	963
Sept.	13—Getting Even (Com.)	587
Sept.	13—The Children's Friend (Dr.)	386
Sept.	16—The Broken Locket (Dr.)	999
Sept.	20—In Old Kentucky (Dr.)	983
Sept.	23—A Fair Exchange (Dr.)	995
Sept.	27—Leather Stocking (Dr.)	996
Sept.	30—The Awakening (Dr.)	691
Sept.	30—Wanted, a Child (Com.)	296
Oct.	4—Pippa Passes (Dr.)	983
Oct.	7—Fools of Fate (Dr.)	972

EDISON MANUFACTURING COMPANY.

Sept.	3—Ethel's Luncheon (Com.)	
Sept.	3—Backward, Turn Backard, etc. (Dr.)	
Sept.	7—A Dangerous Pair (Com.)	
Sept.	7—The Temptation (Dr.)	
Sept.	10—The Making of Honey (Indus.)	190
Sept.	10—The Amateur William Tell (Com.)	810
Sept.	14—Little Sister (Dr.)	975
Sept.	17—How the Landlord Collected His Rents	460
Sept.	17—'Tis Now the Very Witching Time of Night (Com.)	500
Sept.	21—The Ordeal (Dra.)	950
Sept.	24—A Knight for a Night (Com.)	370
Sept.	24—True Love Never Runs Smoothly (C.)	230
Sept.	24—Love and War (Dr.)	400
Sept.	28—Why Girls Leave Home (Com.)	1000
Oct.	1—The Wallace Jewels (Com.)	720
Oct.	1—Two of a Kind (Com.)	280
Oct.	5—Laddie (Dr.)	1000
Oct.	8—The Minister's Daughter	830
Oct.	8—Expert Glass Blowing	170
Oct.	12—A New Life	1000
Oct.	15—Hansel and Gretel	630
Oct.	15—Whitler's Witless Wanderiugs	330

ESSANAY FILM MFG. CO.

Aug.	18—The Wonders of Nature (Sc.)	1000
Aug.	25—On Another Man's Pass (Com.)	950
Sept.	1—My Wife's Gone to the Country (C.)	952
Sept.	8—Justified (Dr.)	970
Sept.	15—A Case of Tomatoes (Com.)	495
Sept.	15—Three Reasons for Haste (Com.)	485
Sept.	22—Gratitude (Dr.)	950
Sept.	29—The Brothers (Dr.)	970
Oct.	6—A Birthday Affair (Com.)	550
Oct.	6—The Magic Melody (Com.)	431

GAUMONT.

(George Kleine.)

Sept.	1—An Awakened Conscience (Dr.)	627
Sept.	7—The Mason's Paradise (Com.)	414
Sept.	8—The Stolen Gems (Dr.)	464
Sept.	8—Glimpses of Paris (Sc.)	417
Sept.	11—Mozart's Last Requiem (Dr.)	940
Sept.	14—The Tricky Dummies (Com.)	370
Sept.	14—Her Busy Day (Com.)	250
Sept.	14—The Fiddle and the Fan (Com.)	324
Sept.	21—Saved from the Quicksands (Dr.)	600
Sept.	21—Taking in a Reef (Com.)	380
Sept.	22—The Legend of the Lighthouse (Dr.)	770
Sept.	22—Dropped from the Clouds (Com.)	240
Sept.	25—On the Crest of the Waves (Dr.)	554
Sept.	25—All for a Nickel (Com.)	404
Oct.	2—The Masterpiece (Dr.)	857
Oct.	2—Papa's Hat (Com.)	148
Oct.	5—The Pill Box (Com.)	450
Oct.	5—Breaking the Bank (Com.)	490
Oct.	9—A Wedding Party in Luna Park (C.)	434
Oct.	9—The Sleuth and the Wig (Com.)	504

URBAN-ECLIPSE.

(George Kleine.)

Aug.	31—Prof. Puddenhead's Patents (Com.)	404
Aug.	31—The French Battleship "Justice" (D.)	557
Sept.	4—In Hot Pursuit (Dr.)	514
Sept.	4—Romantic Italy (Sc.)	437
Sept.	15—The Fatal Love (Dr.)	584
Sept.	15—Pontine Marshes, Italy (Sc.)	367
Sept.	18—Aeroplane Contests at Rheims (Top.)	480
Sept.	18—The Farmer's Treasure (Dr.)	500
Sept.	28—Wife or Child (Dr.)	494
Sept.	28—Breach of Promise (Com.)	484
Sept.	29—Love, the Conqueror (Dr.)	650
Sept.	29—Chasing the Ball (Magic)	347
Oct.	6—Yachting Off Cowes (Sc.)	464
Oct.	6—Gambling Passion (Dr.)	530

KALEM COMPANY.

Aug.	20—The Queen of the Quarry	690
Aug.	20—The Dog Circus Rehearsal	170
Aug.	27—The Conspirators (Dr.)	410
Aug.	27—The Dyspeptic and His Double (Com.)	575
Sept.	3—The Pay Car (Dr.)	930
Sept.	10—Hiram's Bride (Dr.)	
Sept.	17—The Story of a Rose (Dr.)	680
Sept.	17—Winning a Dinner (Com.)	245
Sept.	24—The Winning Boat (Dr.)	925
Oct.	1—The Mystery of the "Sleeper" Trunk	870
Oct.	8—The Hand Organ Man (Dr.)	910

LUBIN MANUFACTURING COMPANY.

		Feet
Aug.	23—Before the Dawn (Dr.)	615
Aug.	23—Wifey Away, Hubby at Play	320
Aug.	26—Nearsighted Mary (Com.)	495
Aug.	26—Midnight Sons (Com.)	385
Aug.	30—The Doctor's Bride (Dr.)	580
Aug.	30—The Haunted Hat (Com.)	305
Sept.	2—The Woman Hater (Dr.)	810
Sept.	6—The Call of the Heart (Dr.)	670
Sept.	6—Our Country in Arms (Patriotic)	255
Sept.	9—A True Patriot (Patriotic)	735
Sept.	9—Glimpses of Yellowstone Park (Sc.)	200
Sept.	13—Her Face Was Her Fortune (Dr.)	810
Sept.	16—The Fortune Hunters (Com.)	575
Sept.	16—All on Account of a Letter (Com.)	385
Sept.	20—When Woman Hates (Dr.)	750
Sept.	23—The Conquering Hero (Com.)	730
Sept.	27—A Fish Story (Com.)	510
Sept.	27—Old Love Letters (Com.)	400
Sept.	30—The Judge's Ward (Dr.)	950
Oct.	4—Who Discovered the North Pole (C.)	505
Oct.	4—Billiken (Dr.)	455
Oct.	7—A Blank Check (Dr.)	975
Oct.	11—Papa's Honeymoon (Com.)	600
Oct.	11—Out for the Day (Com.)	390
Oct.	14—Sandy, the Poacher (Dr.)	840
Oct.	18—The Major and the Judge (Com.)	
Oct.	18—Haps and Mishaps (Com.)	240
Oct.	21—Mignon (Dr.)	
Oct.	21—Aunt Lena's Visit (Com.)	
Oct.	25—A Visit to Uncle (Com.)	
Oct.	25—A Buried Secret (Com.)	
Oct.	28—More Precious Than Gold (Dr.)	

PATHE FRERES.

Aug.	30—The New Mail Carrier (Com.)	672
Sept.	1—The Little Street Singer (Dr.)	426
Sept.	1—Sam Not Wanted in the Family (Dr.)	502
Sept.	3—A Visit to Biskra (Sc.)	443
Sept.	3—Show Your License (Com.)	420
Sept.	4—A Grave Disappointment (Com.)	364
Sept.	4—Launching the "Voltaire" (Sc.)	253
Sept.	4—Training Bulls for the Fight (Sc.)	331
Sept.	6—Versailles (Sc.)	462
Sept.	6—They Robbed the Chief of Police (C.)	425
Sept.	8—The Little Soldier (Dr.)	394
Sept.	8—Sweden: Gotha Canal (Sc.)	456
Sept.	10—Tom Thumb (Dr.)	1016
Sept.	11—Chasing a Sea Lion in the Arctics	371
Sept.	11—Sports in Java (Sc.)	298
Sept.	11—How to Tame a Mother-in-Law (Com.)	351
Sept.	13—Amateur Detective (Com.)	390
Sept.	13—The Child's Prayer (Dr.)	571
Sept.	15—The Pretty Girl of Nice (Dr.)	492
Sept.	15—City of Naples (Indus.)	449
Sept.	17—Mountebank's Son (Dr.)	892
Sept.	18—Oh, What a Beard! (Com.)	335
Sept.	18—The Fresh Kid (Com.)	295
Sept.	18—Construction of Balloons (Indus.)	361
Sept.	20—Aviation Contests at Rheims	607
Sept.	20—Caught in His Own Trap (Com.)	374
Sept.	22—The Tower of Nesle (Dr.)	1088
Sept.	24—Careless Tramp (Com.)	574
Sept.	24—Caucasian Customs (Sc.)	384
Sept.	25—Servant's Good Joke (Com.)	548
Sept.	25—Trained Birds (Sc.)	397
Sept.	27—He Learned the Trick of Mesmerism	433
Sept.	27—Suitors' Competition (Com.)	518
Sept.	29—Pierrot, the Fnddler (Dr.)	318
Sept.	29—Jane is Unwilling to Work (Com.)	525
Oct.	1—A Game of Chess (Dr.)	558
Oct.	1—An Eventful Trip (Com.)	390
Oct.	2—The Garbage of Paris (Indus.)	407
Oct.	2—Vendetta (Dr.)	541
Oct.	4—The Story of a Banknote (Dr.)	981
Oct.	6—Female Sleuth (Dr.)	604
Oct.	6—The Music Lesson (Com.)	295
Oct.	8—Sister Angelica (Dr.)	705
Oct.	8—How Jack Helped His Little Sister	213
Oct.	9—Anti-Fat Sanitarium (Com.)	653
Oct.	9—Dog Pickpocket (Com.)	315

SELIG POLYSCOPE COMPANY.

Aug.	30—Winning a Widow (Dr.)	450
Sept.	2—The Blight of Sin (Dr.)	995
Sept.	9—The Engagement Ring (Dr.)	995
Sept.	13—Freebooters (Dr.)	995
Sept.	16—Crooked Path (Dr.)	960
Sept.	20—The Bachelor's Visit (Dr.)	775
Sept.	20—False Alarm (Com.)	175
Sept.	23—Stricken Blind (Dr.)	990
Sept.	27—Across the Divide (Dr.)	980
Sept.	30—The Drunkard's Fate (Dr.)	930

VITAGRAPH COMPANY.

Aug.	28—The Evil That Men Do (Dr.)	925
Aug.	31—The Hunchback (Dr.)	633
Aug.	31—Niagara in Winter Dress	350
Sept.	4—The Galley Slave	885
Sept.	7—The Fisherman (Dr.)	430
Sept.	7—He Tried on Handcuffs (Dr.)	564
Sept.	11—An Alpine Echo (Dr.)	990
Sept.	14—The Little Father (Dr.)	610
Sept.	14—The Wealthy Rival (Com.)	360
Sept.	18—The Marble Heart (Dr.)	968
Sept.	21—The Unspoken Good-bye (Dr.)	425
Sept.	21—The Siren's Necklace (Dr.)	530
Sept.	25—Fantine (Dr.)	997
Sept.	29—Onawanda (Dr.)	545
Sept.	29—The Romance of an Umbrella (Com.)	450
Oct.	2—The Scales of Justice (Dr.)	983
Oct.	5—Betty's Choice (Dr.)	642
Oct.	5—Never Eat Green Apples (Com.)	290
Oct.	9—For Her Sake (Dr.)	995

INDEPENDENT FILMS

CENTAUR FILM COMPANY.

Film Import and Trading Company.

May	1—Nevada Girl	936 ft
May	8—Cowboy's Sweetheart	854 ft.
May	14—The Temptations of John Gray	930 ft.
May	22—Johnny and the Indians	877 ft.
May	28—Crystal Ball	Aprrox. 933 ft.
June	19—Love Wins	931 ft.
June	24—Private Brown	Approx. 904 ft.
July	7—Cowboy's Romance	Aprrox. 871 ft.
July	21—Tale of Texas	Approx. 945 ft.
July	28—Maryland, 1777	Approx. 956 ft.
Aug.	4—Power of Love	Approx. 995 ft.
Aug.	18—The Lost Letter	965 ft.
Aug.	25—The Blacksmith's Daughter	985 ft.
Sept.	1—Peaceful Jones	Approx 932 ft.
Sept.	8—The Diamond Necklace	545 ft.
Sept.	8—The Wishing Charm	545 ft.
Sept.	15—A White Lie	About 1000 ft.
Sept.	22—Dan Blake's Rival	About 1000 ft.
Sept.	29—A Close Call	About 1000 ft.
Oct.	6—The Sheriff's Girl	960
Oct.	13—His Mexican Bride	970

GREAT NORTHERN FILM COMPANY.

July	17—A Shadow of the Past	464 ft.
July	24—A Clever Nurse	450 ft.
July	24—Off the Coast of Norway	315 ft.
Aug.	14—The Spy	619 ft.
Aug.	14—Water Sports	214 ft.
Aug.	21—False Alarm	353 ft.
Aug.	21—Surroundings of Copenhagen	396 ft.
Aug.	28—The Shell	567 ft.
Aug.	28—Cowboys in Argentina	387 ft.
Aug.	26—A Strange Reunion	910 ft.
Sept.	3—His Two Children	1000 ft.
Sept.	11—The Gray Dame	975 ft.
Sept.	25—The Great Prize	455 ft.
Sept.	25—Life on Trailing Ship	540 ft.
Oct.	2—Vagabond Life	436
Oct.	2—Adventures of an Emigrant	466

NEW YORK MOTION PICTURE CO. RELEASES.

May	21—Disinherited Son's Loyalty (Dr.)	887 ft.
May	28—A Fishermald's Romance (Dr.)	806 ft.
June	4—Davy Crockett in Hearts United (D.)	836 ft.
June	11—The Squaw's Revenge (Dr.)	990 ft.
June	18—A Terrible Attempt (Dr.)	575 ft.
June	18—Jones Gets Arrested (Com)	450 ft.
July	2—A True Indian's Heart (Dr.)	935 ft.
July	9—The Blacksmith's Wife (Dr.)	850 ft.
July	23—The Gypsy Artist (Dr.)	1000 ft.
July	30—My Wife's Gone to the Country (C)	800 ft.
Aug.	6—Sailor's Child (Dr.)	1000 ft.
Aug.	13—Sheltered Under Stars and Stripes	450 ft.
Aug.	13—The Yiddisher Cowboy	550 ft.
Aug.	20—Half Breed's Treachery	1000 ft.
Aug.	27—Secret Service Woman	1000 ft.
Sept.	10—The Paymaster	1000 ft.
Sept.	17—A Kentucky Planter	1000 ft.
Sept.	24—The Squaw's Sacrifice	1000 ft.
Oct.	1—Faithful Wife	1000 ft.
Oct.	8—Dove Eye's Gratitude	1000

PHOENIX FILM CO.

Aug.	16—Russian Romance	850
Aug.	16—A Conspiracy	900
Aug.	16—Victim of a Crisis	520
Aug.	16—Salome Craze	435
Aug.	16—Flirtation Collar	335
Aug.	16—Brave Girl on the Fifteenth Floor	917
Aug.	16—Spanish Girl	816
Aug.	16—It Takes Gasoline to Win a Girl	1016
Aug.	16—Spanish Girl	816
Aug.	16—Her Favorite Tune	892
Aug.	16—How the Loser Won	816
Aug.	16—A Young Bachelor's Dream	826
Aug.	26—A Strange Reunion	610
Sept.	16—The Actor Burglar	950
Sept.	23—Nobody Loves a Fat Man	950
Sept.	30—The Man and the Law	1000

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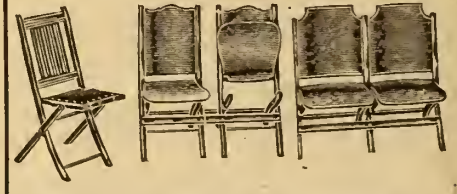

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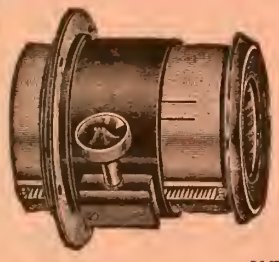

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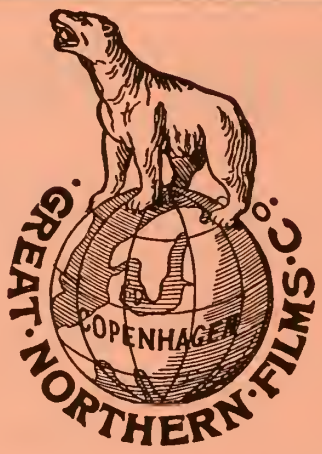

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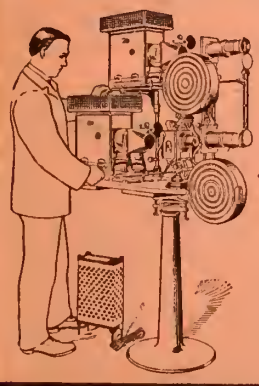

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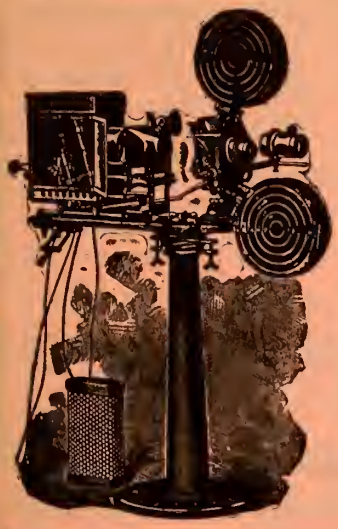

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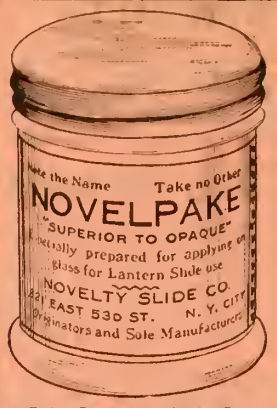
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Meanwhile, am taking a much needed rest and will not be in charge of the business

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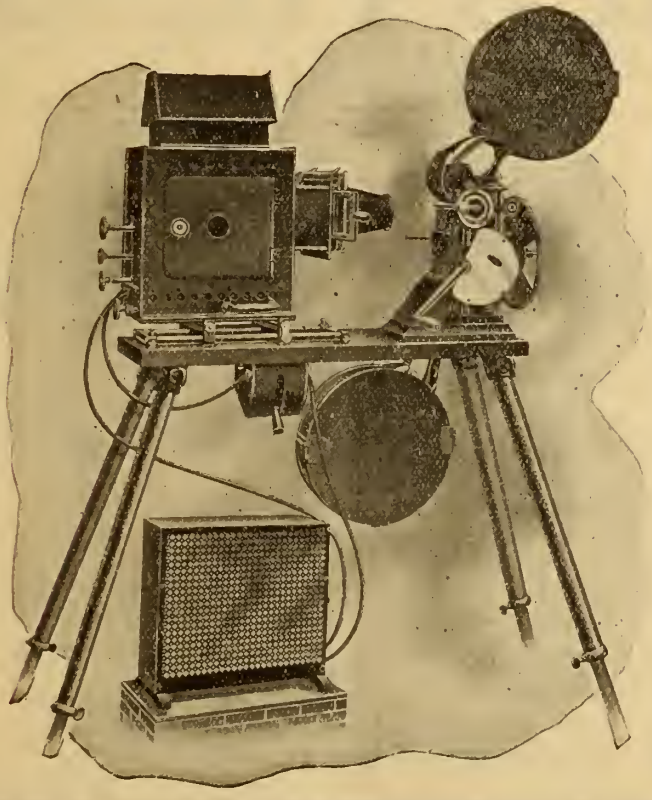

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Red Wing is the daughter of a Brulle Chief and as the drudge of the tepee, is driven to tasks far beyond her strength. One day unable to continue her berry picking, she sinks exhausted to the ground, but the chief seeks with blows and harsh words to drive her to her task. The interference of a little company of emigrants prevents the father from continuing his brutality, and in revenge the chief steals the little daughter of the emigrants, but she is released by the grateful Indian girl, who starts to paddle the child to her father's camp. The warriors follow, and Red Wing is struck by a bullet, but she paddles on and the emigrants, attracted by the report of the gun, appear upon the scene just in time to drive off the redskins and make comfortable the Indian girl's last moments. The star parts are assumed by two real Indians, who have aided the producer in creating the actual atmosphere of an Indian camp, while at the same time they have loaned real Indian accoutrements and clothing. An unusually real and interesting picture of actual Indian life. Length, 562 feet.

TOO MANY ON THE JOB

Samuel Dobson wants to go to an important banquet. The tailor sends home dress trousers a full two inches too long. In vain he appeals to his wife, his daughter and his sister-in-law to make the desired alterations. Each has some good excuse to offer, but each in turn repents and makes the desired cut, with the result that poor Dobson finds that his trousers are four inches too short instead of two inches too long. A brisk little comedy picture that is sure to get the laughs. Length, 410 feet.

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Moving Picture World

Founded by J. P. CHALMERS.

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Editors: J. P. CHALMERS, THOMAS BEDDING, F.R.P.S

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Vol. 5 OCTOBER 16, 1909 **No. 16**

Editorial.

Another Lost Opportunity.

Mr. A. R. Dugmore, probably the best known photographer of animals in this country, is back from several months' stay in East Africa, where he has been photographing the wild and rare animals of that region. Some of his work has already appeared in Collier's Magazine and has deservedly attracted favorable notice and comment. There have been several interviews with Mr. Dugmore published in the New York papers during the last few days, but we fail to notice any mention on the part of Mr. Dugmore of his having used a moving picture camera. It is regrettable that so intelligent and skillful a worker should have failed in this respect. Mr. Dugmore is not alone in his inability to recognize the fact that more and more the public is clamoring for moving pictures of the wonders of nature, and particularly those of the animal kingdom. We have in mind the names of several men who are doing great work in what we would call exploration photography. For example, there is Mr. Monsen amongst the Indians. He has a fine collection of stationary photographs of Indian aboriginals in Arizona and elsewhere. Then, again, there are the recent polar explorers or self-styled explorers. These have brought many interesting stationary photographs of the polar regions.

In each case the traveler or explorer seems to have unaccountably overlooked the claims of the moving picture camera to a place in the equipment. We are at a loss to account for this, unless it be on the grounds that people who make it their business to produce stationary photographs are not aware of the enormous public interest which attaches to a moving picture of rareties of scenery and life. Of course, it is far more difficult to successfully use a moving picture camera than it is a snapshot camera. But the difficulties are not so great that they cannot be overcome.

It cannot be too widely known that the interest attaching to moving pictures is continually on the increase, whereas the interest surrounding the ordinary stationary photograph, except in rare cases, is pretty well at a standstill. The world, indeed, has been pretty well covered by the stationary photograph. People are demanding motion, as is evidenced by the excitement created by aviation photographs, Hudson-Fulton photographs and other subjects on the moving picture screen.

Whenever a scientific or geographical expedition is to be undertaken we would put in a claim for the presence of the moving picture camera in the equipment. Shackelton, who got near to the South Pole, was wise in his generation, and his moving pictures of the Antarctic ice fields are attracting great attention in Europe. It is not clear whether a moving picture camera figures in Mr. Roosevelt's equipment. We hope it does, and that the distinguished ex-President's results will be publicly shown. The various film manufacturing concerns are always to the fore with the moving picture camera in their enterprises. It now remains for the private individual, the traveling photographer, explorer, geographer and the like never to undertake his journeys without a moving picture camera, as he is always sure to find a market for his pictures and interest a large section of the public.

Rumors Run to Earth.

Alarmists and such trade papers as subsist only on the most gullible have been spreading the rumor that Chas. Pathe is in this country to discover the reason for a falling off in business; also the canard that Pathe and Lubin were about to sever allegiance with the Motion Picture Patents Company and cater to the independent market. While no credence was given to these items of news among the trade, they started other rumors; so, acting on the assumption that there is never smoke unless there is fire, we interviewed the heads of both concerns, who each indignantly repudiated the rumors as being without the least foundation. As a matter of fact, Chas. Pathe is not in this country, neither does he take any active interest in the American output of his concern, which is in capable hands and who report that sales show a substantial increase instead of a falling off.

Much is also made of the report that Pathe is using other than Eastman film stock, it even being termed a deep laid scheme by the Patents Company to corner all the raw stock and thus harass the independents. Nothing to it. Eastman N. I. stock is used exclusively in Pathe's American factory and his reason for using other raw stock abroad is known to us to be a purely personal one.

* * *

The Film Import and Trading Company, whom we announced last week as having taken over the agency for a large number of European makes of films, are also the subjects of some absurd rumors which we are authorized to characterize as fabrications. As they have been unable to fill all the orders received for Ansco film, for which they are selling agents, it has been said that this is part of a scheme to thwart independent American manufacturers, get control of the entire independent film business of the country and then sell it out to the Motion Picture Patents Company! This absurd rumor we are also asked to emphatically deny. We are assured by the managing director of the F. I. & T. Co. that if they have one object in view besides minding their own business, which is the marketing to the best advantage the products of the various concerns for which they are agents, that object is to help in placing the independent film business of the country on a substantial and profitable footing—not as an integral part of the Patents Company, but as a worthy competitor.

It may seem like wasting valuable space to refute these inventions of meddlesome busybodies, but we do so here to save ourselves and our readers much needless correspondence.

The Modern Moving Picture Theatre.

CHAPTER V.

SHOWING THE PICTURE.

The methods of showing the picture in a moving picture house are many and varied. There seems, indeed, no generally recognized way in which this can best be done. More often than not, expediency gives way to the maximum of effectiveness. Firstly, there is the simple screen or sheet upon which the picture is projected either from the front or back. This is the original and it should be said the primitive method of showing a stereopticon view. It shows the audience too much, that is to say, it does not heighten the effect of the illusion, which should be the aim of those who project either stationary or moving photographs. It is not even a compromise in stage effect; in the latter, as everybody is aware, the aim of the stage producer is to create an effect of illusion—the effect of looking upon a scene or play in progress through an aperture or opening. In other words, the assumption is that the wall of a room or the side of an outdoor scene is removed and gives one, as it were, a privileged view of what is taking place, whilst those who are enacting their parts of the scene are unconscious of being under observation.

It is precisely this effect which the moving picture is designed to create. If you show your picture on an ordinary screen in full view of your audience, it is obvious that you do not create the effect of an ordinary stage setting scene through an aperture, such as the stage proscenium. Another way of showing the picture is upon a wall which has a whitened opaque surface surrounded by an ornamented frame. This is a very good system in its way, but it does not give the full effect of stage setting. The audience never loses consciousness that they are looking at a picture on a wall. Of course, this method does not allow of the picture being projected from the back. As we have said, it is a fairly satisfactory method, but it only partly accentuates the illusion of actuality.

It cannot be too strongly insisted upon that the moving picture at its best, in respect of the sensuous impression which it creates, is, allowing for the absence of the spoken word, an almost perfect substitute for a stage play, and that therefore it demands exactly the same treatment in the theater as does an ordinary play. It should have all the assistance of good music and effects of lighting, as is being daily found out and admitted by leading film makers. Indeed, the musical end of matters, as we shall take occasion to point out in a subsequent article, is receiving more and more attention. Meanwhile, we have to discuss what in our opinion is the ideal way of showing the picture on the stage.

To our mind, something in the nature of a compromise between the ordinary and a moving picture stage is desirable. Let us imagine the ordinary stage opening. It may be forty or fifty feet across and proportionately deep. But you do not want a picture that size. It seems to us that the best plan in such a case is to set the moving picture screen well back on the stage and to connect the sides of the house by suitably painted cloths or side pieces so that when the house is darkened and the picture is shown the audience have the impression that they are looking at the enactment of a scene set a little way back on the stage. They look at it, as it were, through an aperture or tunnel, at the side of which there is nothing to distract their attention, but rather something in the nature of a design complementary to the picture which shall concentrate their attention on the latter.

The whole problem, in short, is an optical one, and its solution is in the nature of a compromse between the creation of a perfect illusion and the observance of surrounding conditions. Let us illustrate what we mean. Sometimes in a stage play a play within a play is shown, as in the case of "Hamlet." Skilful stage-craftsmanship makes the illusion complete. Audience and players are one for the time being. At present there is very little attention paid to this question of illusion. There is too much of the idea on the part of the thoughtless moving picture exhibitor that all he has to do is to show something on his sheet and the audience will be satisfied. Not so. The average audience likes illusion, and the greater the illusion the better it likes it. An ordinary stage play, after all, is only an illusion. The players are mere puppets temporarily filling their parts. But this is part of the illusion, together with that of the lighting, the scenery, the music, the other incidentals, which, if well done, make for completeness of success, and the audience goes away satisfied. The critics say nice things about the illusion; the public flocks to the theater night after night; actors, managers and others all make fame and money out of the cleverly managed series of illusions or make-believes.

The problem before the moving picture exhibitor is identical. The film is the play; he has at his command the resources of music, lighting, the proscenium opening or its equivalent. It is up to him, therefore, to so calibrate all these component parts of the illusion that the effect upon the mind of his audience shall be so completely illusive as to satisfy them. In other words, he must find out the best way of showing his picture to produce effect, and this is what we have endeavored to tell him in this chapter.

(To be continued.)

Vocalized Moving Pictures.

The singing and talking photograph is not progressing in public favor so quickly as perhaps could be wished, but probably we are on the eve of important developments. As we have already announced, the Cinephone synchronizing device is ready for the market and with the general publicity given to the ingenious plan for keeping the sound of the phonographic record and the movement of the figure of the photograph in unison, vocalized moving picture photography should attract increasing interest.

With the Cameraphone at present in abeyance public attention is divided between the Cinephone and the Gaumont Chronophone. The latter is having considerable vogue in various parts of the United States and Canada. That vogue, however, will probably very largely extend if the public interest in vocalized moving pictures becomes more general or, we should say, more generally evident.

The public interest in the matter is unquestionably very strong nevertheless. For we constantly hear people predicate the time when the vocalized moving picture will be the exception and not the rule. The public, in short, is ready for it. There is one theater in New York City, and only one to our knowledge, where singing pictures are shown, and these are favorably received.

Generally, then, it would appear that we are on the eve of important developments in the scientific conjunction of the phonograph with the photograph. Possibly the practical details in certain instances are not at that stage of perfection where they might be; or they may be other causes which are retarding the general adaptation of the idea. But this fact is abundantly clear, namely, that the time is ripe for the popularization of vocalized moving pictures and that so soon as the manufacturers are ready they will find the public ready.

Plain Talks to Theatre Managers and Operators.

CHAPTER XXI.

Ventilation.

The matter of ventilation is one of much importance, both Summer and Winter. There are too many owners and managers who seem to imagine that stirring up the air with wall or ceiling fans is "ventilation." It is nothing of the sort. Ceiling and wall fans perform an important office in cooling the theater, since rapidly moving air, for reasons not necessary to go into, produces a sensation of coolness to the human body. Ventilation, however, does not necessarily have much to do with coolness. The office of ventilation is to purify the air in a room by removing it, substituting out of doors air instead. Here we have two separate and distinct propositions as applied to Summer and one as applied to Winter, viz.: In Summer a movement of the air by wall or ceiling fans, or both, to produce coolness, and a pumping out of the air by an exhaust fan or vent flues to purify. In Winter we have only the changing of the air, but that is even more important in Winter than in Summer, since the house is then tightly closed. As to ceiling or wall fans for cooling, their size and number will depend, of course, entirely on the size of the house, but comparatively large fans are always best for several reasons. It does not pay to buy cheap fans! They are an abomination and source of noise, continual trouble and expense. By all means get good fans. It will pay you well to do so. But having procured them do not imagine you can stick them up, make the connection and let them run for six months without attention. Some fans are self-oiling, but that does not mean they will run for six months with one filling of the cups without serious damage to the journals. Nor does it pay to try to make them do it! Oil is cheap—considerably cheaper than worn and cut journals and ruined armatures. Where wall fans are only run three or four hours a day they may be allowed, unless something goes wrong with them, to run for two weeks without attention, but it is an excellent rule to set certain days, in such cases the first and fifteenth of the month, for overhauling the fans, and make it an invariable rule to attend to this duty on these days. The "overhauling" should consist of emptying the oilcups and refilling with fresh oil, examining the whole fan and cleaning it thoroughly, closely examining the commutator and brushes, replacing brushes that are getting too short and seeing that the brushes make good contact with the commutator bars. If there is sparking at the brushes the trouble should be remedied or it may in time cause serious damage. It may be caused by an almost invisible bit of copper pulled across the insulation between two commutator bars. This may be removed with No. 00 standpaper or by very careful scraping with a knife blade. The oil in the cups may look all right, but it gets dirty and needs renewing. All this involves some work, but there is no excellence without labor—and it pays, in the long run, in dollars and cents, in temper saving and in satisfaction both to yourself and your patrons. You may say, "O, my fans run all right without all that monkey business!" Granted, but your fans will be in the junk pile when those of the fellow who follows my directions will be practically as good as new and you will have spent dollars in repairs where he has spent dimes. Your service will have been more or less unsatisfactory, at least at times, while his will have been practically perfect at all times. Wall fans should be placed at convenient height and set to blow backward diagonally towards the audience's faces, but the height of center of draught should be such that excessive air current will not be felt in the seats. A little experimenting will determine the proper angle to set the fans, but it pays to observe these details closely.

For ventilation there are two methods, viz.: The exhaust fan and the vent flue. With the latter I do not propose to deal, since that is a problem for a ventilation engineer. Where practical it is best to locate the exhaust fan at the rear (stage end) of the house, since then the air will be drawn the full length of the room when the front doors are opened. The fans should be of ample size, since it is much cheaper to operate a large, slow-speed fan than a small, high-speed one; moreover, the low-speed fan is more nearly noiseless—an important consideration in a theater, especially if there be acting. The larger, lower speed fan is much the best in every way. It is stated that in a crowded theater the air should be changed once in five or six minutes, but the writer is unable to discover what this assertion is based on.

Other authorities say there should be 1,500 cubic feet of air per person per hour. Again I have been unable to discover what this is based on. The average person, so say the medical fraternity, breathes about 25 inches of air per breath and breathes an average of 18 times per minute. This would indicate an hourly consumption of about 15 cubic feet of air per person. But the human body gives off gases aside from this which help render the air impure. Still the writer believes, and is willing to assert, that an entire change of the air once every tin minutes is amply sufficient when the house is full to capacity. In fact he very much questions if even this time is not much shorter than there is any real need of. He is a believer in thorough ventilation and plenty of fresh air, but there is no earthly sense in throwing away money pumping more air than is necessary. In Summer the air becomes impure much faster by reason of the perspiration thrown off which carries with it impurities. The writer lays no claim to being anything even approaching an expert in ventilation, but common sense seems to tell him that 1,500 cubic feet of air per person per hour is excessive as is the changing of air every five or six minutes. You will have to "show me" the necessity for any such air movement as that. Having decided how often you want the air changed any fan manufacturer will be able to provide a suitable sized fan to do the required work.

The fan speed should be regulated by a controller, however, since it will not be necessary to run it to speed when the house is but partially filled; also it may be necessary to slow it down when singing or vaudeville is on. And now a further word concerning fans. Some makers set their fan blades at a wide angle and run them slow speed, while others prefer the high speed and slight blade angle. Common sense will tell you that the fan with heavy blade angle will move more air than will one with slight blade angle, speed being equal. It therefore follows that you can run the wide angle bladed fan at lower speed and secure the same results. Such a fan is considerably less noisy in operation, besides requiring less power per cubic foot of air moved. The most effective speeds for properly designed exhaust fans will be found to be about as follows: 24-inch fan, 700; 30-inch, 550, and 36-inch, 450 revolutions per minute. The speed controller should be located either at the main switchboard, at the stage switchboard or in the operating room, as seems best in the individual case. In purchasing an exhaust fan, as in other things, don't look at the price so much as at the quality. That is to say, don't buy a poor fan because it is cheap. It will be very costly by and by if you run it long.

(To be continued.)

Notes of the Trade.

The last of the Vitagraph releases of "Les Miserables" will be published in November. This will include the remainder of the story and introduce several remarkable scenic effects in addition to the dramatic incidents of the barricade, the flight through the sewers of Paris, and the death of Jean after the marriage of Cosette to M. Marius.

* * *

We are informed by James B. Clark, president of the Pittsburg Calcium Light and Film Company, that the accident in the Columbia Film Exchange, with which he is also connected, was grossly exaggerated in the newspapers, as well as in some trade papers, which referred to it as a film explosion. The loss also was trivial, as the day's shipments had not arrived and all the other new stock was out on circuit. The loss of the old stock did not prevent the Columbia from doing business as usual, and they did not have to turn over their customers to the Independent Film Exchange, as stated in a paper which is famous for distorting the news. Neither, by the way, is the Independent Film Exchange a branch of the Pittsburg Calcium Light and Film Co., as also stated by this same oracle.

* * *

That the Film Import and Trading Company, of New York, appreciate the necessities of the moving picture business, is evidenced by the fact that they have completely equipped a room on the third floor of their building at 127 East Twenty-third street, for demonstrating the productions they are exclusive agents for. Their first release of European feature films, under their contract with Raleigh & Robert, of Paris, will be made Tuesday, November 2, and they extend a cordial invitation to not only the exchanges, but the exhibitors as well, to visit their exhibition room and satisfy themselves that these pictures are what they claim for them: the most wonderful ever shown. We would advise all exchanges to communicate at once with the Film Import and Trading Company, with the view of securing these splendid goods on release day, November 2.

Observations by Our Man About Town.

A Justice of the Supreme Court in New York has just decided that the Court cannot enjoin the police from interfering with moving picture shows that are operated on Sunday. Injunctions of this character first became popular in December, 1908, when Mayor McClellan threw his bomb into the camp of the moving picture exhibitors of Greater New York. The exhibitors hurriedly organized, and lawyers found themselves pressed for time in getting out injunctions against the police. It has taken a little over nine months to get a Supreme Court decision on the question. This may be due in a measure to the Summer vacation intervening. The New York courts have just started in to work again after a vacation of three months. The decision is handed down just one month before the election. It is remarkable how things do happen sometimes. A talk with exhibitors on the matters failed to unearth any dismay on their part. Some of them evince a thankfulness. They take it for granted that as election time is but about a month distant the picture shows will not be annoyed by the police for several weeks at least. The police will be kept busy looking after the political gatherings and polls and the pictures will escape their attention in the meantime.

* * *

"It seems to me," said a prominent exhibitor, "that Providence and the law work hand in hand against us city exhibitors. Coney Island and other resorts pull through the season without a scratch, but just as soon as we settle down to business, trouble comes upon us. Why could not that decision have been made last Spring, or the early Summer, and some of the trouble put on the shoulders of those who have not as much at stake as we have?"

* * *

This complaining sentiment is shared by many exhibitors, but on calmly surveying the field it would seem that the city exhibitors need not, after all, anticipate a repetition of what they endured last Fall and Winter. The conditions this year are not the same. Last Fall and Winter the churches and allied organizations were making strong, persistent demands for the regulation of moving picture shows in their bearings upon the minds of children. The campaign made was a determined one and led to considerable cross-fire work at the many public meetings. Since that time a Board of Censorship has been organized, and since its existence many who were radical a year ago have gradually reached the conclusion that the picture shows are not so bad, after all. It is an indisputable fact that many people who ranked with the radicals against the pictures had never seen them, but were influenced by what they had been told, and these people have since endorsed the pictures as an innocent and instructive method of entertainment. This is a big point gained, and it is not likely that these people will aid any movement against the exhibitors if the latter conduct their places on a conservative basis. Concert-hall methods must be avoided, particularly on Sundays, and the place of exhibition must be maintained on a scale that will be inviting to women and children as well as to men.

* * *

Naturally, the lot of the exhibitor is a hard one. He must meet the requirements of numerous municipal departments and officials, and not only please one, but all. Exits, fireproofing, light, ventilation and seating comforts worry him night and day, but for such is he an exhibitor and he must bear his burden patiently.

* * *

If the exhibitors were better organized, perhaps many of the burdens could be avoided, or at least lightened. The only time they appear to be able to get together is when some scare comes along in the form of a municipal act or a court decision, and then they are really not together. In all such movements expenditures are necessary to perfect the organization and carry out its plans, and the schemes some exhibitors resort to in order to escape their share of the expense is little short of criminal. Take, for example, a condition that existed last Winter at a time when some men expressed a willingness to mortgage their homes to raise money for contribution to a plan that afforded relief. Their checks were accepted and they secured what they sought, but the checks were never paid. In some cases there were no funds to meet them, but in others payments were actually stopped, although the relief for which they were given was secured. No one can imagine a more despicable act than this, and it is not surprising that an organization should fail in its operations when such men are in its ranks. It is but fair to say that such men were a small minority in the exhibitors' association last Winter, but they were sufficient in numbers to discourage and disgust the men who were working hard and in good faith for the interests of the exhibitors as a whole.

* * *

Should the approaching Winter reveal conditions that will force the exhibitors to again combine for united action, it is hoped there will not be handicaps to the movement as those just referred to. An influential and enthusiastic exhibitor who was prominently identified with the movement last Winter has expressed a willingness to again actively participate should the exhibitors be required to take united action, but he gives fair warning that those who duped the organization must be forced to care for themselves, and an active organization must be perfected in time to give every opportunity to test the membership before ingrates can share the fruits attained by the hard workers.

* * *

An exhibitor suggested the other day that it was time the moving picture men took an interest in politics. The idea is a good one. Business men in all branches and labor men take an active interest in politics, and they do it openly for the protection of their interests. The moving picture people cannot do likewise too soon. If all the film exchange owners and the moving picture exhibitors in Greater New York got to work and influenced votes they would receive more respectful attention at the hands of some people who depend upon politics for their positions. The exhibitors have been too timorous. They could put the fear of defeat in the heart of many men who have been crushing them by grafting methods. They not only have an excellent chance to show strength by personal solicitation, but also have a powerful weapon by which to advocate the election of this or that candidate in their projecting machine and screen. Let the exhibitors think this over. Now is the time to do it. With their resources they can make a campaign that will make some people sit up and take notice. Taking a commercial view of it, there could not be a better drawing card for the nickelodeon during the election season. Bear in mind, however, if this is undertaken by the exhibitors it should be operated on principle. They must not become mercenary. The object should be to force recognition. It can be done by united action, and if accomplished the exhibitors will be better able to demand and secure fair and equitable consideration. It will be the first step towards wiping out the cancerous growth of graft and convincing the bleeders that the moving picture business is a legitimate one and not dependent upon concessions such as are accorded gambling and other resorts.

* * *

Some exhibitors have raised objection to this proposition on the ground that if the candidates the picture men advocated should be defeated, the exhibitors would be persecuted worse than ever. There is only one answer to that: Are you willing to take a chance to better your condition? Habitual submission to continual oppression kills manhood. Let the exhibitors go into the fight like the candidates do—to win! Failure would not necessarily bring upon them the anger of the powers. A good fight, though a losing one, frequently wins admiration, and if the exhibitors secured a little consideration, much less admiration, the effort would not have been in vain. There are a good many shrewd politicians among the exhibitors, and if they went into a combined movement with their fellow exhibitors all would be more at ease than they are at present. They have given up enough graft. They should now try political persuasion. OLIVER.

The new Majestic Theater, in Denbury, Conn., have installed, through the Actograph Company, a Power's Cameragraph and double dissolving view stereopticon complete and a Power's Inductor.

NEWS FROM MURDOCK.

We have received the following notice from the office of the International Projecting and Producing Company:

"Under date of October 5, we are in receipt of cable advices from Mr. Murdock, of Paris, stating that new contracts had been made and signed with the European manufacturers for the exclusive American agency for their product, and that these contracts will eliminate all the abuses which had tended to militate against the progress of the International Company and the Independent cause."

SPECIAL NOTICE.

Managers of Moving Picture Theaters will be presented FREE with a fine portrait slide of Otto T. Bannard, Republican Candidate for Mayor, by calling at The Henry B. Ingram Company, 42 West Twenty-eighth street, New York.

WHAT IS NEEDED.

By F. H. Richardson, Chicago.

Mr. Van C. Lee, in the issue of October 2, assures us that what is lacking in moving pictures is the stereoscopic effect: perspective. He leaves the impression that with this one added thing moving pictures will be perfect.

The writer, in all friendliness, joins issue with Mr. Lee. That the added item of perspective (stereoscopic effect) would be of immense advantage, none will deny, but the real trouble with moving pictures as an amusement, to the writer's mind lies not there, but rather in the lack of perfect photography coupled with miserable projection and rain marks. That moving pictures draw equally as well as vaudeville has been demonstrated right here in Chicago in numerous instances by theaters cutting out the vaudeville end of the program without a cent's loss in business. The public will pay to see good pictures, **properly put on.** The trouble with the average (I use the word "average" advisedly) moving picture theater manager is that he seems to be totally lacking in discernment as between a well and a poorly projected picture. A picture is a picture with him so long as the outlines of the figures can be seen. Brilliancy of illumination and sharpness of projection mean nothing to him. Shadows on the curtain he never sees. But the public visits many theaters and notes the difference in pictures at various houses. Given the right sort of film in good condition, a good machine and appliances, the writer will engage to put on a picture which will please any audience, regardless of the fact that it has not perspective in any marked degree. But the matter of lack of perspective decreases inversely with the distance from the curtain. At the rear end of the house the picture will be found to have perspective in a marked degree, though near the curtain it is as flat as a board. Poor photography is still with us, though the manufacturers are making rapid headway in perfecting this item. There is no one thing can justly be named as "the" thing wrong with the moving picture theater, but there are quite a number of items which go to make up an indictment which has been returned by the grand jury of the public, and this indictment must be answered without undue delay. In point of importance the writer would array them about as follows: (a) Cheap service with rainy films. (b) Ignorant or careless operator. (c) Lack of brilliancy in projection light. (d) Shadows on curtain. (e) Vibration of film due to poor perforation, shrunken film, worn sprocket holes or worn machine parts. (f) Poor photography (this would have been about "b" a year ago). (g) Lack of perspective to those near curtain.

These are all faults; but, on the other hand, in each and every item there is being improvement made, at least to some extent. But let me say right here, as I have said before, that owners and managers have got to wake up to the paramount importance of what is behind the wall of the operating room before the best results will **ever** be attained. The day of the boy and the cubbyhole is passing, and it cannot pass too quickly for the good of the moving picture business as a whole.

SOME NEW DEVICES WHICH LOOK GOOD.

By F. H. Richardson, Chicago.

Mr. W. W. Curtis, 56 Fifth avenue, Chicago, recently showed to the writer two devices which promise exceedingly well. The first is a slide carrier which works with a treadle. The carrier attaches to the front of the condenser. On either side is a small, square metal box, in one of which the slides are placed, not one at a time, but the whole illustration of a song in a bunch. The slides are set on edge and are held against the back side of the box by a spring. After placing in the box they are not touched by the hands at all until all are run. The treadle is worked by the foot and the change is practically instantaneous. The slides enter the box on opposite side automatically, and all that is necessary when the song is finished is to lift the whole bunch out, reverse their order and insert them in the other box. The writer has not seen this device tried out in actual show practice, but it looks thoroughly practical. It leaves both the operator's hands free for rewinding or anything else he desires to do as he runs the song. It avoids much handling of the slides, which tends to diminish ornamental (?) finger-marks and does away with the jarring of the carrier while removing and inserting slides.

The other device is a safety shutter. This is merely a hinged loop-guard with a finger which engages a projection on a metal shutter covering the aperture. When the finger is engaged with the projection the shutter is wide open and the loop-guard back (toward the upper loop) as far as it will go. Should the film break inside the gate, the upper loop would, of course, instantly increase in size, pushing the hinged guard ahead and releasing the shutter, which drops over the aperture. The device may be used in conjunction with the ordinary automatic shutter and seems to eliminate any and all danger from fire. The one weakness of the automatic shutter is that it offers no protection should the film break between the aperture and intermittent sprocket. By this device such danger as exists from that source is eliminated. The device is entirely practical.

Mr. A. W. Crowe, Watertown, S. D., has sent to the writer a device for projecting the image of the carbon points to test out. I have tested the device and have no hesitation in pronouncing it excellent. It is attached to the side of the lamp-house and projects the carbon points so clearly that even the small heat cracks are plainly seen. Not only this, but the flow of current is visible in a sort of moving, purple shadow. It allows the operator to see every detail of his craters—their exact shape, size, etc., etc., thus enabling him to secure much better light. Moreover, it enables him to study the electric arc intelligently and see the exact effect of every lamp or carbon adjustment; and all this is constantly before the operator's eyes without the least eye-strain or inconvenience. Mr. Crowe says he desires to sell the invention outright to some manufacturer. His address is Box 42, Watertown, Wis.

HALLBERG'S EXHIBIT AT THE ELECTRICAL SHOW IN MADISON SQUARE GARDEN NEXT WEEK.

The annual Electrical Show will open to the public on Monday, October 11, and will continue for ten days. J. H. Hallberg, 30 Greenwich avenue, has secured one of the most prominent spaces, immediately on the right hand on entering the main floor of the Garden, where he will exhibit the celebrated "Hallberg" Automatic Electric Economizers for moving picture and incandescent lamps, in full operation in connection with the Motiograph moving picture machine and combined stereopticon outfit, and the Electra Pink Label carbons. The exhibit is promised to be of unusual interest to moving picture men, because it will mark the first appearance in Greater New York of the Motiograph, thousands of which are operating in other parts of the country, and for which Mr. Hallberg has been appointed special agent. The many good points and great saving qualities of the "Hallberg" Economizers will be fully illustrated and explained, as will also the perfect design and construction of the Motiograph, and special attention will be given to those who visit the exhibit by Mr. Hallberg, who will be in charge personally. There will also be exhibited the "Hallberg" 4,000 candle-power flaming arc lamps, spot lights, terminal connectors and other specialties.

The Kleine Optical Company, of New York City, will furnish the films for the exhibit and some very choice selections will be shown.

ESSANAY CAPTURES WORLD'S CHAMPIONSHIP BASEBALL SERIES.

The Essanay Film Manufacturing Company, of Chicago, by again securing exclusive rights for the world's baseball championship series, are justly entitled to the appellation of pennant winners.

They have secured exclusive motion picture rights for the great Detroit-Pittsburg championship games, now being played, which subject will be released immediately upon the termination of the series. A corps of competent camera men left Chicago Wednesday and arrived in Pittsburg Thursday morning. During the day they looked over the field and secured reservations for camera booths. A half-dozen cameras were stationed about the field, ready to catch every play of any importance made during the game. Close-up views of Hans Wagner, Tyrus Cobb, Tommy Leach, "Smiling Bill" Donovan, Fred Clarke, and other stellar lights of the Pittsburg and Detroit teams, were secured, besides the most sensational plays during the Friday game. The enterprise of the Essanay Company is to be commended. Their film, "Taft in Chicago and at the Ball Game," scored a big hit all over the country and sold to a record-breaking limit. Their pictures of the world's baseball championship game of 1908 were masterly in point of photography and received much praise.

Duluth, Minn.—The Marshall Company has purchased the Lyceum Theater here.

"The Red Domino," a Great Northern rendering of this famous play, is the headliner among the Independent films for the coming week. The demand for Great Northern film is now so great that the American agent is figuring on putting out an extra reel.

National Board of Censorship of Motion Pictures.

Established by The People's Institute, 96 Fifth avenue, corner Fifteenth Street, New York City, N. Y.

Governing Board.

Rev. Dr. Geo. Wm. Knox, Chairman.
Charity Organization Society—W. Frank Persons.
Children's Aid Society—C. A. Prosser.
City Vigilance League—Matthew Beattie.
Ethical-Social League—George William Knox.
League for Political Education—Robert E. Ely.
Neighborhood Workers' Association—Howard Bradstreet.
Public Education Association—Mrs. Miriam Sutro Price.
Society for the Prevention of Crime—T. L. McClintock.
Woman's Municipal League—Miss M. Serena Townsend.
Members at Large: John Collier, Mrs. Josephine Redding, Albert Shiels, Charles Sprague Smith, Gustave Straubenmuller, Miss Evangeline E. Whitney.

Committee on Censoring.

Albert Shiels, Chairman; Michael M. Davis, Jr.; Joseph F. Driscoll, Milton Gosdorfer, Wm. M. McKenzie, William J. O'Shea, Mrs. Augusta Prescott, C. A. Prosser, Mrs. Josephine Redding.

Executive Committee.

Michael M. Davis, Jr., Chairman; Howard Bradstreet, Ralph Folks, Thomas L. McClintock, Mrs. Augusta Prescott, Mrs. Josephine Redding, Albert Shiels.

Officers.

John Collier, General Secretary; Frederick N. Cooke, Jr., Executive Secretary; Walter Storey, Censorship Secretary.
'Phone, 3843 Chelsea.

The National Board of Censorship has been organized for the improvement of motion pictures and for their further extension in this country as social and educational forces. Its work consists of censoring moving pictures and dealing constructively with the social, civic and educational problems connected therewith.

History and Organization.

As a result of the rapid development of this business during recent years and the problems consequent in a number of cities of the country, an investigation of conditions was undertaken by The People's Institute, a civic organization of New York City. A Board of Censorship for New York was formed, which has developed into the present National Board. For nearly five months every moving picture film shown in New York City has been censored. The demand of the country at large for the supervision of moving pictures has led to the extension of the work to national scope.

The Board is under the general sponsorship of an Advisory Committee, including many persons of national standing. The Governing Board, including representatives of civic societies, will be enlarged from time to time by the addition of new groups and by national affiliations. The Executive and Censoring Committees, subject to the Governing Board, undertake the active work and the direction of the secretarial staff.

The funds for the work are being secured by The People's Institute, which has appealed to trade interests and to public-spirited individuals for contributions.

Scope of the Work.

1. Censorship of Films.
2. Local Improvement of Motion Picture Shows.
3. Encouragement of Social and Educational Possibilities

1. Censorship of Motion Picture Films.

The motion picture might be censored in two places. First, in the moving picture theater itself; second, in the hands of the manufacturer before it is put upon the market. It is obviously a great economy to censor the pictures before they leave the manufacturer. The motion picture film business is highly centralized. The greater proportion of the films imported from abroad and also those made in this country pass through the hands of the trade in New York City before they are put on the market anywhere. The Board of Censorship, examining the pictures at their source, is thus able not only to avoid duplication of labor, but to bring its standards to bear upon the makers of films at the strategic point of the business.

This Board now censors all the pictures of companies controlling 80 per cent. of films issued for circulation within the United States, and is gradually extending its censorship to the entire trade.

National Development: It is the purpose of the Board to co-operate with cities in every part of the country in their efforts to handle the motion picture problem. The business is so organized, as has been pointed out, that no local censorship can without great labor watch the entire output of pictures sent to a city, nor is it possible for any such local body to exercise a large influence upon the standards of the manufacturers of films. This Board will supply to any city or any responsible individual or organization within any city lists of all motion pictures which have been examined and passed by the Board. This information can be supplied weekly and should obviate the necessity of re-censoring such pictures.

Picture films issued prior to the establishment of the censorship on March 26, 1909, are still on the market, but in the nature of the business will gradually be displaced.

Standards of Censorship.

The Board has found that merely censoring pictures is but part of its work. Its aim is to improve the quality of pictures made, as well as to eliminate the undesirable. The criticism of the Board is sought by manufacturer and importer upon pictures, or upon projects for pictures before these are manufactured. The Board deems such constructive advisory work an important part of its program.

No iron rules can be laid down for the judging of motion pictures, nor does the Committee on Censoring assume to formulate such. In general, scenes depicting crime and vice and those depending upon immorality or suggestiveness are frowned upon. This does not imply the cutting out of any representation of a crime, for such might be incidental to an entirely proper and desirable story. Crime or violence for its own sake, however, indecency or immoral suggestiveness, are not permitted to pass. The Board constantly bears in mind that pictures may be displayed before immature persons. On the other hand, the Board realizes that it is dealing with a business; that this business cannot be improved all at once, and that patience combined with steady pressure, exercised always in the right direction, will in the long run yield the best results.

Since the establishment of the Board, there has been a marked and generally recognized improvement in the grade of pictures submitted, and this, we believe, will be permanent and increasing as the manufacturers realize our standards. We must bear in mind that a large percentage of the films are made abroad and that the influence upon the manufacturers can, for this reason alone, be but gradual. What is absolutely bad can be eliminated promptly, but the constructive work of the Board must proceed slowly, step by step.

The actual censoring of pictures is done by the Committee on Censoring, the members of which give their time without compensation. This committee is at present composed chiefly of persons connected with public and private educational institutions in New York, and of two moving picture exhibitors.

2. Local Improvement.

Although the censoring of moving pictures can best be accomplished by one national board, such conditions as the vaudeville, proper lighting of houses, sanitation, etc., that are distinctly local, can be most effectively handled by each community for itself. It is the experience of this Board that the majority of motion picture exhibitors strive for decent shows, and that co-operation with such exhibitors is most important. The National Board, if desired, will assist in such local work in every possible way.

3. Social and Educational Possibilities.

In addition to the work of censoring, the Board is endeavoring to develop the social possibilities of moving pictures. The utmost encouragement is given to any movement on the part of the manufacturers or exhibitors tending toward making the moving picture show more valuable as a means of entertainment.

The Board also sees in the moving picture an agent which can educate. The right kind of entertainment may itself be educational, and the moving picture is also capable of use in direct pedagogical ways. The Board is using every effort to open up this field among public and private institutions. At the same time the business standpoint must be recognized and the practical value of producing films for educational use demonstrated to the trade. A number of "model" shows have been arranged by the Board, in which speakers, as well as pictures, have emphasized the educational possibilities ahead. This work will be continued.

Influence of the Board.

While the Board has agreements with manufacturers, as above indicated, to submit to its verdicts in regard to their pictures, the power of the Board rests at bottom upon public opinion. The moving picture trade realizes that the public has become incensed against moving pictures and that the public too often fails to discriminate between good and bad shows. Naturally the trade sees that this feeling must react and is reacting injuriously to the business. The manufacturers desire to produce what the public wants. The National Board of Censorship is a means of finding out the standards and demands of the public. The moving picture output of the world comes from manufacturers scattered over this country and Europe, far removed from the localities where their pictures are shown and without a common platform to meet even the managers of the theaters, much less the public. As providing such a platform, the National Board of Censorship has been generally welcomed.

The sympathy of the public on the one hand, and of the trade on the other, thus lies at the basis of the censorship. If well conducted, the Board believes this movement will bring vast improvement in the moving picture shows of the country, but the co-operation of the public in this and in other cities is needful to full results. It cannot be too clearly borne in mind that the moving picture business partakes partly of the nature of a theatrical enterprise and partly of journalism. The moving picture show, essentially local, is a form of theater. The moving picture films, in their manufacture and method of distribution, resemble much the publication of a number of weekly magazines. This peculiar nature of the businces is the basis for the belief of this Board in the economy and general desirability of the policy herein outlined of a centralized national censorship.

Magnitude of the Task.

In struggling with the moving picture problem the censorship is dealing with nine-tenths of the total theater problem. Moving pictures are now the most important form of cheap amusement in the country. They reach the young persons, immigrants, family groups, the formative and impressionable section of our cities, as no other form of amusement now does, and cannot but be vital influences for ill or good. They are the only theater that it is possible for the entire family of the wage-worker to attend. In their social and educational possibilities they provide the basis for a neighborhood theater of the people.

The following manufacturers and importers, representing 80 per cent. of the national production, co-operate and have agreed to submit to the censorship of the Board every picture intended for the entire American market:

Biograph Company.
Edison Manufacturing Company.
Essanay Company.
George Kleine (The Gaumont Company, Charles Urban Company).
Kalem Company.
Luhin Manufacturing Company.
Geo. Melies.
Pathe Freres.
Selig Polyscope Company.
Vitagraph Company of America.
The Great Northern Film Company of Copenhagen; Ingvald C. Oes, American representative; "Great Northern," "Columbia American."
The Film Import and Trading Company; "Centaur Film Company."
New York Motion Picture Company; "Bison."

ALLIANCE NOTES.

That the exhibitors of the country are taking an active interest in the National Independent Moving Picture Alliance is evidenced by the many letters received by Secretary Swanson. One thing is certain, that the days of the dishonest film exchange are numbered. The secretary of the Alliance is now compiling statistics gathered from the manufacturers showing the amount of film such exchange is using, and credential cards issued by the Alliance will give this information. A list which is now being printed by the Alliance gives the names of all members and also the independent interests who have not yet joined. The manufacturers and importers are also given showing the number of reels released each week and the foreign manufacturers represented by each individual importer.

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The Verdi Theater, Thirty-fifth street and Seeley avenue, Chicago, has changed from licensed to Independent service.

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The Cincinnati Post, under date of September 30, devotes considerable space to the Great Northern pictures of the landing of Cook at Copenhagen and commends the Independents for their enterprise in securing such an up-to-date subject:

PICTURE MEN PULL OFF A BIG SCOOP WITH FIRST COOK MOVING PICTURES.

The same ship that carried Dr. Fred. Cook to the United States also carried about a million yards of film showing him coming into Copenhagen while the populace was going crazy over him. While Peary on Eagle Island, is sending out occasional knocks, a moving picture theater on Fifth street, east of Plum, is showing Cook, as shabby a little man as you could find at any Salvation Army lodging house, receiving the homage of Danish princes and other silk-hatted dignitaries. You see innumerable hands reaching over the ship's side to grasp the hand that planted the American flag at the pole, and you see the same hand waving the shabby cap that Cook put on after he came from the pole.

The first picture shows the Hans Egide approaching the harbor of Copenhagen. Occasionally, while the ship is plowing through the waters, you are taken on board where you see the explorer in a perpetual smile, pointing up at the rigging or talking intensely to his fellow passengers. The mannerisms of Cook remind one of Theodore Roosevelt. His conversation is punctured with gestures, smiles and funny little grimaces. He shows his teeth often.

You Get a Peep.

Then you are taken back to the harbor at Copenhagen. You see a large number of frock-coated and silk-hatted personages hoarding a launch and then you see the launch speeding over the water. The silk-hatted men climb aboard the Hans Egide and the audience is permitted to join them. You see the Crown Prince of Denmark shaking hands with this shabby American and placing his arm about his shoulder. And then the explorer is buried from view by the onrush of the other dignitaries. If you were there you couldn't feel the thrills any stronger.

Back to the harbor. An immense crowd is covering every inch of the wharf. It sees the ship in the distance and you can almost hear it shout. Cook walks down the gang plank. Before he gets to the bottom he is engulfed. He is carried along by the movement of the crowd and you can tell Cook is in the center of the mass by his peculiar cap. He gets into a carriage and the crowd keeps pace with it.

Next the explorer is seen on the balcony of the building of the Royal Geographical Society. He is still wearing his seedy clothes. On the street in front is a great crowd. Cook appears and he makes a speech about a minute long. The audience then gets another view of the explorer at close range. He waves his cap as if in acknowledgment to the people in the house, and that finishes the show.

About a million feet of Cook films were made from the original films taken at Copenhagen and distributed among Independent theaters all over the country. There was as much competition between the film producers as between the correspondents when Cook reached Copenhagen, and the Independents accomplished the biggest "beat" in film history.

The crowds that are anxious to see the Cook pictures are so great at times that it has been necessary on several occasions to reel the film off at great speed. At such times Dr. Cook appears to be running while the silk-hatted dignitaries are running after him.

VAUDEVILLE VS. MOVING PICTURES.

F. H. Richardson, Chicago.

The writer is in receipt of several letters from managers in various parts of the country asking his ideas concerning the comparative drawing qualities of the moving picture—illustrated song and moving picture—vaudeville programme. This is a matter of much, and under certain circumstances vital, importance. The writer firmly believes there is a lack of the commonest kind of common sense displayed by theater managers when it comes to the matter of considering the two programmes. The average Chicago five-cent house playing a mixed bill of pictures and vaudeville pays $80 for acts and $20 for pictures, running one reel of old stuff, two singles at $20 each and one double at $40. This is a total programme cost of $100 per week. What does he get? His pictures are, of course, comparatively old. His vaudeville is the usual brand of $20 "artist" (?????) save the mark! May the artists forgive me. Let us examine this "vaudeville" matter for a moment. It really is a curiosity. There is the ever present "soubrette" (defined, by the way, by Webster as a "chambermaid, a female servant or attendant"). This lady is supposed to sing, dance and wear nice clothes. Umph! Almost without exception the clothes are tawdry (how could they be otherwise on $20 per?), the dancing mediocre or rotten and the singing—let us in mercy draw the veil. The black-face is a monstrosity—a libel on the negro, dressed in hideous caricature made up of absurdities calculated to make the audience laugh by their very silliness. The German is the same old threadbare combination of sideburns, chin-whisker, pipe, low hat and a big paunch we have viewed these many years. Not a hair is changed—or a line of the dialogue either, I am almost tempted to say. The monologist perpetrates the same old be-whiskered jokes which are lineal descendants of those which went into the ark with Father Noah. And this is the mess the manager pays eighty or more good American dollars for. Of course there is an occasional exception in a team or single which really is quite passable, but are by no means numerous. Sometimes a manager gets tired of wrestling with such a rotten mess and concludes to adopt the pictures only programme. What does he usually do? Does he give the picture programme a square deal or anything even faintly resembling it? Very seldom! He has been paying for his vaudeville-picture programme let us say $100 per week. He changes to pictures but **pays only half that sum for his service.** It isn't a howling success—of course not! If he had gone to the exchange and offered his hundred dollars for two reels and two songs changed three times a week he would have had a programme lasting forty to fifty minutes and one that would, in the writer's humble judgment, double discount the cheap vaudeville as a drawing card. He could get **good** song slides and strictly first run films for that money, I believe. He would have to employ a real operator, one who has the knowledge and **willingness** combined, and have a good trap drummer in addition to his piano player to get the best possible results. The opinion of the writer is that a picture show can hold its own any time and anywhere against cheap vaudeville if the pictures are the best, are properly put on and accompanied by proper sound effects, all of which latter can be made by a competent, up-to-date trap drummer, and if there is a competent, careful, painstaking pianist. Of course the pictures should be accompanied by well sung illustrated songs, the slides projected by a good dissolving stereopticon. It is a regrettable fact that not one theater in fifty runs the best films in the best manner—no, not one in a hundred. The pictures of to-day are capable of being made into a really magnificent show, but all too seldom is it done.

ON THE SCREEN.

By Lux Graphicus.

You cannot make an omelette without breaking eggs. To quote Captain Jack Bunsby in Dicken's novel, "Our Mutual Friend," "the bearing of this observation lies in the application of it." When I started out to criticise the new Independent Alliance it was inevitable that I could only use plain words in order that my meaning should not be misunderstood. I want every reader of the Moving Picture World to know what my object is. That object is the aggrandizement of the moving picture as a form of popular entertainment. That is the sole object of my writing in this paper.

* * *

But though a man's motive may be made clear to anybody who will take the trouble to understand it, his methods are not so easily understood, simply because the exigencies of conventionally good manners discountenance absolute candor, either on paper or by word of mouth. In other words, plain speech or writing must not be pushed to its utmost limits, otherwise social intercourse would be intolerable.

* * *

Now, as the object of the new Alliance is identical with mine, it is permissible to inquire whether we propose reaching our object by the same route. I want the public to have the best moving pictures that can be made—and I don't care who makes them. We have in existence one body of men animated by these motives, since January last, namely, the making and selling of high-class moving pictures. These men conduct their business, as I know by actual, practical, personal experience, in a business-like manner. The result is that they are successful. Some of their pictures are not perfect. Nothing on this earth is. But, generally speaking, it may be said with all fairness that in the nine months of its existence the combination or association of licensed film manufacturers has wrought marvels in improving the quality of their pictures and the general conduct of the moving picture business. This is obvious. It is plain for all men to see.

* * *

Then comes the Alliance—a body of men with no fixed program, no real leader, and a rank and file of supporters some of whom (and their names are pretty well known, too) are hardly fit to hold the position of Sunday school teachers. Are these elements such as are calculated to dignify the moving picture business? I say, No.

* * *

Of course, the situation is not irredeemable. You have such reputable people as the Lumiere Company, Mr. Laemmle, The Great Northern Company, and others, lending the Alliance the support of their names. But also in the Alliance there are those (as has been said in these pages before) who have failed in their public and private engagements (I repeat, for your special edification, James L., **have failed in their public and private engagements**); who are deficient in the mere elements of modern business methods; who know nothing of the technique of moving picture making, nothing of the art, nothing of the dramatic side, nothing at all, in fact, about the matter, except that the moving picture business is like an orange, to be sucked and flung away when done with. It is for these people just a vehicle for money-making into which the ignorant, the depraved, the unprincipled can jump, and have jumped, and are jumping.

* * *

It is unfortunate that these undesirable elements exist in such large numbers and are present in the new Alliance. They are a discredit to any business, and that is the tragic part of the present situation. They are present right here in New York City; they are present in Chicago. They have no right in this business. Their proper place is behind a pushcart, from whence many of them came. On the other hand, they have their redeeming features, or, shall I say, their uses? They are exploited by professional agitators, by Judases (the original Judas, by the way, had the saving grace to go and hang himself—my Judas has not, unfortunately), and by those who achieve prominence or make money by trading on ignorance. Such is the condition of the Alliance, in parts.

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Everybody knows I am right; everybody is saying I am right; James L. Hoff knows I am right, but it does not suit his purpose to say that I am right. Just now he wants to be an Independent agitator. Let him look upon his own sheet of a few months ago and he will see that he has written more bitterly against the Independent side than I have done. But I am only attacking the worst elements on the Independent side. He was attacking Independence itself. Now he is backing it up. James L., my boy, you are not only an imitator, but you are a turncoat, and your inconsistency has been your ruin, for you no longer count in the scheme of things. To add to James L.'s misfortunes, he is so hard up for sympathetic company that he seems glad to walk arm-in-arm with individuals who are infinitely more untrustworthy than the worst elements on the Independent side which I am condemning—namely, the dishonest trader, the film duper, the fraudulent bankrupt and the invincible ignoramus. Nice people to dignify the moving picture industry, are they not? I wish James L. every possible joy in the company of his new-found friends.

E. H. MONTAGU,

Manager Chicago Office Pathe Freres.

One of the best known characters in the film business is E. H. Montagu, the able and popular manager of Pathe Freres' Chicago office. Mr. Montagu has been in the game from the very beginning and has seen the motion picture business develop from the small road show to the lavishly equipped permanent exhibition hall of to-day, and he is still as enthusiastic in regard to its future possibilities of growth.

E. H. Montagu was born in England in 1873, and for several years practiced law in London. Tiring of the mustiness and confinement of law chambers in the big city and desiring to see more of the world, he took a trip across the Atlantic and landed in New York City in 1903. Recognizing the great possibilities of the motion picture in this country, he connected himself with Miles Bros., the pioneers in the film rental field. In August, 1905, he became affiliated with Pathe Freres and opened their Western office in Chicago in the same well-known offices at 35 East Randolph street, known by every film man from coast to coast.

I have said that Mr. Montagu is an enthusiast on motion pictures, and this enthusiasm rightly centers on the magic word "Pathe." Pathe has done more for the business, he says, than anybody, and I think with him. Pathe was the pioneer, so far as making motion pictures popular and educating the public to look for novelty and substantiality in this form of entertainment. Pathe came over to this country in 1904, and at that date there were few exhibitions of moving pictures here, the American manufacturers being limited, and practically no European. The Pathe people sold their films at a very reasonable price, having their eyes on the future, and built up a substantial business, which has benefited the entire trade. There is more than one film renter that has Pathe to thank for his present existence, and there are many that got a helping hand when times were hard and ends wouldn't meet. Now that the business has been firmly established, is there one manufacturere that does more than this same firm to promote the success of the business by providing programs that compete in quality and originality with the living drama?

Mr. Montagu's firm belief in the motion picture business and its future does not include the mixing with the program of cheap vaudeville. The man, he says, that puts vaudeville in his house necessarily cuts on the film service. The small theater cannot bear the expense of vaudeville and good pictures, and to combine a mediocrity of the two courts failure to the exhibitor, and we all suffer accordingly. He says he would rather look upon any one of Pathe's colored films d'art than any vaudeville show, and there are many others of the same opinion, for the Pathe colored films are exquisite, an art in which Pathe is unique, while the scenes are enacted by actors of international reputation.

I might have sat in Mr. Montagu's office all day and heard him elaborate on the past successes and coming triumphs of Pathe, and it was hard work to get him to say a word about himself or his own work in exploiting Pathe films. But anyone who is pessimistic as to the future of the business should drop into Mr. Montagu's office; it is a stimulant. His pleasant and cordial manner soon puts the visitor at his ease, and if the visitor is a prospective customer, that same pleasant manner and confidence in the firm he represents invariably lands the customer. Broad-minded, a keen observer, and possessed of unique business ability, Mr. Montagu is one of the successful men in the film business—successful in making friends and successful in making business for his firm.

TRANSPORTATION FACILITIES.

The one loud cause for complaint among exhibitors, as well as exchanges, in the West is the recent abritrary ruling of the express companies. The increased charges hit the trade with violence not known in the East where short jumps and low rates are the rule. Exhibitors all over the land should not lose sight of the main fact that this imposition has been brought about by the arrogance of the Pacific and Adams Express Companies, more especially the former. In Denver we are particularly afflicted with this outbreak of Pacific arrogance, but must bear it to some points. Whereever possible shipments are routed over the Fargo, Globe and United States lines with very good results and most courteous treatment. The Pacific employees, below the general agent, usually are not to blame. They are simply obeying orders. But the transaction of business of a nature which necessitates talking with higher officers is most decidedly unpleasant and is avoided as much as possible. It might be a good idea to keep a close eye on the actions of the Pacific elsewhere and if a good case of violation of interstate commerce rules can be established it should be made public at once—not through the commission at Washington—but through the newspapers. That will force action very quickly, as has been demonstrated very repeatedly by one of Denver's express trust busters.

LANTERN SLIDE NOTES.

Some backwoods towns are raising the question as to whether or not moving picture illustrated song singers should be allowed to sing in church choirs. These way-back places are always raising novel questions. There are a number of picture singers who could very materially improve some known church choirs and as many more of such singers who might profit in more than one way by helping the choirs with their voices. Such discussions are generally precipitated by managers who are seeking free advertising. Almost invariably, if traced, it will be found that the manager of a nickelodeon having a good singer tries to get him installed in some church choir with the screened motive of getting the people to flock to the nickelodeon to hear the singer when the church is not holding services. In such cases a protest appears to be perfectly proper, but where a nickelodeon singer is disposed to attend church and help a choir along in good faith he should be encouraged. All illustrated song singers are not competent nor qualified to belong to church choirs. A season of probation among the humble and sincere of the congregation might work a change. Some years ago a similar agitation arose regarding actors and actresses attending church. This culminating in the founding of a church in New York that attained the distinction of having a congregation composed almost entirely of the professional people. Since that time broad-mindedness has spread and the bigots have been relegated beyond hearing. This nonsensical talk about picture singers will end the same way. Local prejudices soon die out and if kept alive the rest of the world look wise and smile.

* * *

Many complaints are being made by the moving picture theaters about the country against slide rental bureaus sending them faked-up sets of slides. A gentleman of this city went into a moving picture show in a country town a few days ago and saw a set of slides used with a song that had been culled from no less than four sets of slides for songs of a different character than the one being sung. He recognized some of the slides, as they were made by him over ten years ago. He asked the manager where he got his slides and was told that they came from a rental agency in New York that sends out the most alluring notices. The manager said that it was a regular thing to receive faked sets of slides for songs where the pictures contained half a dozen different characters and that they did not fit the lines. This rental agency makes a practice of buying up the old trash from music publishing houses and keeps a man to fake up sets from this junk for new songs as they come out. Some of the music publishing houses have also been guilty of this reprehensible practice, and the only way to stop it will be for the song slide makers to get together and establish a big rental agency, take the rental business in their own hands and stamp out the junk shops that are killing the business. Apropos of this, there is no reason why the dozen or more reputable slide makers in this city should not establish a central agency and run a big rental business that would furnish all the theaters within two hundred miles of New York with song slides and stamp out the establishments that have been faking and copying slides.

SLIDE COLORISTS SCARCE.

Slide manufacturers report a scarcity of competent colorists. This means that many colorists, disgusted with the crowding down of prices for work incidental to the small makers of slides cutting the prices of slides below the profit mark, are quitting the business and that the incompetent ones are keeping at work. As we have remarked before, every time there is a cut in the price of song slides, the girls' wages are cut. Ten years ago the lowest price paid for coloring song slides was fifteen cents per slide, and some of the firms engaged in the manufacture of slides paid as high as twenty and twenty-five cents. To-day many slide colorists are working for less than three cents per slide. Of course they are turning out three-cent work.

The price of song slides has fallen in ten years from 85 cents per slide to 25 cents, as no slide maker to-day gets from standing order customers more than $4.50 for a set of 16 picture slides and has to furnish a title page and chorus slide free. The result is that the slides to-day are mere daubs alongside the work of ten years ago, and hardly any of the old artistic colorists of that day are now found working. They were careful workers and their work was accurate and beyond reproach, while to-day anything goes.

The cause of this is principally the enormous number of song sets that have to be turned out to supply the demand made by the moving picture theaters, the film bureaus and the music publishers, principally the music publishers. There is one firm of music publishers in this city whose slide bill even at the low prices which they pay for their slides, amounts to $30,000 a year.

The degradation of the song slide business has also affected the lecture slide business and pictures are shown to-day by lecturers that wouldn't have been tolerated by intelligent audiences ten years ago. Too many of the lecturers have no knowledge of what good work really is, and they couldn't get good work if they knew what good work was and wanted it. Another effect of this has been that churches and organizations are giving entertainments with lecturers who deliver their drivel for $25.00 and pay their operators about $3.50 for a night's work, whereas such lecturers as Stoddard and George W. Cromwell formerly paid a competent operator $75.00 per week and all expenses.

Slide manufacturers who might better be behind the counter in a grocery store weighing out sugar and coffee have multiplied by the score, and they are responsible for the condition of affairs. Many of them to-day are anxious to sell out their establishments, having done all the harm they possibly could to the business, and being up to their eyes in debt.

If there ever was a call for an association of competent slide makers, there is one now. The theaters are calling for a better class of work and as the moving picture business settles down on a staple basis they are getting a better class of audiences, especially in the country, where poor films and bad slides soon ruin the reputation of the house.

The final result of the whole matter is that wages must go up and with it the price of slides. The saturnalia of cheap, nasty work has had its day. Wages must adjust themselves to a basis where the competent colorist will be called back into the work again, but this cannot be accomplished until the honest slide makers get together and keep faith with each other. They may lose some customers on the start, but the superiority of their work will win out in the end, and the scrubs will have to retire.

Comments on the Week's Films.

YACHTING OFF COWES (Urban-Eclipse).

Properly to understand this picture the student of it in a moving picture theater should know what and where Cowes is. Cowes is the Mecca of the World's yachtsmen—an unpretentious little village on the Isle of Wight, just off the southern coast of England. Its surrounding waters are traversed by ocean liners and numerous other craft, thus giving Cowes Roads a very animated aspect, comparable in some respects to the Narrows of New York. Each August, society resorts to Cowes for the yachting, and there are innumerable contests in which the chief yachtsmen in the world congregate, including the German Emperor. The result is that some magnificent racing is seen, and the sport affords a splendid test for high-class photography. The stationary photographs of the yachts are tolerably familiar, and that, too, of very high technical quality, but it has been reserved for Mr. Charles Urban to show us, in his moving picture camera, a magnificent series of motion photographs of the beautiful white-wings, as they are called, which flock to Cowes in the yachting season. The definition of these pictures is wonderfully sharp and crisp, and the tone values excellent. Then the yachts were photographed at comparatively short range and are shown in all variety of evolution. This is one of the most beautiful pieces of technical moving picture photography which Mr. Kleine has released. The audience, on the occasion when we saw it, applauded the picture very vigorously—it came so freshly, surprisingly and changefully in the program. We have no doubt that this yachting picture will be immensely popular wherever it is shown. It illustrates a notable sport in its best phases, and the photography of it does justice to the theme.

A BIRTHDAY AFFAIR (Essanay).

The Essanay Company are passing from improvement to improvement, and as we sat and watched the picture under review this week it seemed to use that the influence of a certain famous moving picture studio on East Fourteenth street, New York City, was plainly visible in the work, for the Essanay Company are manifestly leaning towards delicately humorous comedy adroitly played. There are distinct traces of this influence in "A Birthday Affair," which chiefly relies upon refined humor for success. It is an excellent story. The lady determines to give a birthday party and hands her husband the invitations to post. He, good man, on the way to the mailbox meets a friend and so forgets to post the invitations. Well, the preparations for the feast proceed, and just before dinner is to be served, the good man discovers, to his horror, the invitations in his pocket. Now, here we perceive good craftsmanship on the part of the story teller. The husband betakes himself to a post-office and sends a series of bogus telegrams to his wife, which are supposed to come from the disappointing invited guests. The success of the scheme pleases its author and, of course, depresses its victim. She, good woman, in the sanctity of her own dressing room discovers—what? The letters of invitation he has forgotten to post! Naturally, she turns upon her forgetful spouse like an aroused tigress; but he, good man, knowing the sex (as we do), had prepared himself for emergencies with a pretty little present, which pacifies wifey, and so all ends happily. With the calling in of the "halt, the maimed and the blind," the dinner is served after all.

In this the Essanay Company are taking up a story of undoubted freshness, humor and sparkle. It is pure comedy, and it was acted throughout in a spirit of pure comedy. The leading woman, if we may call her so, had all the authority of charm, distinction and decision in her work. She took the stage and she held it. She seemed to feel the various emotions of delight, rage, disappointment, agitation and depression—she got it all over the footlights, so to speak. So with the actor who depicted the husband—a first-class humorist if ever there was one. The audience was not slow to show its appreciation of a very fine piece of moving picture work, for they applauded just as heartily as they would have done Maude Adams or John Drew in a Broadway talking piece.

As we have before pointed out, there is an unlimited opportunity for moving picture makers to put out pure comedy subjects of a humorous nature—the stories are evidently to be had, and so are the actors and actresses. Pictures like "A Birthday Affair" are distinctly helpful to the art of moving picture making.

FEMALE SLEUTH (Pathe).

Modern melodrama of the French school, with a woman as heroine. This might pass for a series of stage photographs of fashionable life in France, where we see the Parisian boulevards, Nice, the gambling rooms, presumably at Monte Carlo, and scenes of fine modern life. The story, of course, is simple. The female detective is after a couple of aristocratic thieves and by her agency, which is not quite clearly made evident to the audience, the culprits are finally given over to justic after a terrific struggle—a struggle we have never seen on a moving picture stage. The men really look as if they were really trying to get away and the captors really look as though they were really trying to hold their men whilst our smart slim lady detective stands by in triumph. What we like about this picture is the fine lifelike movement of the well-dressed crowds amongst whom the incidents are cast. It all looks so natural, while at the same time so dramatic. The story, as we have said, is very little; the chief value of the picture, to our minds, lies in the fact that it presents to American eyes some accurate pictures of modern French habits.

GAMBLING PASSION (Urban-Eclipse).

If for no other reason, this picture deserves special recognition because of its excellent photographic technique. Like "Yachting Off Cowes," noticed elsewhere, it is a splendid example of sharp definition and accurate translation of light and shade in their correct relative tone values. The scene mostly passes out-of-doors on the French country side, and the story is unfolded in a simple, idyllic fashion. A man is ruined by gambling, and his wife and little son go away into the country. But on this pretty and pastoral journey, making a series of delightful pictures, the child drops flowers by the wayside. The gambler reforms, wins back his money, and is restored to the embraces of his wife and child through the agency of those flowers, which indicate the path the fugitives had traversed. A very simple story in a most exquisite rural setting. Plotless and without excitement, this theme strongly appealed to our fellow audience, whilst the magnificent pictorial qualities of the photograph also earned commendation. Of course, few in a moving picture audience know anything about the technique or technology of moving pictures. The majority of people just know when they are pleased, although they may not be able to say precisely why. The fact remains, however, that your average audience seems to have an unerring instinct for good photography, good drama, good acting, and they certainly singled out the "Gambling Passion" for warm praise.

CARNIVAL AT NICE (Pathe).

Another Pathe, though an old one, which, we think, deserves special mention in virtue of its subject. Carnival is somewhat misunderstood in the United States of America, with, we believe, the single exception of New Orleans, which has a large French element. Carnival means, in French, an outbreak of gayety just before the Lenten season. Shrove Tuesday is there called Mardi Gras, and on that day people make carnival. The relationship between Mardi Gras and Coney Island therefore is an absurd one, or, we should say that the concluding festivities of the Coney Island season are mis-named. At New Orleans, Mardi Gras is observed in the French fashion, and this film shows us what that fashion is. You have everything violently grotesque in the way of disguises, sartorial caricatures, and generally the apotheosis of absurdity; but the French are refinedly artistic, and so it comes about that carnival time at Nice is a thing of exquisite enjoyment. You have flower parades, as well as noise and pantomimic costume. It is all delightfully sensuous and stimulating. On these accounts, then, this particular film deserves close notice as showing how the volatile French set out to enjoy themselves before Lent imposes some restrictions on pleasures and carnalities.

"The Scales of Justice" (Vitagraph).—A strongly dramatic picture, based upon the misfortune of an idiotic child who steals a ring and an innocent girl is condemned to death for the theft. She is led to the statue of Justice on her way to the scaffold and while praying for a miracle the scales fall and the ring is discovered in one of the pans, where it has been placed by the idiot. The action is dignified and impressive as befits the subject. One might say that this is the strongest film of the week. The masterly handling of the miracle and its effect upon the simple-minded populace, with the accompanying features of the devout prayer which brings the miracle, are all features of a picture which cannot fail to make a strong impression upon all. The situations could scarcely be made more dramatic and the action is so closely in harmony with the subject that it impresses with its strength and convinces by its mastery of the subject. The picture is commended as an example of good work in

all departments. True, one would not care to see more than a single such heavy drama in a programme, but one which had such a picture as this with Carolyn Wells' work for comedy would be as good as could be produced. The combinations possible now are sufficiently promising to make the motion picture a rival of the best dramas.

"The Magic Melody" (Essanay).—The story of a music composer who had a dream which resembled the "Pied Piper of Hamlin," excepting that in this instance a horse and an elephant joined in the procession and had their share in the parade after the wonderful waltz. It was a rude awakening, though, because the unfeeling landlord came and knocked vociferously for his rent, waking the artist, who hastily disappeared under the couch when he realized the cause of the disturbance. The fun here lies in the extravagances of the conception and in the action of the supposed artist.

"The Music Lesson" (Pathe).—A magic film which represents a group of pretty girls, with a number of interesting transformations that are as mystifying as they are lively. The picture will commend itself to those who want something out of the ordinary. It is startling to see the notes appear out of nothing and take their place on the scale. The coloring is artistic and the picture will serve as a welcome change.

"The Awakening" (Biograph).—A love story of a different sort, intended to illustrate the perversity of Cupid's pranks when he sets out to force two people to love each other regardless of their own inclinations. Love is a matter which no one can control and to which all are alike susceptible to some extent; but the major had determined that he would not love, even though his uncle's will enjoined marriage within a certain limit, else his inheritance would be cut off. It seems that the time limit was about expiring, and the marriage was consummated, but the indifferent major left his bride and returned to his convivial companions at the club. While there, the face of the wife at home continuously haunted him, and finally, when he returns, just in time to have her fall from a trellis into his arms, Cupid's work is done, and one can almost hear him chuckle as he disappears, seeking other fields to conquer. The staging, the acting and the photography combine to make a very pleasing picture—one that has no element of gloom and much that provokes pleasurable sensations. It is quite up to the Biograph standard and is well regarded by the audiences who see it.

"Wanted, A Child" (Biograph).—Labeled comedy, but is, after all, somewhat pathetic. That parents should be driven to such serious straits that they consider allowing one or more of their children to go, is anything but a comedy. In this instances, the father of seven, who loses his position and then thinks of what may come to them, is quite willing to consider the proposition of his bachelor brother, who is ready to take one to live with him. Here is where the trouble begins, because when the parents come to look over the seven children they cannot decide upon which one shall be allowed to go, and decide to keep them all. It is scarcely comedy, this. On the contrary, the pathetic side is more prominent; at least, the emotions aroused are more pathetic than otherwise, and one is strongly influenced to pity the couple in their painful indecision. The film is good and the sentiments aroused are not unpleasant.

"Love, the Conqueror" (Urban).—A love story, the scene of which is laid in the England of to-day. The costumes, the staging and the scenery are all of the present-day England, illustrating school life and showing modern shops as they actually appear in the daily intercourse of the English people. It is a love story, no more than ordinary, however, in which a poor schoolmaster's daughter is insulted by the scion of a wealthy house, whom she rebuffs very forcibly. But his sister is sick, and the young girl is a friend for whom she has a great liking, and as soon as she is able to sit up she sends for the young lady. The young man, realizing his first error, apologizes and is accepted as a lover. There is nothing of especial interest about the story. It is the scenery, the staging and the action which interest. The photography is excellent, being clear and showing no disposition to blur. The tonal quality of the film is maintained at a very high standard, while the outdoor views are instructive as well as interesting. The picture will please by its technical excellence, if in no other way.

"Chasing the Ball" (Urban).—A magic film which shows a bowling ball traveling long distances through open country, over walls, up the sides of buildings and through various other places as unaccountable as they are interesting, while a crowd follows it, endeavoring to recapture it before it disappears entirely. Finally it falls into a stream in a wood, where it is secured and chained down to prevent further flight. The technical quality of the film is good, some of the outdoor scenes being of very high standard. The Urban photographer has a happy faculty of reproducing outdoor scenes with a fidelity which it is difficult to equal. The chase affords numerous humorous incidents and accidents which keep the audience laughing.

"Pierrot the Fuddler" (Pathe).—Tells the love story of Pierrot and Harlequin, but which is made more interesting because Pierrot and Harlequin are both in love with the same dressmaker. Harlequin gets Pierrot drunk and thereby spoils his own chances. Pierrot succeeds in making the dressmaker love him through pity. There is an exciting dream, in which Pierrot stabs a dummy, thinking it is his sweetheart, and then when she appears he thinks it is her ghost; but fortunately the difficulties are all untangled and the couple are supposed to live happily ever afterward. The technical excellence of the film, and the touches of humor which are due to the grotesque situations developed, have their influence, but otherwise the picture is rather commonplace.

"Jane Is Unwilling to Work" (Pathe).—Illustrating the attempt of a father to force his unwilling daughter to work. He gets her a number of situations, but she creates such a disturbance that she is unceremoniously hustled out of each place, ending in a laundry, where the head laundress is tumbled into a tub of suds as a result of the rough-house created by the girl who will not work. The whole film is a series of rough-houses, and while it is funny, it is a coarse sort of fun which is not likely to satisfy those who care for the more subtle and enjoyable humor.

"The Wallace Jewels" (Edison).—That the work of Miss Carolyn Wells in comedy for motion pictures is appreciated has been told before. It would be difficult, indeed, to concieve anything more delicate and genuinely humorous than "Ethel's Luncheon," her first contribution to motion picture scenarios. In "The Wallace Jewels" she has added not only the genuine comedy, but two or three dramatic situations which improve the picture and add immensely to its interest. The professor and his daughter form two pleasant enough objects in their pursuit of specimens in the mountains. Then the scene of the field glasses, with the discovery of the man burying a box on a distant mountain side, the headlines in the paper which determine the girl to go dig up the box and obtain the reward for discovering the jewels, her flight and capture all combine to make a genuinely dramatic piece of work. But after her screams have brought all the neighboring villagers to her rescue the whole picture is turned into a comedy by the discovery of the remains of a pet dog in the box and not the famous Wallace jewels. Miss Wells' humor is of the delicate and suggestive type, rather than the broad and coarse sort which is rather overdone in motion picture work, perhaps because it lends itself more readily to decisive action. Yet there is a quality about the humor represented in Miss Wells' work which might be followed with profit by others who are seeking for fame as motion picture producers. The action is good. It might be said that some scenes are as good as the best the Edison Company has done, which is high praise indeed. The photographic quality is up to the highest standard, with full gradation of tone and a snap to it which makes it very pleasing to look at. As pictures the scenes are satisfactory. The selection of the points for staging would be hard to surpass, consequently the entire picture is of the type which appeals to cultivated people, while it is made sufficiently plain for those whose opportunities for culture have been more limited. The Edison Company deserves the highest consideration for its work in this direction and this picture should be steadily popular.

"Pippa Passes" (Biograph).—This company has been more than ordinarily ambitious in its reproductions of famous stories and novels, but it has never undertaken anything which required the acting that is demanded by this picture. This was one of Browning's most subtle poems, dealing almost wholly with pschycology and its manifestations in a direction not usually noted. It is scarcely necessary to repeat the story excepting to note that it explains the influence which one may exert upon others and still be wholly unconscious of that effect. In this instance the singing of Pippa, who goes out with her lute to sing merely because she feels happy, much as the birds do, yet her singing is wonderfully efficacious in preventing crime and evil purposes. The subtle influence of a pure personality, pouring forth a song which declares "God's in His heaven, all's right with the world" is marvelous and raises a train of thought which is scarcely explainable. The acting in the picture is superb. Perhaps it may be said with truth that it has to be, otherwise the film would have no strength. There must be acting, and that of the very highest character, or the pic-

ture will fail of its purpose. It is very questionable whether this picture is understood by a majority of the audiences who see it, or will see it, in the future. It is a very dramatic, yet subtle story, and Browning was a master of this sort of writing. Consequently, it is questionable from a certain standpoint. It is quite likely that a larger proportion of those who will see the picture have never read the poem and may not understand it for that reason. But the fact that many will not understand it does not detract from its excellent presentation and its value as an art subject. The company says that it considers the picture in many respects the best it has ever put out, and there is a strong disposition to agree with the producers. It is a beautiful picture in every sense and its technical quality is sufficiently good to make it more attractive. If one does not understand the story he can at least enjoy the pictorial qualities. These make it worth seeing, especially the novel effect of the breaking dawn and approach of night.

"Who Discovered the North Pole?" (Lubin).—A little comedy based upon the fierce controversy now raging between Messrs. Cook and Peary. The conception is comical enough to maintain the interest and cause people to laugh. And perhaps one might say that the picture settles the question. Anyhow it is as near settled as it is between the two gentlemen who are quarreling over the proposition. It is a successful attempt to give a comical turn to the fierce dispute which threatens to divide the world into two camps, separating them at the pole.

"Billiken" (Lubin).—This comic figure has been put in motion pictures before, but perhaps not in quite so original a manner as has been done this time. The fact that Lubin has done it is sufficient to insure the funny part. Besides, the picture clearly demonstrates that nothing can happen to you when Billiken controls. It is a neat bit of comedy and deserves a good run. The numerous funny situations developed are all satisfactory and provoke vigorous laughter.

"Story of a Banknote" (Pathe).—A drama which has plenty of that much wanted feature of films, action. It is a melodrama which will appeal very strongly to a large number, since it tells the story of a poor man who is apparently beaten in his struggle with the world and whose wife temporarily deserts him and goes with a former admirer who turns out to be the leader of a gang of counterfeiters. There are the pathetic features of hungry children, a discouraged husband, arrests and other accompaniments which go to show the difficulties which may beset one in his daily struggle. The actors are all artists of more than local reputation and while the action is what is most wanted, the acting is quite up to the highest Pathe standard. The film is beautifully photographed and reproduced. The story is well told, hence all the qualities which go toward making a good film are present. There is no reason why this should not be popular.

"Two of a Kind" (Edison).—A bit of comedy from the above studio which has a rather original basis. Two guests of the superintendent of a lunatic asylum think the other is crazy and start to humor each other until the superintendent arrives. The grotesque situations and the amusing attempts to prevent the escape from the room are funny. While the subject cannot be said to be of the highest class, because it is rather unfortunate to make sport of a serious affliction, even though the principals in the picture were neither of them insane, a good deal of fun is extracted from the action of the characters who are in trouble. The picture is not unpleasant, yet it cannot be said to be really as attractive as it might be. The technical quality is satisfactory. It is only the subtle influence of making fun of a malady that is to be criticised.

"A Game of Chess" (Pathe).—A better title for this picture would be "absent mindedness." Two gentlemen become so absorbed in a game of chess that they forget all else until it is finished, allowing the ordinary run of events, even to a burglary and a fire to go on without disturbing them, and they finish their game knee deep in water. In a way the picture is funny, yet it lacks sufficient movement, even with the different disturbances, to keep up the interest.

"An Eventful Trip" (Pathe).—A trick picture in which the objects held by three travelers and the train in which they are riding perform peculiar stunts, throwing the travelers around in a very unceremonious and undignified manner. They plunge into the water from a bridge and then regain the track. The train jumps the rails in a tunnel, but goes forward just the same. Some of the scenery reminds one strongly of a former picture, "When the Devil Drives," and the appearance of the fish in the water after the train plunges into the stream, appears rather like one which has been seen before. It furnishes a variety and for its kind is a good enough picture.

"The Mystery of the Sleeper Trunk" (Kalem).—This picture is timely and the advertising given the customs inspectors in New York recently should help it. It is the story of a "sleeper" trunk, which means one that seems to have no owner, a method used by smugglers to get their goods into this country illegally. Along with the story of the trunk goes the love story of a young customs inspector which grows out of it, including the melodramatic attempt upon his life by the smugglers' agents, and other interesting details which never fail to please an audience. Not the least interesting are the excellent views of New York harbor which appear in the different scenes. Through the country these views should furnish a good idea of how New York harbor looks and those who are familiar with it will enjoy the reproduction quite as much. The firm has made a success with this. There is plenty of dash and go to it, relying upon the melodramatic features of the story to create a feeling of interest on the part of those who see the picture. The photography shows a distinct improvment in photographic quality, which is pleasing to all lovers of good clear work.

"The Masterpiece" (Gaumont).—While this picture is based upon a love story, it is really a representation of life among men who enter monasteries and devote themselves to the work of a brotherhood. It turns upon a masterpiece which one of the monks has painted, his inspiration being his love for a woman already married. Because of this he devotes his life to the work of a monk. The interest is principally in the picturesque views about the grounds and in the building itself. It is an interesting picture, though it becomes more so if one looks beneath the surface and sees what is actually occurring in the hearts of men whose lives are thus consecrated to the service of mankind. Technically it would be hard to surpass and the photographer selected some remarkably beautiful scenes for the setting of his stage.

"Papa's Hat" (Gaumont).—A series of delightful child pictures centered around the experiences of a little one with an opera hat which opens when she touches it. The consternation written in the little face is irresistible. The technical quality of the film is satisfactory and the entire picture is pleasing.

"Vendetta" (Pathe).—The chief interest lies in the remarkably beautiful scenery, which includes views of sea, mountain, stream and plain. The story of the vendetta is the same as all vendettas and merely means that one must avenge the death of another. It is not that which will please so much as the scenery, which is so good. The pictures could not be surpassed.

"The Garbage of Paris" (Pathe).—One of those interesting industrial pictures which illustrate so clearly how curious occupations are carried on. The disposal of garbage may not be an especially attractive subject for a motion picture, but it is attractively worked out and depicts a phase of life which would otherwise be unknown to but few people.

"Laddie" (Edison).—Unrequited love, shame for his mother because she is old-fashioned, and uncontrolled grief when he is notified that she has been injured in an accident and lies at the point of death in a hospital, form a combination of emotions which make this film extremely dramatic and cause it to arouse sentiments which are sufficiently effective to bring tears to the eyes of a good many in the audience. It is a free adaptation of the story and one who has read the book will appreciate the story the more to see it so beautifully reproduced on the screen and so well acted. The hero of the play is a finished actor, whose every motion conveys the strongest possible expression of the subject; and his grief when he discovers his mother seriously hurt, seems natural, the acting is so good. But the same criticism applies to this film as to others which have been mentioned before. Its strength lies in the acting, and action, not merely acting, is what counts with most of those who like motion pictures. Of course there are some who are educated up to an appreciation of the art which is developed in the portrayal of a story like this, but it is unfortunate that a majority are not, and would much prefer the gun play of some producer who makes pictures of the Wild West or some robbery and subsequent chase and capture of the criminals. But even though this is true, the fact remains that Edison is to be commended for producing such a beautiful picture. With the story, the acting and the photography as near perfection as present processes permit, there is no reason why the picture should not be popular and should not exert an elevating influence upon the silent drama.

"The Pill Box" (Gaumont).—A comedy which illustrates the imposition two tramps practice upon a number of innocent people. They find a box of pills and fix a plan whereby they sell them for a dollar each as a toothache cure, when, as a matter of fact, they are for an entirely different purpose

and bring on a severe attack of cramps when they are taken. Perhaps the funniest part is where they are given a number of pills by the police and after they have been troubled with the cramps long enough they are arrested. The real fun of the picture is so diaphanous that it is difficult to see very much to it.

"Betty's Choice" (Vitagraph).—A tale of flirtation, combined with a burglary, in which there is gun play, and a girl who confesses that she flirted merely to tease and will not do it again. These are the elements utilized by the Vitagraph actors in constructing a rattling good play. It is one of those films which appeals to a larger proportion of a motion picture audience and satisfies them, as can be seen by the expression on their faces and their applause in some theaters. The action is there, and action is what motion picture audiences want. Nor is the drama entirely devoid of art; but however that may be, the average audience is much better pleased with melodrama than it is with drama, particularly where art is the feature rather than the action of the characters. The Vitagraph actors understand this disposition of the people and build their pictures accordingly.

"Never Eat Green Apples" (Vitagraph).—A rather broad humorous film which exhibits in a somewhat bald manner the effects of eating green apples. There will be a difference of opinion regarding this film, or the propriety of it. The writer is free to say that he has no sympathy with such subjects and believes they should be avoided.

Coming Headliner.

DRINK (Pathe).

It must be about thirty years since the late Charles Reade's adaptation of Zola's play entitled "Drink" took London by storm. Only the other day the original exponent of the chief man's part in this play died, old and despairing, in New York City, by his own hand. A real tragedy, indeed! Zola, as the student of his work knows, was no namby-pamby writer. He was a realist. He wrote of things as he saw them. He was bitterly attacked and reviled for his unflinching realism, but posterity will probably give him a very high place amongst nineteenth century writers. As it is, though some of his English publishers were prosecuted a few years ago, statues have been raised to Zola in Paris, where his memory is revered. It seems only yesterday that he was officially prosecuted for sedition!

The story or drama has been called times out of number a great moral lesson. It shows the fall of a reputable workman through drink. Though this is only a small part of the story, which, in its other phases, concerns itself with woman's jealousy and revenge, the evil effects of drink occupy chief attention, and it is by drink that a revengeful woman defeats her rival and brings about the death of Coupeau, the chief man character. Coupeau, in the latter stages of the play, recovers from an accident; takes to drink; becomes a maniac; goes to the hospital and subsequently is released, cured. Of course, he is warned against strong drink. Left alone, his wife's rival contrives that he shall have access to a bottle of whiskey, and the final and most tragic scene of the play shows the hold which the spirit obtains upon him. He falls into delirium tremens, goes mad, and dies just as his wife and her rival return. Drink and a woman have killed their man, as they have killed their man before, and are killing him at this moment.

This last scene is one of intense power, and the actor who took the part of the maddened Coupeau was a very strong performer, for he seemed to get into the very skin of the part and to suggest, according to conceptions of it, the very reality of delirium tremens. But, indeed, the whole play is convincingly acted right through. The quarrel between the two women is the sub-plot of the piece. It starts in a laundry, advances a stage when the wicked woman loosens the scaffold from which Coupeau falls, and reaches its culminating point in the death chamber of the maddened drunkard. It goes without saying that all the parts in the piece are superbly acted and that the photography of it is up to Pathe standard.

"Drink," neither as a book, nor as a play, nor as a film, is the most agreeable subject; it is a tragic warning. The points are brought home clearly and decisively. The lesson will not be the less effective because it will be given in thousands of moving picture theaters throughout the United States. We rather object to sermons on the moving picture stage, but we make an exception in favor of "Drink," which is an intensely powerful argument in favor of, not merely temperance, but of prohibition.

THE MOVING PICTURE IN EUROPE AND AMERICA.

By Frank L. Dyer in The Kinetogram.

"During my trip abroad I took particular note, from a spectator's standpoint, of the conditions that obtain in the moving picture field throughout the continent, and, viewing them impartially, must say that they stand out in painful contrast to those that prevail in the United States. In Europe the business is on a decidedly low plane. There is absolutely no semblance of organization and, as a consequence, the negative influence that prevailed during the incipient stages of the business in this country are manifest to a pronounced degree. With the exception of the productions of a very few of the large manufacturers the films are worthless because lacking in the essential points of subject, portrayal, production and photography. Neither are the places of exhibition, with but few exceptions, to be compared with ours. They seem to have been standing still all the while we in the United States have been progressing. The films of American manufacturers are very popular on the other side. I saw Edison films in London, Berlin, Paris—in fact everywhere on the continent—and was gratified to note that the audiences were quick to perceive and appreciate their superiority to films of native manufacture.

"In this country the situation is well in hand. In the first place there is an organization which is the prime essential of every successful business. There is a complete understanding between the manufacturers, exchanges and the exhibitors. The best of good-will and harmony prevails. The business has profited by the combined and intelligent efforts of manufacturers and exhibitors to elevate it to a higher moral and artistic plane—by manufacturers in improving the character and production of their films and by subjecting them to the close scrutiny of a Board of Censors, and by exhibitors in catering to the demands of the public in a manner that will eventually entirely dispel the popular misconception of the motion picture playhouse."

MOVING PICTURE OPERATORS TO HAVE THEIR OWN CHARTER.

Picture Machine Operators' Branch of Local No. 35, I. A. T. S. E., held their regular meeting at Gallagher's Hall, 402 Eighth avenue, this city, on Monday night, October 4. The attendance was very large and enthusiastic. General President Barry and Secretary-Treasurer Hart, of the International Alliance Theatrical Stage Employees of the United States and Canada, were present and addressed the meeting. Among other visitors present were Brothers Dignam and Williams, of Local No. 35, I. A. T. S. E., and Business Agent Long. The latter also made some remarks. The addresses were enthusiastically received and generously applauded. Brother Hart, in his remarks, spoke as follows: "The report is being circulated that Local No. 35 would lose its charter. This," he desired to say, "was a malicious, wilful lie, made by former Local No. 1 against Local No. 35, who have been their bitter antagonists for years. Former Local No. 1 had their charter revoked for disobeying the I. A. T. S. E. laws and for its unfair treatment of I. A. T. S. E. men. Local No. 35, I. A. T. S. E., has been in existence for the past fifteen years and has tried to live up to the constitution of the I. A. T. S. E." Brother Hart also said "that the moving picture operators were becoming a factor in the field of organized labor that must be recognized. At Kansas City, Pittsburg and Oakland, local unions of moving picture operators have been formed." Brother Hart said he was surprised to see such a large growth in our organization since he visited it last, and he complimented the men upon their neat and fine appearance, as well as their orderliness, and that they were men with a purpose and not a lot of "kids." In concluding his remarks, Brother Hart said: "And now I have a little surprise to spring. The moving picture operators of Greater New York will have their own individual charter from the I. A. T. S. E. of the United States and Canada within a week or ten days at the latest."

General President Barry endorsed fully all the remarks made by Brother Hart, and also congratulated the operators present on their organization. Under the laws of the I. A. T. S. E., Local No. 35 controls the operators of all lamps, strips, brackets, or any electrical device, except switchboards, in a theater, and any other so-called union claiming to do this are not telling the truth, and are misrepresenting the facts.

There will probably be an advance in the initiation fees of this branch soon. Any operator holding our card for one year will be recognized by the I. A. T. S. E. of United States and Canada or any theater employing organized labor.

I. G. SHERMAN, Recording Secretary.

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You are aware of course that we are also the exclusive agents for the Centaur F New York, October 13th.

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CHICAGO NOTES.

By F. H. Richardson.

It is worthy of note and of serious consideration that the managers of the Boston, Alcazar and Pastime theaters all assert that there has been absolutely no falling off in business since the elimination of vaudeville from their bills. These houses used vaudeville for a considerable time—and good vaudeville it was, too, as nickel-theater vaudeville goes. They are now using, and have been using for many weeks, except Saturdays and Sundays, nothing but high-cass films and illustrated songs, and yet the box-office receipts are the same as before. Managers will do well to think this matter over, remembering, however, that you cannot eliminate vaudeville and run junk films.

* * *

The old Electric Theater, the second oldest "still in business" moving picture theater on the North Side, has passed into the hands of Mr. Charles Paterson and has been re-christened the "Wegota." It has been remodeled into a beautiful little house and is doing well. Much ingenuity was displayed by Mr. Paterson in the matter of a stage. Working under difficulties, he literally evolved a stage which is a wonder, under the circumstances. The aisles are lighted by small electric globes in metal cans open on one side, placed under each fifth end seat. The light is thrown on the aisle floor only. Mr. Patterson has demonstrated the fact that he is something of a genius and that he has distinctly good ideas of his own.

* * *

Manager Hardin, of the Chicago Edison office, reports business picking up with the advent of the cool weather. Mr. Hardin says he regards the business outlook, in the moving picture field, as exceptionally good for the coming Winter. In fact, this seems to be the consensus of opinion among men qualified to speak with authority. The prospects for business are excellent, they all say, which sounds remarkably good to the writer.

* * *

The writer called on Manager Joseph Hopp, of the Standard Exchange, Monday, September 27. Mr. Hopp usually greets one with an expansive smile. On this occasion, however, the said smile had a sort of front porch attachment. "Why the superabundance of good humor?" I inquired, and was speedily enlightened. Monday, September 27, was the first day of the third year of the Standard Exchange's existence—a sort of birthday, as it were. And no wonder Friend Hopp added an extension to his smile. He was no doubt contrasting the two small rooms and couple of dozen reels of film two years agone with the present commodious quarters and large volume of business. Manager Hopp, in the parlance of the street, has "made good," and is entitled to laugh right out loud if he wants to.

* * *

The writer learns that the National Moving Picture Independent Alliance has engaged legal talent to defend its members and exhibitors of independent films and has selected the Viascope machine, made by the Viascope Mfg. Co., Chicago, and the "Peerless," made by Knack, of Oshkosh, as two of the machines to be approved for projecting independent films. The writer has examined the Peerless machine and it seems to be an excellent piece of mechanism. It is built almost like the Power's, but is considerably simpler. The balance wheel is exceptionally heavy, which makes for steady motion, but the star is rather light. The writer never passes judgment on a machine until after having run it for at least two weeks, but, so far as he is able to see, the Peerless ought to give excellent results on the curtain.

* * *

A very beautiful new moving picture house, the "Casino Garden," has opened on Madison street, near Monroe street. The decorations of this house, particularly the lobby, are unique and very pleasing. There is an arcade facing the street, back of which is an extensive lobby. I shall have more to say about this house a little later.

* * *

The writer has just had the privilege of examining the plans for a new design of machine. He cannot pass judgment from lines on paper, but will say that the thing looks entirely practical and he believes it will work perfectly. The machine is now being built. At one fell swoop the design does away with the cam and cam-shaft and combines the fly-wheel and shutter. The intermittent movement will be rapid —in fact, there is no limit to its speed except the strength of the film itself. I await the completion of the machine with considerable interest.

OHIO NOTES.

By W. C. Kunzman.

Carl Bitzer, manager and vocalist of the Royal Theater, Sandusky, Ohio, has inaugurated a new policy which is making a great impression on the patrons of the Royal Theater. Beginning August 30, Mr. Bitzer contracted to show two reels of the latest and best motion pictures at each performance—a double show for one admission. Two No. 5 Power's machines are being used, together with a double dissolving stereopticon, the program being so arranged by Mr. Bitzer that there are no waits, but a continuous show from 1 to 11 P. M. Mr. Lewis, of Ann Arbor, Mich., has charge of the operating room, with Mr. Hoff as his assistant. Mr. Lewis is an expert electrician as well as an operator. The re-arranging and remodeling of the operating booth at the Royal was done under Mr. Lewis's personal direction, and to take a look into his booth to-day, one can say that the Royal has one of the finest fireproof operating booths in the State of Ohio. It is open to inspection daily for the patrons of this theater, and visited by hundreds weekly. A Hallberg Economizer will be installed within a few days, reducing the electric light bill and giving a clearer and brighter light. Miss Hochradle, who has been engaged as vocalist during Mr. Bitzer's absence, has returned to her home at Ann Arbor, Mich. Mr. Bitzer is a hustler and always gives his patrons a good show for the small sum of five cents.

* * *

The Sandusky Theater, with a seating capacity of 1,300, was reopened for the season of 1909-10 on September 20 with high class vaudeville, consisting of eight acts weekly, and three reels of motion pictures.

* * *

U. O. Woodward, who has been connected with the Mozart throughout the State of Pennsylvania, with headquarters at Lancaster, Pa., will take charge of the Sandusky Theater this season.

* * *

Manager Charles Reark, of the Theatorium, Sandusky, Ohio, while in Cleveland last week contracted for two first run reels daily. Mr. Reark says he is going to give his patrons a real "hot show" daily for the small sum of five cents. Business was very good with him all during the Summer in spite of the competition he had to put up with.

Among the Exhibitors.

Winchester, Ill.—Joe and Frank Ruark have closed their moving picture show here.

Herington, Kan.—A. Petrie and C. F. Perry are preparing to open a moving picture show here.

Carrollton, Mo.—S. Waterson has opened a new moving picture show on North Folger street.

Bangor, Me.—Collins & Merrill, of Dover, have leased the Orpheum Theater here, on Market street.

Knoxville, Tenn.—Frank Rogers has leased the Lyceum Theater, at 313 Gray street, and has taken possession.

Springfield, Mo.—George Olendorf is making arrangements to open a Landers theater here.

Waverly, N. Y.—Clarence Cowles has leased the Walker block and will remodel it into a moving picture theater.

Northwood, N. Dak.—E. Jackson, of Grand Forks, is making arrangements to open a new moving picture theater here.

Ft. Wayne, Ind.—George C. Killen is making arrangements to open a new moving picture theater at 1124 Calhoun street.

St. Joseph, Mo.—J. F. Bilz is erecting a new moving picture theater here.

Kewanee, Ill.—E. C. Smith, of Chicago, has purchased the Princess Theater here from E. J. Funk, and has taken possession.

Boston, Mass.—The Argelo Cafe, at 340 Washington street, is undergoing alterations and will hereafter be a moving picture house.

Jacksonville, Fla.—John J. Fahey has bought the Electric Theater on Main street from A. C. Wallace, and has taken possession.

St. Louis, Mo.—F. L. Talbot, owner of the moving picture theater at 17 South Sixth street, will make extensive improvements.

Eau Clair, Wis.—The Orpheum Theater Company has been incorporated, with a capital of $10,000. Incorporators: Messrs. Nelson, Dowling and Bonell.

St. John, N. B., Can.—G. C. Jordon has joined the ranks of moving picture entertainers, for he has purchased the Princess Theater, which is located at Princess and Charlotte streets, from its former owner.

Peoria, Ill.—Mr. Christ, of Morton, will open a new moving picture show here.

Cheyenne, Wyo.—J. P. Russell has sold the Majestic Theater here to M. Schwartz.

Alabaster, Mich.—A. J. Berube, of Oscoda, has opened a moving picture theater here.

Huntsville, Mo.—J. K. Howell has sold his moving picture show here to Rankin & Solberg.

Griswold, Ia.—Roy Willett is making arrangements to open a new moving picture theater here.

Clayton, Ill.—Ike L. Teachenoer and Ed. B. Coe will open a new moving picture theater.

Newark, Del.—Dr. J. W. Long has remodeled the Armstrong building into a moving picture show.

St. Louis, Mo.—George W. Murray will erect a moving picture theater on Delmar boulevard.

Lewiston, Idaho.—Ed. L. Wiggin will start a new moving picture and vaudeville theater here.

Leavenworth, Kan.—Carl Mensing is making arrangements to open a new moving picture theater here.

Cleveland, Ohio.—Martin Cowen is erecting a new moving picture theater at 7307 Wade Park avenue.

Carrollton, Mo.—S. Waterson, of Kansas City, is planning to open a new moving picture theater here.

Dover, Me.—C. W. Hayes, Esq., and D. H. Danforth are preparing to open a moving picture theater here.

Jasonville, Ind.—George Vance, of Loogootee, is making arrangements to open a new moving picture show here.

Paw Paw, Mich.—Miss Kate Conley has sold the Idle Hour Theater here to R. O. Thayer, who has taken possession.

St. Charles, Ill.—J. S. Shesler has purchased the Parquet Theater on West Main street and has taken possession.

Montgomery, Ala.—The Majestic Theater management has leased the Bijou Theater here for a moving picture show.

Calumet, Mich.—Lee Lassner has purchased the Bijou Vaudeville Theater on Fifth street, and has taken possession

Seattle, Wash.—William G. Spurrier, of Baltimore, Md., has purchased the Savoy Theater here and is now in charge.

Allentown, Pa.—The Temperance Amusement Company is making arrangements to open a moving picture theater here.

Merrill, Wis.—Chas. Staehle is making arrangements to open a new moving picture theater in the Montgomery Building.

Philadelphia, Pa.—The Franklin Amusement Company will build a two-story moving picture theater at 120 North Fifty-second street.

Missoula, Mont.—T. C. Penny has purchased the Bijou Moving Picture Theater here and is making arrangements to open same.

Roanoke, Va.—The Jefferson Company has awarded a contract for the erection of a $30,000 vaudeville theater here to J. J. Nesbit & Co.

Milwaukee, Wis.—John Koenig has secured a permit for the erection of a new moving picture theater, to be located at 704 Walnut street.

Coffeyville, Kan.—Moses Eberstein has sold the Odeon Theater, at 102 West Eighth street, to C. N. Clark, who has already taken possession.

Long Beach, Cal.—The Strand Improvement Company has disposed of the Byde-A-Wyle Theater to E. B. Campbell, A. Berheim and S. L. Mack.

Mankato, Mich.—F. H. Northrop is making arrangements to open a moving picture theater here. It is known as the Wonderland Family Theater.

Hamilton, Ohio.—Carl Mason and William Shears are making arrangements to open a new moving picture theater at the corner of Main and B streets.

Tilton, N. H.—Stevens Brothers, of Franklin, have opened a new moving picture theater here in the Lovering building, to be known as the Lyric Theater.

Salinas, Cal.—George A. White has let the contract to H. A. Greene for the erection of a new moving picture theater, to be located on Main street.

Milwaukee, Wis.—Olinger, Grabhorn & Truettner have been incorporated under the International Theater Film Association, with a capital of $15 000.

New Bedford, Mass.—Joseph J. Roberts, of Worcester, has been awarded the contract for the erection of a moving picture theater here for Mrs. Cordelia Vien.

Northampton, Pa.—C. B. Wannamaker, of Allentown, is completing arrangements for the opening up of a modern vaudeville and moving picture theater here.

Philadelphia, Pa.—The Horace B. Deal Company is estimating on plans for a moving picture theater, to be located at the corner of Aspen street and Haverford avenue.

New York, N. Y.—Architect M. W. Del Gando has completed the plans and specifications for the remodeling and enlarging of the moving picture hall, owned by Pascarella Munsone, at 2097 First avenue.

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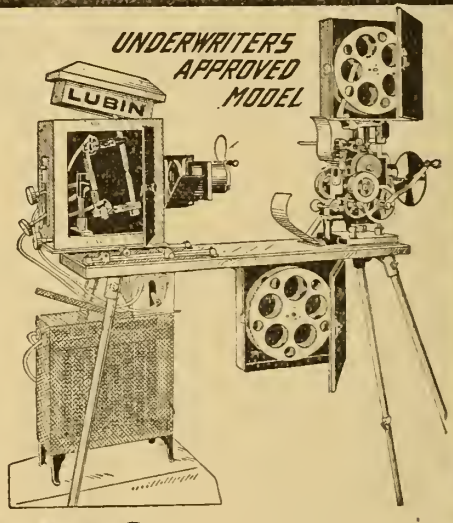

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Father takes his wife and six children out for the day. Did you ever have a wife and six children? If so, you can appreciate father's troubles. If not, you can only imagine them. This film is a screamer. LENGTH, 390 FEET.

RELEASED OCTOBER 14.

SANDY, THE POACHER

In the hills of Scotland, Sandy the poacher is loved by the game warden's daughter. The assistant game warden is madly in love with the girl and tries to take her away from Sandy, who is accused of the murder of the game warden, who really was shot accidentally by the assistant. All ends well and the lovers are united. LENGTH, 840 FEET.

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Cincinnati, Ohio.—John J. Ryan is preparing to erect a large airdome here.

Ottawa, Ill.—Bart Bungart is planning to open a moving picture theater here.

Bethany, Mo.—G. V. Oliphant is preparing to open a moving picture theater here.

Homer, Ill.—C. B. Burkhard is preparing to open a new moving picture theater here.

St. Louis, Mo.—Oppenheimer Bros. will erect a vaudeville theater at Suburban Garden.

Spencer, Neb.—Fred J. Sedlacek has sold the Spencer Opera House to C. B. Hodge.

Brooklyn, Ia.—C. T. Rasmussen is preparing to open the Majestic moving picture show here.

Sullivan, Ind.—Roy Bess is making arrangements to open a new moving picture theater here.

Burlington, Vt.—W. J. Lebarron, of Loraine, Ohio, is erecting a new moving picture theater here.

St. Paul, Minn.—George B. Lennon has purchased a lot on Wabash street as a site for a theater.

Connellsville, Pa.—The Colonial Theater Building, owned by L. F. Ruth, was badly damaged by fire.

Atlanta, Ga.—Asa G. Candler has purchased the Lyceum Theater property here and has taken possession.

Cairo, Ill.—M. J. Farnbaker has purchased the Pathe Theater, on Eighth street, and has taken possession.

Pekin, Ill.—Charles C. Pyle, of Chicago, has purchased the Vaudette Theater here and is now in possession.

Waukegan, Ill.—Joseph Howard is having plans prepared for the erection of a modern vaudeville theater here.

Clarion, Iowa.—Mr. Wilson has disposed of his interest in the Electric Theater here to his partner, Mr. Kinson.

Pecatonica, Ill.—R. H. Griffin, of Rockford, is making arrangements to open a new moving picture theater here.

Troy, Ill.—George H. Schmacker has opened a new moving picture theater in the Rieder's Opera House Block.

Ft. Scott, Kan.—M. D. Mowdy is making arrangements to open a moving picture theater in the Marshall Building.

Atlanta, Ga.—W. Harry Scott has purchased a half interest in the Elite Moving Picture Theater, at 36 Peachtree street.

Muskogee, Okla.—The Muskogee Amusement Company will erect a $10,000 moving picture and vaudeville theater here.

Lime, Ohio.—Louis Cunningham and Russel Smith will open a new moving picture theater. It will be known as the Star.

St. Paul, Minn.—The Columbian Amusement Company, of Minneapolis, is contemplating the erection of a vaudeville theater here.

Springfield, Mo.—George F. Olendorf is preparing to open a new vaudeville theater on College street. It will be known as the Lyric.

Denver, Col., August 23.—A very gratifying change has come over conditions in the country tributary to Denver during the past two weeks. After several months of very indifferent conditions the receipts of the picture houses have suddenly taken an upward tendency and fat purses with broad smiles are the usual decorations for the exhibitors. The upward tendency is hard to explain, except that there has been a cessation of the intense heat and people have become tired of park and outdoor amusements and are going back to the pictures. The awakening has occurred not alone in Denver, but reports from outside towns are even more encouraging and houses that were offered for sale a month ago are now withdrawn from the market.

From the exchange standpoint the improvement is most remarkable. Exhibitors who a few weeks ago could scarcely pay their bills for very cheap service are now asking for later films. Houses that joined the ranks of the independents because they felt they could not afford the $2 per week are now coming in and gladly paying the royalty for the privilege of getting licensed films.

Here is one typical example of the business done: The Isis Theater, Denver, is probably the largest real picture house in the West. It is a genuine theater with all fittings, seating over 1,000 persons and showing nothing but pictures. For two nights the entrance has been blocked to the sidewalk continuously from 7 to 10 o'clock. People waited as long as thirty minutes to get seats and at times the lines extended to the curb. In fact, there were no lines, simply people massed with their faces toward the entrance.

At other show houses the conditions were about the same, although in a lesser degree owing to the smaller seating capacities. Only one house, the Denver Theater, which has recently gone independent, showed a distinct lack of business, there being no waiting line at any time, so far as was noticed.

The writer read with some pleasure the description of the trip through the plant of the Selig Polyscope Company in Chicago. It may be interesting to know that during the past year Mr. Selig has bought enough wild animals to stock a full sized show. A dozen wolves, several coyotes, several bear cubs, deer, mountain lions and similar beasts have been sent from here to be used in pictures at the Selig studio. At present the writer is holding for Mr. Selig several bear cubs and two deer, all of which are remarkably tame and gentle. The deer have been loaned to the Denver city park, where they are daily visited by thousands of children and petted from morn till night. They will be shipped to the Selig studio as soon as Mr. Selig returns from Europe where, rumor has it, he has gone to buy a Zeppelin airship to be used in Colorado next Winter for making new and exciting subjects. The view of a crowd of horsemen rushing through canons and over trails can be made without a break from an airship, while heretofore the camera has been stationary and many excellent effects lost. The airship will be used for some novel scenic negatives impossible to obtain in any other manner.

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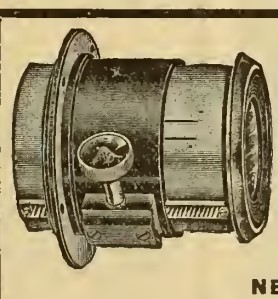

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Stories of the Films.

A CHANGE OF HEART.—The daagers of evil association. "He that toucheth pitch shall be defiled therewith"—Eccles. xiii. 2. The contaainating influence of evil companions has caused more woe than any other morai agent. Here we portray an episode in the life of the son of indulgent parents. Left to follow his inclinations, he drifts into the association of reckless companions, and having money at his disposal, he is ahle to indulge in any moral caprice they may suggest. Drinking is always the feature with such parties and the head and heart henumbed hy the fumes of alcohol are never normal and the heing is morally weakened, ofttimes falling into a morass of irreparahle ruin. Wicked companions invite us to perdition. Howard Norris, a fortune-spoiled young man, spends his time with a party of reckless youths who are attracted hy his freedom with his money, and hence do their hest to keep him entertained according to their own standard. Drinking and auto speeding forms the principal occupation of those who have nothing hut money and time at their disposition. On one of their auto rides Norris meets a pretty simple country girl, who is artlessness personified. She sits on the porch of her humhle home endeavoring to arrange her raven tresses as she sees pictured before her in the fashion paper. The old father sits hy admiring her who is all in all to him. Norris alights and asks for a drink of water, and the girl's simplicity induces his dangerous attentions. A second visit is made, and he prevaiis upon the girl to meet him clandestincly. To this she accedes, and with the aid of his companions, the young man plans a deception, one of his associates volunteering to play the part of the minister. The pretended marriage performed, the young man takes the girl to the Summer hotei at which he is stopping. Meanwhile, the old father hecomes uneasy at his child's absence, and approaching the cafe the young man frequents, he learns the truth from the hoasting, reckiess youths, who do not enlighten him as to his daughter's whereahouts. Returning home almost hroken hearted, he swears to kill on sight the young profligate who lured his child off. The chums of the young man arrive at the hotel and intimate to the girl the nature of the situation, and she demands the truth from Norris, learning which she flies out of the place to make her way homeward on foot. She has scarcely gone when Norris' mother arrives from a trip ahroad, and appreciating the tone of the companions, she whispers those old-fashioned words of love and advice, the like of which he has not heard in some time. He sees what a wheip he has heen, and realizing that he loves the little country girl, he hastens after her to right the wrong. Overtaking her in the road, he persuades her to go and he married in earnest, which she does, and they then proceed, accompanied hy the officiating minister, to the old man's home, who now believes it has all heen a mistake. The suhject is a life story convincingly told in a series of most heautiful rustic scenes. Length, 977 feet.

THE LITTLE TEACHER.—A comedy of rustic schooldays. Youth and authority never go hand in hand. To command, the commander must have either age or whiskers, and it is not to he wondered at the scholars of the little country school rehelling, when the little teacher, a pretty girl, smaller and younger than many of her charge, was put in position "to teach the young idea how to shoot." She had a premonition that the task was a disagreeahle one, and it required the persuasive urging of the school committee to induce her to take charge. Her very entrance in the school room is met with suppressed derision, and the trouhle comes when she requests Dave, the hully of the class, to get up and recite. He refuses point blank, and incites a mutiny during which the entire class holts. Weeping, she leaves the school house for home, discouraged and embarrassed. On the way she meets Jack Browning, a surveyor, who, upon learning the cause of her grief, volunteers to lend her aid. With her, he goes to the school room, where, meanwhile, the scholars have returned and are raising Cain. At their entrance quiet is induced and Dave is thrashed into submission hy the surveyor, and quite willingly does he recite his lesson. Still he is chagriaed, and the gibes of his classmates arouse his ire further, so he decides to how to Nemesis and meet the surveyor after school. The meeting takes place, for the surveyor, anticipating trouble, calls to protect the little teacher on her way home. The determined but misguided Dave receives another hump, and is now docile. Furthermore, he begins to see his teacher in a new light. He hecomes dceply smitten with her and gathers wild flowers to adorn her desk, despite the fact that Patsy says he is "mush." The teacher's thoughts, however, are in another direction, for the well-meant protection of the surveyor unwittingly wins her heart. The surveyor is a married man, whose wife now joins him, and he is quite innocent of the suffering he has caused, never dreaming that the little girl esteemed him more than a friend. But then it is the unsophisticatedness of the teacher that induces this misunderstanding and she soon recovers to notice the true honest love of her hig punil, Dave. You may imagine Dave's elation upon learning of the surveyor's harmlessness, and he at once sets siege upon the little teacher's heart and is victorious. Length, 982 feet.

GAUMONT.

(George Kleine)

CONVICTING EVIDENCE.—Openiag scene is laid in the courtyard of a wealthy planter of Spain. A number of belles are dancing to the strains of a mandolin in the hands of his daughter. The new faces and hackground with the exceedingly natural acting make this a particularly hright and happy scene.

The merrymaking is increased by the arrival of the men from the fields. Shortly, the farmer's daughter and one of his servants draw apart from the revelers, for they are lovers.

The girl's father arrives, separates them, discharges the youth, and introduces the son of a wealthy neighhor to his daughter as a friend.

At his earliest opportunity the new friend offers his hand in marriage. He is refused. He plans vengeance, murders the girl and places suspicion upon her former lover.

The innocent man is captured, hrought to the scene of the crime, accused of the deed. Heartbroken hy the death of his sweetheart and the unjust accusation, he loses his mind and is placed in the dungeon at the town prison.

Later the watch of the murderer is found clutched in the hand of the dead girl. The guiity man is brought to justice and the maddened man, after having his mind restored hy his mother's voice, is given his liberty.

HOW HE EARNED HIS MEDAL.—A young man, while strolling in the streets of Paris, finds a medal which has heen given to someone for bravery. Wishing to wear the medal he starts search for opportunities to prove himself a hero.

Mistaking a galloping horse far a runaway he stops it and is heaten by the occupants, who are forced to miss their train.

He attempts to save several hathers from drowning, thereby getting further chastisement for himself.

Seeing smoke floating from a window he thinks the building is aflame, and unceremoniously throws water in upon an old gentleman who is quietly smoking his pipe.

He then saves a fly from a neighhor's glass in the coffee house, and is punished for interfering.

On every occasion he finds his opportunity to display heroism develops into a case where he is interrupting others and that rather than heing a hero hecause of saving people, he is one because of having heen suhjected to so much humiliation. He therefore proudly pins the medal upon his coat.

PRINCESS OF THE SEA.—The scenes are laid along a heautiful sea coast and within the walls of huge old castles, huilt on high cliffs overlooking the ocean.

Beautiful grounds, old ivy covered walls, richly costumed knights and ladies, perfect acting, with clear and interesting plot, serve to make this one of the strongest reels of compartively short lengtn ever released.

On a boating trip a young prince sees a heautiful princess, attended hy an undine, emerging from the sea.

He is fascinated and manages to gain her attention long enough to tell her his love and find it is reciprocated.

They are later married with great pomp at his castle, where for a little time only she is content.

When she decides to return to her ocean home the hridegroom tries to dissuade her. Failing in this he follows her to the sea shore to say adieus.

Here he hecomes so enchanted by her stories of the world below the sea that he follows to the submerged castle in which she resides.

THE LIQUID AIR.—An old inventor succeeds in getting liquid air with a temperature of 140 degrees below zero.

So cold that in order to work with it he is forced to wear thick fur clothing, as are his thermometers and his servant, who inadvertently enters during the experiments.

Amused by the discomfort his discovery has given to the servant, he decides to please himself further at the expense of other people's comfort.

He calls upon the door keeper of his building, whom he finds hathing his feet in a tub. As he enters with the cold chemical the water is frozen, leaving the man's feet embedded in a cake of ice.

Next, the stream of water from a gardener's hose is solidified in midair.

From him the professor goes to a coffee house where hoth waiters and customers are frozen into laughable poses.

At last, content with his entertainment, he opens the vase, allowing the weather to moderate and the frozen people to regain movement.

Evidently he expects them to laugh with him at the joke he has played upon them. But instead, he meets just punishment.

THE BROKEN VIOLIN.—The story opens at the camp of a band of gypsies where an old man is seen driving several children out to beg for him in a nearby city.

The little brother and sister in whom we are interested are next seea singing before the dwellings of the city.

The boy is a violinist and his sister sings. They are very fortunate in their earnings until a cross doorkeeper, displeased by their music, snatches the violin from the youngster and breaks it upon the pavement. The children naturally threaten him with revenge. Further angered, he takes them to the police, catering complaint that they are thieves.

In the court room their counsellor pleads that they are more artists than thieves and beggars.

The children give an exhihition of their ahility. It impresses the judge so favorahly that he dismisses the case against them.

The counsellor adopts both little musicians and the drama closes showiag them hoth happy in their new home.

ALPHONSE, THE DEAD SHOT.—The title tells the story, for Alphoase accomplishes everything he wishes, with his revolver.

He trims limbs from a tree by expert shooting.

When in attendance at a military review he shoots the hats from any who fail to salute the flag.

He punishes a cruel teamster, removes a dog's tail, lights a gentleman's cigarette, punctures wine bottles so corkscrews are needless and finally shoots out the light in his room, angering his wife so she attempts to hreak his revolver and succeeds in exploding the chamber and demolishing the room.

ONE-LEGGED PETE AND PAT.—A lively comedy showing the marked ahility of two one-legged beggars to care for themselves with the same case that men fully equipped with two active limbs are able to show.

KALEM MFG CO.

THE MAN AND THE GIRL.—This picture has for its theme the power of triumphant love and depicts the transformation worked in the nature of a man hy his love for a young girl. At the time of the opening of our story they were hoth living in the same little Western mining camp. The man, Morgan, a big hulking miner, young, hut crude and savage, disliked by all his fellow workmen on account of his sullen temper and vicious tongue; the girl, Nance, a timid, gentle slip of a young girl, just hudding into womanhood.

Scene I.—The Girl Filis a Mother's Place. In one of the little cahins that dot the hillside hack of the camp lives an elderly miner named Martin and his two motherless daughters, Nance, a young girl of eighteen, and Millie, a chubby, mischievous little miss of seven. Martin is busy getting some wood ready for Nance's use before he starts to his day's work at the mine. Millie comes around the corner of the cabin and wants to help daddy hold the wood. Martin remonstrates with her, telling her a splinter may hurt her, hut she persists and grahs the stick he is splitting. Down comes the stick, driving a splinter into little Millie's finger. Hearing her cry of pain, Nance rushes from the house and attempts to console her. It is now time for Martin to start to his work at the mine. Getting his dinner pail, which Nance has filled for him, he leaves his two daughters together. Nance comforts the weeping Millie and giving her their pet puppy for a companion, starts for water. But little Millie is unwilling to be left alone, and after a minute inspection of her injured finger starts after Nance.

Scene II.—The Man Is Rejected for His Cruelty to Little Sister. A short distance from the cahin a little mountain stream of delicious sparkling water comes tumbling down from the snowcapped mountain above. Here Nance comes with her two buckets. At her hack appears young Morgan, one of the mine workers, a rough, hulking man, young hut gruff and rude, with frowning eyes and sullen face. Morgan is madly in love with Nance and devours her with his eyes. Seizing her two hands roughly, he tells her of his love. She listens with panting hosom, for her heart has gone out to the rough miner. Just then little Millie, who has followed Nance, comes up and halts, frightened at the man, Morgan. Impatient at this unwelcome intrusion, Morgan grasps her roughly by the arm and with a curse tells her to get out of here. Millie flees in terror. Morgan laughs and again turns to Nance. But all her motherly tenderness for little sister is aroused at his cruelty and with trembling lips and gleaming eyes she orders him away.

Scene III.—The Man Determines to Quit the Mine.

Scene IV.—The Man Leaves Buena Vista.

Scene V.—Death of the Father. On Monday morning of the next week Nance is busy with her week's washing in front of the little cahin. Millie is trying to help sister all she can. Nance's face is sad and worn. She is still thinking of Morgan's departure. At the sound of approaching voices she stops work. Around the corner of the house come four miners carrying the mangled form of her father. There has heen an accident at the new shaft and he has heen mortally hurt. At his request they lay him on the ground. Gasping for breath, he slowly dictates a short letter to his sister in a distant camp, asking her to care for his two daughters. He bids them a last farewell. Now he attempts to kiss little Millie. But the effort is too much for his fast-ebbing strength and he falls back lifeless. Weeping convulsively, Nance and Millie throw themselves across the lifeless hody, while the miners stand with bowed heads.

Scene VI.—The Last Farewell to Father's Grave.

Scene VII.—The Girl's Face Follows the Wandering Man. Meanwhile Morgan's restless wanderings have taken him back into the mountains far away from Buena Vista Camp. He has found a small streak of pay dirt and setting up his rude tent by the side of a solitary little mountain stream is busy washing out the gold, an occasional nugget of

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No. 6528 Code, VERTEMENT Approx. Length, 1,000 feet

RELEASED OCTOBER 15, 1909

HANSEL AND GRETEL

A pretty story from Grimm's Fairy Tales. Hansel and Gretel get lost in the woods, are put to sleep by the sandman, are guarded by the angels and fairies, are found by the witch, who casts a spell over them and casts Hansel into a cage. The children escape, the witch is put into the oven, turned into gingerbread and eaten by the children and their playmates. A pleasing film for everyone, but especially for the little folks.

No. 6529 Code, VERTEMOS Approx. Length, 630 feet

WHITLER'S WITLESS WANDERINGS

A humorous film illustrating the mishaps that befell an absent-minded man.

No. 6530 Code, VERTENCIA Approx. Length, 330 feet

Releases for October 19th and 22nd

RELEASED OCTOBER 19, 1909

THEIR SOCIAL EDUCATION—Comedy

No. 6531 Code, VERTERIA Approx. Length, 1,000 feet

RELEASED OCTOBER 22, 1909

THE LOST HANDBAG—Comedy

No. 6532 Code, VERTIGINE Approx. Length, 400 feet

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fair size rewarding him for his restless industry. As he is working here, slowly there appears seated on the bank above him a vision of Nance just as he saw her the day he surprised her at that other little stream back behind Buena Vista Camp.

Scene VIII.—On the Road to Luck Strike Camp. Down a long stretch of barren, lonely road come Nance and Millie. Millie is lagging behind, tired and worn out from the long walk. Nance tries to cheer her; then, seeing how near asleep she is, stops, lifts her up and staggering under the increased weight, trudges on. Now they have reached a little clump of wood. Nance, seeing Millie is asleep, sets down her bundles and carries Millie into the shade.

Scene IX.—Love's Transformation. In the shelter of a small clump of bushes Nance has left little Millie asleep while she has taken their pail and set out to find some water. Morgan, pushing back the bushes, finds Millie asleep. A wave of newly discovered tenderness creeps over him. Dropping on his knees beside her he lifts her gently into his strong arms and cradles her against his bosom. Through the bushes at the back appears Nance's tear-stained face. She approaches and touches Morgan timidly. At sight of her the love leaps into his eyes, but he cautions her to be quiet or they will wake Millie. Nance drops down beside him, her happy face hidden in his shoulder, and Morgan with his arm about her looks out, with a face out of which triumphant love has driven all the brutality and sullenness and substituted in their place a strange new strength and gentleness. Length, 940 feet.

LUBIN MFG. CO.

WHO DISCOVERED THE NORTH POLE?—The topic of the day is very much discussed by two friends. One is for Peary, the other for Cook. Each one is sure that the other one discovered the North Pole. The argument grows hotter every minute, but no conclusion is reached. On their way home they put the decision up to their friends. Whomever they meet is made an arbitrator in the discussion, "Who discovered the North Pole?" but not one is able to throw any more light upon the subject than has already been done by others. Day and night the two friends figure out who discovered the North Pole. They have not as yet solved the problem. They have gone crazy over the matter and the world still wonders who discovered the North Pole. Length, 535 feet.

BILLIKEN.—The Crisis. A little girl lies in bed with typhoid fever. The crisis is near. The doctor's face is very serious. The mother breaks down; the father tries to console her. Nothing can tempt the little girl, who seems entirely indifferent to her surroundings. Father and mother exit while the nurse keeps a watchful eye on the little patient. The father returns with dolls of all descriptions. The little girl does not care for them. Now he unpacks a "Billiken." The funny face of this doll brings a smile upon the little girl's countenance.

She reaches out her hand for the Billiken and is soon fast asleep. In her dreams she sees Billiken making funny stunts. Billiken also has a circus, which she watches with great interest. Everything is so funny that our little girl can hardly refrain from laughing.

Now Billiken is tired performing stunts, he jumps back to the bed and the little girl awakens. The doctor enters. The crisis has passed. The little girl is on the way to recovery. Billiken saved her life. Length, 465 feet.

A BLANK CHECK.—Bob's young wife is dangerously ill. Naturally his thoughts are at home. Next to him works Fred, a dissipated young man who is gambling a good deal and losing more money than he earns.

One day the proprietor asks Bob how much money he needs for the pay roll. Bob cannot tell yet so the proprietor signs a blank check. Just at this moment Bob is called home to the bedside of his wife. As soon as he reaches home Bob sends a note saying on account of the sickness of his wife he will not come to the office in the morning. Ferd who is again in need of money fills in the amount of $3,500 to the blank check and disguising himself with wig and beard, cashes the check without any difficulty.

The working men ought to be paid out. When Bob returns he is asked for the money for the pay roll. He cannot find the check. He will not accuse his fellowman but as he cannot explain how the check was cashed he is held as a thief.

He explains to the detectives how he watched all night at his wife's bedside. One goes to investigate and finds his story true. The other detective is watching Ferd who enjoys the fruit of his ill-doings. He is going back to the gambling den. In the meantime proofs of his guilt have been found, the gambling den is raided and Ferd made a prisoner.

The next day the crisis has passed and Bob's young wife is on the road to recovery. Length, 955 feet.

PAPA'S HONEYMOON.—Papa's trunks are packed for the honeymoon. Max and Moritz accompany him. The boys do not like the new stepmother and as it is too slow anyhow the take itching powder and soot and put it between the parents' wearing apparel.

The wedding trip is a most eventful one. The boys call everybody's attention to the newlyweds and they receive quite an ovation which however is not very much appreciated.

At the hotel more trouble awaits the newly married couple. Max and Moritz continually think of new tricks to play on father and the stepmother and they succeed beyond all expectation.

At the finish they meet their Waterloo, but the fun certainly was worth the licking. Length, 600 feet.

OUT FOR THE DAY.—Father, mother and six children prepare for a day's outing. You all know what it means to go to a picnic with six children. One is sure to get lost and many mishaps must be expected.

Besides, the children get hungry and cannot be blamed if they take a bite now and then. Thus it may happen when the picnic ground is reached there is nothing left for the picnic. The children get tired, father must borrow a push cart to bring them home. Unfortunately the push cart runs away and has to be caught. When the task is accomplished, father is so tired that he cannot walk any further. He is laid upon the push cart, the wife is the horsey and the children lend their assistance. Don't be uneasy; if they are not home as yet, they will surely come soon. Length, 390 feet.

"SANDY" THE POACHER.—In the Scotch Highlands a game warden's beautiful daughter loves "Sandy" a rollicking young fellow who by continual poaching on the game preserves keeps the wardens constantly in action. The warden's assistant, a rejected suitor, determines to frustrate the love making of his rival and being gradually worked to a frenzy of jealous hatred, resolves to remove him by "fair means or foul." "Sandy" has several narrow escapes. One day in the woods he is caught in the act of trapping hares by the warden, his sweetheart's father. A quarrel ensues.

In his excitement the warden attempts to use his gun. It is accidentally discharged. The old man falls dead. "Sandy" is horrified and thinks himself the unfortunate cause. The assistant has witnessed the struggle from behind a tree and aims at "Sandy," but fate decrees that the guns should both be discharged at the same time and he becomes an assassin. The old woman whom "Sandy" has befriended has witnessed all this from where she was concealed and keeps her secret, in terror of the ways of justice, until circumstances afford her an opportunity of bringing the real offender to his deserts. Length, 840 feet.

THE MAJOR AND THE JUDGE.—The Major arriving at home from abroad discovers that his only daughter is in love with a young man whom he thinks to be a fortune hunter. He ejects him without explanation or ceremony. He then writes to his old friend the Judge and asks him to come lay siege to his daughter's heart.

The young man so unceremoniously ejected is the Judge's own son. He tells his father of his love and his treatment by the Major and is assured that he shall have his assistance. The Judge just then receives the Major's letter and determines to get even with the Major. He writes to him that he will come and marry his daughter. The daughter hearing of the Judge's coming decides to give him a warm welcome. To this end she disguises as a man but the Judge through the photo recognizes his son's fiancee and to play a joke on her requests the "young man" to masquerade as a "young lady." He then calls to see his son who is suprised at the turn of things. The Judge marries the lovers. When the Major is informed of the circumstances he becomes frantic and demands satisfaction from the Judge "on the field of honor," but at the fatal point both weaken and embracing each other decide that they shall live in peace and happiness. Length, 695 feet.

HAPS AND MISHAPS.—Haps and mishaps build the ups and downs in life. Every small hap follows a mishap and every mishap a hap. It is not advisable to laugh at a man who meets with a hap, as a mishap may befall the one who enjoys the hap and "he laughs best who laughs last." A laborer carrying a long board accidentally throws off the hat of a passing gentleman.

An Italian art dealer laughs at the gentleman's misfortune only to meet with a bigger one himself. While the street cleaners are at work a friend of the man with the hose tries to play a practical joke on him, but it is he who at the end is the sufferer. The same is the case with the father-in-law who tries to interfere with his daughter's love affairs. Always he laughs best who laughs last. Length, 240 feet.

G. MELIES.

THE STOLEN WIRELESS.—Two young men love the same young girl. One of them, learning that war has been declared, enlists and goes to the front. Passing with his regiment before the home of his beloved, he leaves the ranks to say farewell. He asks her hand in marriage and she acquiesces. He then slips the betrothal ring on her finger and she, in turn, unclasps a locket she wears around her neck and gives it to him. He swears he will never part with it, and they exchange a last kiss. As he goes away, she bursts into tears.

The other young man is called on the field of operations as war correspondent of an important newspaper. He calls on the young girl and also tells of his love for her. He meets with a repulse, he insists, she shows him her engagement ring. She is no more free, her word has been given to another.

Furious, the war correspondent leaves, but vows inwardly that he will have his revenge—cost what it may—on the man who is the cause of his disappointment and whom he now hates with all his might.

The young soldier, who has distinguished himself in the army, is soon promoted a sergeant, and is charged with carrying, on horseback, an important message to the staff office at the first wireless station. At full speed, he reaches the station, where he meets the war correspondent, who seeks information to impart to the enemy.

Out of vengeance, he steals the sergeant's message and denounces the brave soldier as a traitor. He lies in wait for him in the middle of a wood and has him arrested just as he is returning to the camp after having fulfilled his mission.

During the night the sergeant escapes. After a struggle with the sentinel, whom he strikes senseless, he hastens to the camp and informs them that the message has been stolen and that the enemy may attack them at any moment during the night. They sound the charge and the soldiers rush to the battlefield. The war correspondent arrives at the camp and tries to deceive the officer in charge, but a sharpshooter who was watching his movements shoots him dead at the feet of the commanding officer. Justice is done, and the traitor is carried away by order of the officer.

A battle takes place during the night in which the enemy is pursued into the woods.

The sergeant is wounded, but albeit courageous efforts to take part in the combat, he falls senseless and is carried away to the hospital.

The young girl who is betrothed to the young soldier, devoting herself to her country, offers her services as nurse in the military ambulances and is unsparing in her care for the wounded. Among the latter she recognizes her affianced husband, who is lying unconscious on a litter. She fears that he is dead, but the surgeon reassures her that although he is grievously wounded he will soon recover, provided he has good care. She bends over and kisses him. This caress revives the young man, who, recognizing his fiancee, raises himself, and, happy to see her once more, he covers her with kisses.

The hostilities are over. As soon as the young man is better, he and the young girl will be united, happy to be home and together.

PATHE FRERES.

THE TRAPPERS.—The picture opens, showing the interior of a trapper's camp, where, owing to the rivalry of two of the hunters over the hand of Bess, there is strong dissension. Harry, the one who was fortunate in winning the fair maiden a few years previous, is bitterly hated by his rival, Frank, and the latter in a cowardly manner shoots his enemy. Harry, who is wounded severely, makes his way to the cabin, where he hides in the loft. Shortly after Frank and his comrades enter the place, and search it thoroughly, knowing that their victim is only wounded, they intend finishing him. Their efforts to find Harry are in vain, and Frank seating himself at the table orders food from the terrified woman. Suddenly the ruffian is stupefied to see a drop of blood fall from the ceiling on to his hand. He glances up, and seeing the blood oozing through the crack, he at once realizes that his man is above. Harry, too weak to remain in hiding any longer, and realizing that he is captured, descends, and is bound by his enemies and thrown to the floor. The culprits then take Bess and her father, and carry them off, after setting fire to the house.

Little Billie, Harry's son, who was hidden in a chest, slips out, and after liberating his father, he seizes a bucket and proceeds to extinguish the blaze. Then jumping upon his horse, the youngster dashes off in pursuit of the enemy. He finds their hiding place, after which he returns to his father, whom he guides to the outlaws' camp. An exciting combat takes place, in which Harry hides behind a pile of wood, but his enemy climbs on top, and is about to shoot him, when prevented by the quick action of Billie, who, seeing his father's peril, fires, killing the notorious Frank on the spot. Length, 804 feet.

A LUCKY HUSBAND.—This comedy reveals in the first scene, the interior of a home, where a young woman and her rather antiquated husband are entertaining a friend in a little game of cards. The guest is very much in love with his host's wife, and before taking his departure, slips a note into her hand. When the couple are alone the old husband tries to have a few moments' conversation with his wife, but at the present moment she is not at all susceptible to his flattery, owing to the fact that she is thinking of the departed guest. The woman begs to be left alone, and hastening to her room, opens the little missive, and reads her admirer's alluring invitation to meet him the following day. He requests that if she intends keeping the appointment for her to call him up on the telephone. The young woman, in high glee at the prospects of having a little diversion in her otherwise very dull existence, soon falls asleep upon her bed. She has the pleasant dream that Cupid enters the room, and after fitting her out in a beautiful costume, the little angel of love acts as her guide and directs her footsteps from the house, starting her safely on her journey to meet her loved one. As the young woman goes down the street, she is terrified by every person whom she meets, for they all turn out to be her husband, who

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LENGTH, 977 FEET.

A Full Description of these Subjects will be Found on Another Page

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is aware of every move she makes. Arriving at the rendezvous, she falls into the arms of her friend, telling him of her harrowing experience, when, behold, he, too, takes the form of the deceived husband. Things reach such a state of chaos that the woman jumps from a window, and suddenly she awakens, only to find herself in a heap upon the floor. Her husband rushes in, and while he assures his wife that all is well, the latter, who takes the dream as a bad omen, calls her friend on the 'phone and informs him that the date is off. Length, 315 feet.

WONDERFUL REMEDY.—In the first part we see the main street in a provincial town where the inhabitants are making merry, and ready to be attracted by any sort of amusement to relieve the dull monotony of their lives. Soon a medicine man puts in his appearance, and from the top of his omnibus he announces that he has a remedy for all defects of the countenance. Some of the people who are not over blessed with beauty, feeling that there is an opportunity to change their ugly expressions, offer themselves as subjects for demonstrations. The remedy works wonders, and changes the ugliest of the group into stunning beauties. While the old medicine man has his back turned, a quartet of thieves steal the case containing the lotion and hasten away to their den in the woods. The old fakir soon appears upon the scene and demands the return of the stolen goods, and so great are his powers that when refused he causes the forest to transform into an inferno. The robbers, frightened half to death, are quick to hand over their spoils, but the old conjurer, who, by this time, has become a little more lenient, offers the men some of the lotion, after which he disappears. The happy quartet, thinking that they will start a little side show of their own, go to the village, where they proceed to give demonstrations. The first subject is an old bald-headed man, whom they offer to grow hair on his bead. When one of the party rubs the fluid on the old fellow's face he becomes covered with hair, and resembles a baboon, whereupon the crowd turn on the mountebanks and give them a beating, after which they are driven from the town. Length, 377 feet.

THE ROMANCE OF A POOR GIRL.—This little drama illustrates the trials of a poor domestic servant, who has a sailor lad deeply in love with her. When the youth bids his sweetheart good-bye, promising her that he will return soon to make her his happy bride, the young woman, who is employed in the office of a doctor, goes about her duties with a light heart and happy air. Her employer, attracted by her beauty, one day attempts to make love to her, and when the indignant girl resents his unwelcome attentions, the latter discharges her on the spot. Taking her few belongings, the brave girl secures employment in another household, but her time spent here is of short duration, for she has a similar unpleasant experience. The son of the lady whom she is working for makes advances to her, whereupon the infuriated girl immediately leaves the place. Going then to an employment bureau to secure another position, she takes a seat in the waiting room, and while there a man, who is attracted by her unusual beauty, forces his attention upon the unlucky girl, and as she is in the act of resenting the stranger's effrontery, the superintendent comes into the room. Witnessing the unusual proceedings, the latter, blaming the young woman for the unbecoming affair, orders her out of the place.

The next scene shows the unfortunate girl two months later, when, feeling that the whole world has turned against her, she is an outcast, starving in the streets. Driven to desperation from her terrible distress, she attempts to steal a loaf of bread, but is caught and driven away amidst a tirade of abuse. At this juncture the man whom she met at the employment bureau comes along, and telling her that he will see that she secures food and shelter, he lures her into a den of vice. The poor girl is ill at ease in her new surroundings, but makes the most of her embarrassing situation until she secures some food. A violent quarrel takes place, and in the midst of it the frightened girl makes her escape, glad to be free once more of such degrading associates. While strolling down the street, she falls in a faint from exhaustion and is picked up by a man in a passing automobile, who happens to be her former employer, the doctor.

In the meantime the sailor lad returns in high glee, and immediately goes to the place where he expects to find his sweetheart, but, to his astonishment, learns that she is not there. He is just about to turn away when the automobile bearing the sick girl and the doctor arrives at the door, and the invalid is carefully carried into the office, followed by the awe-struck youth. When the poor girl is revived, she seems to awaken in another world, for she is so surprised to see her sweetheart standing over her, and imbued with the hope which is actuated by love, the poor girl leaves the place with her fiance to become his bride. Length, 656 feet.

BLESSINGTON'S BONNY BABIES.—In the first picture we see the interior of a doll factory, where the little dumb creatures are piled copiously all over the place. The old proprietor soon falls asleep, and has the pleasant dream that all the stock of dolls become animated and leave the place. We see the little creatures flocking out of the factory and making for a public park, where they proceed to enjoy themselves like little children. They skip rope, roll hoops, have a soldiers' drill and perform all sorts of athletics in a most capable manner. Finally their leader gives orders for them to return to their places back on the shelves of the shop, and the amusing little group of puppets start home. The old fellow suddenly awakens, and finding everything in order, proceeds with his labors, glad that it is only a dream. Length, 262 feet.

CHUMS.—It being Spring-time, all available labor is recruited to work in the fields. The peasants go to their daily toil, leaving the farm house in charge of little Fanny and the dog Ned. A trio of tramps, who have been watching the place, seize the favorable opportunity and force their way into the house, where they make short work of Fanny, who offers resistance. They pick the child up and throw her down the flight of stairs into the cellar, after which the trapdoor is closed upon her. The child is in a high state of excitement and for some time she lies at the foot of the stairs, but soon recovers enough strength to call her dog Ned, who is chained to his little house in the yard. When the dog hears the child's cries, his excitement is so intense that he succeeds in breaking his chain, and in a few bounds he is at the window of the cellar, where he jumps in to his little mistress. Fanny succeeds in making the dog understand the nature of her harrowing plight, and send him off to give the alarm to the family. With one bound the dog goes through the window, and starts for the field, where, by his barking, he makes it known that something is wrong at the house. The excited peasants follow the dog back to the house and take the thieves unawares, just as they are about to leave with their booty. After an exciting battle the miscreants are overpowered, and little Fanny is liberated from her prison. Length, 669 feet.

PHYSICAL CULTURE FIEND.—This comedy shows a fellow who is ambitious to become a great athlete, strolling into a gymnasium, where he begs to be admitted to the physical culture class. The master is not long in initiating the new recruit, and immediately he is put to work performing all sorts of clever "stunts." Being an amateur, the poor fellow soon shows the other members of the class how terribly awkward he really can be, and they have no end of fun, teaching him the numerous feats of strength, which he makes a bad mess of. Eventually he shows some signs of improvement, and after a strenuous lesson, the new pupil leaves the gymnasium, feeling that he has the strength of Samson. There is one thing that he forgot to learn, however, and that is the jiu-jitsu, which, had he taken the pains, might have stood him well in hand in defending himself when a policeman arrests him for kicking down a door to accommodate a burglar who is bent on robbing a house. Length, 311 feet.

SELIG POLYSCOPE CO.

PET OF THE BIG HORN RANCH.—Samuel Harrington, owner of the Big Horn Ranch, was a generous man and allowed his cowboys many perquisites. One of these was to allow the boys a certain number of colts (at the yearly round-up), which, when grown to maturity, they sold and divided the proceeds. Samuel was a widower with one daughter, a thorough Western girl and a lover of good horseflesh. Among the horses the boys owned was a beautiful chestnut filly, kind as a kitten and gentle as a lamb, which she admired very much; so instead of selling the filly, the boys had decided to make the owner's daughter a present of the animal. Big Tom, the best cowpuncher west of the divide, was elected to inform her of the fact. Our opening scene finds Tom, awkward and bashful, making the presentation speech. Tom was hopelessly in love with pretty Stella, and although he had never had the nerve to tell her of his secret, Stella, with a woman's intuition, read his heart and enjoyed his confusion. Little did either of them dream that through the giving of the present Tom was to find his voice and win the girl he loved. Our second scene shows Stella leaving the house, mounted on her new filly, going on an errand of mercy to the bedside of a sick woman who lived on a neighboring ranch. Operating in this section at the time of our story was a daring band of rustlers; the leader, a desperado named Macklin, had cast envious eyes on the mare the boys had given Stella, and laid his plans to have her. A favorable occasion soon offered. Seeing the girl pass alone, he rounds up several companions to keep watch, and while the unsuspecting girl is in the house he stealthily unties the horse and gets away. Poor Stella is distracted to find her pet gone and wildly seeks for help. The elderly ranchman goes in search of the horse and comes upon the gang unawares. He is set upon and badly beaten, but manages to get back to Harrington and give a description of the rustlers. Then begins a wild hunt for Pet, in which every man in the place able to mount a horse joins. Toward evening the searchers return in despair. A half-breed rides up with a note:

"Send the foreman of your ranch alone with one hundred dollars to-night to Engle's Crossing and we will give him the horse."

Mr. Harrington doesn't like the idea, for his foreman, Tom Deering, has made several bitter enemies among the rustlers, while guarding his employer's interests, and the whole thing looks like a frame-up to get Tom in their clutches. But Stella is crying over the loss of Pet, and those tears decide Tom. "Never mind the one hundred, boss; I'm goin' after that filly," and he rushes away in the direction of the corral. "Here! What in thunder! You'll be shot; let them have the horse," but Tom, not waiting to hear Harrington's protests, has mounted and gone. "Durn the boy! Half a dozen of you get your horses and ride after him. You can get to Engle's in time to help him, if those devils mean what I think they do."

They arrive at Engle's Crossing, and Navajo Pete's quick eye catches the flutter of a paper pinned to a pepper tree by the roadside. "I've gone to the old mill in Blake's gulch; if I'm not back in half an hour, come after me. Tom." "The boss was right, boys; them devils are going to trim Tommy." Tom's foresight saved his life, for the punchers follow his orders and arrive just as Macklin has fastened the ace of spades over big Tom's heart, stepped back and was carefully aiming a big .44 at the black spot on the card. Tom, with his hands and feet tied and securely bound to a chair, had looked fearlessly into the murderous barrel, murmured Stella's name and said good-bye to all earthly affairs, when the crack of a Colt just back of his head gave him a new lease of life. Navajo had broken Macklin's wrist, and the rest of the gang were soon on the way to the county seat for an early trial, for out in this big country justice moves swift and unerring, and it doesn't take long to select a competent jury to try and convict rustlers.

The next day we are present at an interesting scene. Stella, holding Pet's halter, is thanking Big Tom for her recovery. "And if they had killed you, Tom, I—I think I would have died, too." "What! Gee Whiz! Do you mean you care like that for a big, awkward—I mean, do you love me?" "Why, of course, I do, stupid." "Pet, you're witness," and Tom clasps the blushing girl in his arms.

LOST IN SIBERIA.—Our first scene discloses a room in the Smithsonian Institute at Washington, D. C. Count Makaroff, representing the Czar of Russia, arrives, and presents the American scientists with passports and credentials entitling them to make extensive geological researches in the Czar's icebound regions of Siberia.

The scene then shifts to St. Petersburg; a socialistic meeting is in progress. Count Makaroff, the most bitterly hated aristocrat in the Russian Empire, has been proscribed, and we see the fatal number drawn by Marie Ruzieka, a young girl student of the University. Her sweetheart is also present at the meeting, and when he finds that Marie has been unfortunate enough to be chosen as the executioner of Makaroff, he determines to share her lot. Then we see the two plotting together in the Makaroff home, where they are now employed as servants. Makaroff is entertaining a party of friends, telling them of his recent visit to America. The company decide to visit the play. Maurice and Marie are detailed to accompany their master and mistress. The droskeys arrive; the hour the students have waited for has arrived. They go in separate vehicles. The cortege reaches the giant gateway leading to the Czar's Winter palace. Maurice swings himself to the driver's seat, places a revolver to the astonished man's head: "Get down, run; upon your silence depends your life." The horse comes to a standstill. "Quick, Marie, throw as the carriage goes under the arch. I'll wait for you at the last turn." Simeon Novotsky, the bitterest nihilist in Russia, is also in the plot and at hand. As the Makaroff carriage appears he is watching the half-fainting Marie. Will her nerve fail her? I thought so. With a yell of rage he leaps to the girl's side, wrenches a dark brown object from her hand and hurls it with all his might at the disappearing vehicle that is just passing through the arch. There is a startling report, and Marie staggers to her feet and dashes for the cab where Maurice stands waiting. Too late; the palace guards are upon them. All three, Maurice, Marie and Novotsky, are arrested and dragged before the dying Count Makaroff. He had seen the girl, as his drosky drove past, stand with uplifted arm, but had not seen what followed, and with his dying breath he accuses the innocent girl.

Two weeks later, exiled to Siberia, bound two by two, we see a crowd of half-frozen human slaves staggering under heavy chains. Across the great white steppes of Siberia, bound for the soul-destroying sulphur mines of Russia's farthest north possessions; our student friends are of the number. Uhlan Dahlgren, the burly Czarian of guards in command of the party, has cast lecherous eyes on poor Marie, and only waits a favorable opportunity to press his attentions. Poor Maurice, footsore and ill, is carefully nursed by Marie. At last he is unable to go any farther. Marie begs Uhlan to let the sick boy ride on the sledge. "So he's your sweetheart, eh? Well, give us a kiss and we will see what can be done for him." With this he seizes the helpless girl in his arms. Poor Maurice, aroused to a frenzy at Marie's persecution, grabs a whip from the guard's hand and strikes the brute over the head, thus making a bitter enemy of the man whom the law had placed guard over him.

Four weeks later the interior of the sulphur mines finds our trio of students doggedly working, praying hourly for death to escape the hated persecutions of Uhlan. At last, driven to despair by his actions, they make a dash for liberty. Marie

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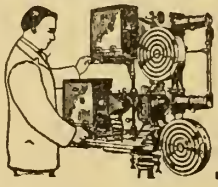

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and Maurice reach the surface and escape in a drosky that Uhlan has just left. Poor Novotsky is shot by a guard. Then we see our exiles riding for their lives across the frozen plains, pursued by a pack of wolves. In their path the party of American scientists, to whom we were introduced in the opening scene, are busy at work over some interesting geological deposits; the crack of a rifle and the howl of the pursuing wolves put them into excited action, and they rescue Maurice and Marie just as all hope had fled.

VITAGRAPH COMPANY.

RED WING'S GRATITUDE.—Laid among the most picturesque surroundings, this story of the West is graphically and interestingly told by some of the star members of the Vitagraph Company; the leading roles being sustained by real Indians, a novel departure in picture making. Red Wing is a little Indian maiden, who is the drudge of her tepee. Her brutal father shares the Indian contempt for women and regards her as little better than a beast of burden, though she is developing into an attractive maiden who some day will bring him many ponies and blankets from some amorous brave. Finding her sitting beside the fire at the camp, he drives her forth to gather wild berries, and when her weary feet will carry her no further and she sinks exhausted to the ground, her father happens to cross her trail, and with blows and hard words drives her to her task. His brutality excites the anger of some emigrants who are hurrying to make camp, and the leader of the little band of pioneers drives the cruel chief from the prostrate form upon which he is raining blows. Naiuchi is armed only with a knife against revolvers in the hands of several determined men and he slinks away. That night the emigrant camp is visited and the little daughter of the leader is carried off to be tortured. Red Wing recognizes in her the little daughter of her benefactor and in the early morning she rouses the child before the warriors are awake and leads her down to the river, where she places the wondering child in a canoe and swiftly paddles down the stream. Soon the camp is astir and the absence of the pair is noted. There is a rush for the stream, where a second canoe is manned and some of the red fiends furiously paddle away while the rest of the band turn to rush across country, hoping to reach a point below the fugitives by working in a straight line instead of following the many windings of the stream. Red Wing is overtaken and wounded by a bullet, but before the pursuers can come up with her, the emigrants, who have been searching for the little one, are attracted by the sound of the shot and they reach a bend in the river just in time to fight off the redskins. This is the point for which the land party has been heading, and though they come up in support of those in the canoe, they are beaten off and the sorrowing emigrants make easy the last moments of the grateful girl. This is a notable Indian picture in many important particulars. All of the Indian dresses are of actual native manufacture and are worn as the Indians wear them. The rich head work and the handsome headdresses add to the picturesqueness of the scene, and Indian customs are observed throughout under the direction of the real Indians, who take the leading roles. The interesting story is given added value by a half score of splendid landscapes showing the camp and the flight by water. One interesting point of minor importance is the fact that the canoes are paddled Indian fashion, from one side of the boat only, where there is a single paddler, and not on alternate sides.

TOO MANY ON THE JOB.—Samuel Dobson is about to attend a banquet given by some of the political leaders with whom he wishes to be in touch. It begins to look as though he would have to stay away, for his dress trousers have not come home from the tailor's. Though he is a fat and good-natured man, he is much worried, but worry is turned to rejoicing at the sight of the boy with the box. Joy is short lived. The blundering tailor has made the legs a full two inches too long. Dobson implored his wife to cut them down for him, but she pleads a headache. Her maiden sister is shocked at the suggestion and the daughter of the house hasn't time, she declares. Dobson starts to dress on the promise of Mrs. Dobson that she will try and do the work when her headache is better, and presently she returns and makes the desired alterations. The maiden lady sees the trousers thrown over the back of the chair and notes that it is almost time for Dobson to be starting. She cuts off two inches from the legs and goes her way. The little daughter repents her refusal and she, too, makes a cut and hands the garment to her father. Mrs. Dobson is shocked to see six bits of cloth upon the floor and she is investigating when Dobson enters. Instead of being two inches too long they are now four inches too short, and a generous four inches at that. You can turn up your trousers when they are too long, but you cannot turn them down when they are too short, and Dobson does not go to the banquet, while the family condole with him.

THE DIVER'S REMORSE.—Jim Condon is a deep sea diver and one of the best of his profession. With his partner, Bob Blake, who shares the perils of the descents, he has performed some remarkable feats, but just now business is slack and he and Blake are getting up the last of the wreckage of a schooner which foundered close to shore. Blake, all unknown to Jim, has fallen madly in love with pretty Myra Condon, and so rash does his evil passion make him that he follows her off the dock when she comes to the wrecking tug with her husband and urges his suit without having received the slightest encouragement. He is overseen by Jim, who gives him not as much of a thrashing as he deserves; but Condon is too big-hearted a man to realize the other's smallness, and when the apparently repentant Blake comes to his cottage that evening he makes him welcome, and, all unsuspicious, goes after the pail of water Myra asks for, leaving the two alone. Again Blake renews his suit, and this time Jim gives him more nearly the thrashing that is his due. Blake broods over the incident, and the next day he steals up behind Jim while they are at the bottom and cuts the latter's air hose and life line. Deprived of air and unable to rise because of his leaden shoes and weighted belt, Jim sinks to the bottom of the sea, and Blake signals to be taken quickly to the surface. A submarine, placing harbor mines in practice work, comes upon the scene, and the diver, who leaves the submarine to plant the mine, comes upon the unconscious form before it is too late. Meanwhile there is consternation aboard the wrecker and another diver volunteers to make the descent and look for the missing man, whose air hose and life line have been drawn to the surface. When his mission proves a failure, Blake is relieved, since the cut hose will not show nor do dead men tell tales. But that evening he spends his time by the sea and the apparition of his dead chum constantly appears before him. He rushes off to the Condon cottage, where he relieves his tortured mind by making a clean breast of his offense, and the confession is overheard by his intended victim. This time Condon seeks to kill the man whose evil love has threatened first his happiness and then his life, but Myra intercedes and Blake is permitted to slink away. This is an unusually realistic subject, for the production of which a corps of deep sea divers was employed. With the exception of the scenes at the bottom of the sea, the pictures are all natural poses made from a wrecking tug, with a submarine boat showing above the surface in some of the views. The submarine views are made with a care that perfectly reproduces the under-water conditions as described by the actual divers who take part in the real water scenes. The picture is unusual from many points of view, and both in action and attention to detail make the high standard. The photographic work is excellent and in an unsual degree this release combines novelty and dramatic appeal.

VITAGRAPH EXTRAS.

Grand Naval Pageant, Saturday, September 25.—An elaborate and comprehensive series of views of this great event. The launching of the "Clermont," a reproduction of Robert Fulton's first steamboat; the "Half Moon"; views of the American and foreign warships and crowds on shore and aboard the numerous excursion boats. Length, 700 feet.

Historical Parade, Tuesday, September 28.—A magnificent picture of the procession participated in by people of all nationalities. Scenes taken from several points along the line of march; a splendid view of Vice-President Sherman and Governor Hughes of New York, the various floats and moving tableaux representing different periods in American history. Length, 700 feet.

Military Parade, Thursday, September 30.—Splendid views of the monster military parade of 25,000 men picked from the principal navies of the world and from every branch of the United States Army and Navy. The most brilliant pageant of the Hudson-Fulton Celebration. Length, 500 feet.

Commander F. A. Peary.—In this film, posed especially for the Vitagraph, we are shown the famous explorer interviewing a group of newspaper men, his little son, "Bobby, Jr." (born in the Arctic regions), and his Esquimau dog; Mrs. Peary and daughter, and a beautiful view of their picturesque home at Eagle's Nest Island, Maine. Length, 300 feet.

CHICAGO FAMILY THEATERS.

Bookings—October 4 to October 10.

Apollo Theater.—Manager, Robt. Levy; agent, Frank Q. Doyle. La Moto Phroso, she, he or it, the nineteenth wonder of the world; Denton and Le Boeuf, comedy horizontal bar performers; Rowe and Clinton, presenting "Schoolmates"; Mage Clinton and her piccaninnies, singers and dancers; Florence Brocee, singing and dancing soubrette.

Arch Theater.—Manager, Arthur Jarves; agent, Frank Q. Doyle. Four Musical Mays, spectacular musical and singing act; Lottie Wilson, singing and dancing soubrette; Marlow and Nicholson, The Maiden and the Tramp; Shaw and Sargeant, dramatic sketch, "The Burglar"; Manola Family, Greek Acrobats.

Asbland Theater.—Manager, A. E. Weidner; agent, Frank Q. Doyle. Drako's Dogs, wonderful canine actors; McCormick and Wallace, novelty ventriloquist; Ward Baker, America's most soulful violinist; John Ennor, the celebrated travelogist, illustrated, on the North Pole; Kittie Stevens, singing and dancing character change artist.

Bijou Dream Theater.—Manager, Sigmund Faller; agent, Frank Q. Doyle. Crown Comedy Four, presenting "Dr. Dippy's Busy Day"; Heisler Sisters, character singers extraordinary; Elsie Stirks, novelty cartoonist; Lew La Mar, the laughing comedian; Belle and Forbes, the military comedians; Sara Sedelia, singing comedienne; Griffin Sisters, the original jungle babes; Albert Wagner, the celebrated tenor.

Garfield Theater.—Manager, Fred Schaefer; agent, Frank Q. Doyle. Goris Saxaphone Orchestra, celebrated Italian musicians; Mlle. Dolores and Company, pantomime sketch, "Monkeyshines"; W. H. Von Dorn and Company, "Thermos Arktos, or the Mysterious Crucible"; Lillian Maye, singing and talking comedienne; Hannahan's Goats, the only troupe of trained mutton goats in this country.

Janet Theater.—Manager, Harry Hayman; agent, Frank Q. Doyle. Rose Johnson, singing and talking pianologue; The Malcoms, travesty entertainers; Edna Ruppert, singing comedienne; The Muehlners, eccentric comedy sketch artists.

Columbia Theater.—Manager, W. P. Shaver; agent, Frank Q. Doyle. Memora, the human encyclopedia (this gentleman answers all questions pertaining to any noted event in history); Hillman and Roberts, characters singers extraordinary; Elsie Stirke, novelty aerial artist; Wills and Barron, eccentric comedy sketch, "Have You Seen Happy?"; Frank Walsh, singing comedian, "She Bumped Up a Little Bit"; Denham Sisters, singing and dancing soubrettes.

Hamilton Theater.—Managers, Luders & Anderson; agent, Frank Q. Doyle. The Y. Hayashi Troupe, Japanese equilibrists and acrobats; Eva Thatcher, the Irish lady; Saparo and Campbell, colored singing and dancing comedians; Al. H. Wilde, yodler and mimic; Madlyn Jourue, character soubrette.

Crystal Theater.—Manager, Frank G. Schaffer; agent, Frank Q. Doyle. Zeno Zeno Troupe, a circus in one act, introducing tight-wire walking, foot juggling, contortion and acrobatics; Edwin Warren, eccentric monologist; The Six Pekin Graduates, presenting "South Land"; Florence Ellwood, character vocalist; Young and Phiips, presenting "Ma's Star Boarder."

Lyceum Theater.—Manager, Fred Leinnick; agent, Frank Q. Doyle. The Aldeans, European comedy horizontal bar performers (first appearance in this country this season); The Great McCarvey, impersonator of the fair sex; Prinston and Yale, the Chorus Girl and the Hick; Botz and Company, magicians and illusionists; Johnson Brothers, musical artists.

Grand Theater.—Manager, Duke Brahman; agent, Frank Q. Doyle. Chambers and Allen, colored singers and dancers; J. Lewis Johnson, monologue and comedian; Sidney Lockhart and Company, plantation singing and dancing sketch; Dixon and White, the society coons; Bessie Bell, singing and dancing soubrette.

Elite Theater.—Managers, Michallstetter Bros.; agent, Frank Q. Doyle. Scott and Wallace, eccentric comedy sketch artists; Harry Moulton, comedy ventriloquist; Anglo-Saxon Trio, musical entertainers; Caccomo Duo, Italian singers.

Pekin Theater.—Manager, Robt. Mott; agent, Frank Q. Doyle. H. E. Owens and Company, seven Southern serenaders; Marie Doyle, celebrated lady buck and wing dancer; The Two Johnsons, colored comedy sketch artists; Lions and Daniels, colored singing and dancing comedians; The Daniels, dancing dandies; The Four Swells, of the colored stroll; Davies and Cooper, comedy acrobats.

Franklin Theater.—Managers, Gisel & Beckman; agent, Frank Q. Doyle. Geo. Barry and Comnany, presenting "Buttinsky from Texas"; Fairy Plumb, pleasing character change artist, featuring celebrated mirror dress; Fogg and Alger, musical comedians; The Italian Duo, operatic singers; The Brocees, comedy sketch.

Palais Royal Theater.—Manager, Jos. F. Ryan; agent, Frank Q. Doyle. Sidney Jerome and Company, in an original, somewhat different comedy act; Vera Hart, prima donna soprano; Prof. Robert Wassmann, magical entertainer; Halley and noble, singing and talking comedians; Frank Morris, eccentric monologist.

Premier Theater.—Manager, Chas. W. Schafer; agent, Frank Q. Doyle. Malinoski Trio, Russian singers and dancers; Mart Franklin, tramp comedian; Marian Seeley, character soubrette; Wrigbt and Andrews, comedy sketch artists; Rossini Trio, Italian musicians and dancers; Roy Lewells, humorous monologist; The Tolis, heavyweight balancers and jugglers; Dot Ames, singing and dancing soubrette.

Gem Theater.—Manager, Chas. W. Schaefer; agent, Frank Q. Doyle. Buckley and Stockton, singing and dancing comediennes; Darrell and Marvelli, eccentric singing and dancing sketch; Alice Grant, pleasing soubrette; Adel Rays, comedy sketch; Carrie Winner, champion buck and wing dancer; Cooper and Wilson, eccentric comedians.

Virginia Theater.—Manager, J. V. Ritchey; agent, Frank O. Doyle. Wahlund and Tekla Trio, sensational European gymnasts; Mitilda and Alvera, Spanish sister act; Morse and De Lannoy, eccentric singing and dancing sketch; Chief White Horse, celebrated Indian musician and singer; William and Gilbert, singing and talking comedians.

Union Theater.—Manager, L. Goodman; agents, Washburne & Irving. Fogg and Alger, comedy musical act; Essie Smith, song and dance soubrette; Brown and Spicer, comedians; Clever McGrath, novelty band balancing; Albion Brothers, comedians, in a knockabout boxing sketch; Grace Sisters, song and dance artists; Chris, cartoonist and monologist.

Principal Theater.—Manager, C. F. Hesch; agents, Washburne & Irving; Lew Rashman, German comedian; Raleigh and Raleigh, comedy sketch team; Nancy Lee Rice, singing and dancing harpist.

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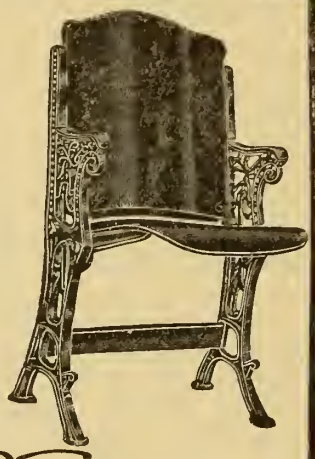

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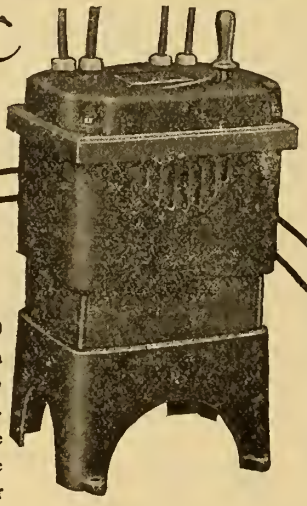

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Monogram Theater.—Manager, Mrs. Marks; agents, Washburne & Irving. Ray Lummis, novelty musical act; Albion Brothers, comedians; Fogg and Alger, comedy musical act; Fay Delmar, song and dance soubrette.

Standard Theater.—Manager, Wm. Brickhaus; agents, Washburne & Irving. Evelyn Bird, song and dance soubrette; Taylor and Yorke, comedy sketch artists; Francia, soubrette.

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THE WEEK'S RELEASES AT A GLANCE.

MONDAY, OCTOBER 11.

BIOGRAPH—The Little Teacher (Dramatic).
PATHE—The Trappers (Dramatic).
LUBIN—Papa's Honeymoon (Comedy).
LUBIN—Out for the Day (Comedy).
SELIG—Pet of the Big Horn Ranch (Dramatic).

TUESDAY, OCTOBER 12.

EDISON—A New Life (Dramatic).
GAUMONT—Convicting Evidence (Dramatic).
GAUMONT—How He Earned His Medal (Comedy)
VITAGRAPH—Red Wing's Gratitude (Dramatic).
VITAGRAPH—Too Many On the Job (Comedy).

WEDNESDAY, OCTOBER 13.

ESSANAY—The Twelfth Juror (Drama).
GAUMONT—Princess of the Sea (Fairy Drama).
GAUMONT—The Liquid Air (Trick Comedy).
MELIES—The Stolen Wireless (War Drama).
PATHE—A Lucky Husband (Comedy).
PATHE—Wonderful Remedy (Comedy).

THURSDAY, OCTOBER 14.

BIOGRAPH—A Change of Heart (Dramatic).
LUBIN—Sandy, the Poacher (Dramatic).
SELIG—Lost in Siberia (Dramatic).
SELIG—Bear and Forebear (Comedy).

FRIDAY, OCTOBER 15.

EDISON—Hansel and Gretel (Comedy).
EDISON—Whitler's Witless Wanderings (Comedy).
KALEM—The Man and the Girl (Dramatic).
PATHE—The Romance of a Poor Girl (Dramatic).
PATHE—Blessington's Bonny Babies (Comedy).

SATURDAY, OCTOBER 16.

GAUMONT—The Broken Violin (Dramatic).
GAUMONT—Alphonse, the Dead Shot (Comedy).
GAUMONT—One-Legged Pete and Pat (Comedy).
PATHE—Chums Comedy).
PATHE—Physical Culture Fiend (Comedy).
VITAGRAPH—The Diver's Remorse (Dramatic).

INDEPENDENT FILMS

CENTAUR FILM COMPANY.

HIS MEXICAN BRIDE.—Frank Howard, a young mining engineer, is in love with Marion Stockbridge, a New York society girl, who is likewise a coquette. Frank comes accidentally upon a little scene in the garden of the Stockbridge mansion, in which he sees his sweetheart being embraced and kissed by one of his friends. Frank writes a note to Marion telling her that he is about to start for Mexico and that he leaves her to his successful rival. Our next scene shows the courtyard of the home of President Alvarez of the Conchita Silver Mining Company in northern Mexico. Frank has just begun his work as an engineer in the company's mine, and is making a report to the president when Anita, the daughter of Alvarez, enters, is introduced to Frank and proceeds promptly to fall in love with him. Her affection is requited; but Alvarez, the father of the girl, has planned to have her marry Valdez, a wealthy Mexican. A week or two later, Frank is seen enjoying the company of the beautiful Mexican girl, Anita, who is singing a love song, accompanying herself on the guitar. Valdez enters. He draws a knife and is about to stab Frank in the back, but the girl turning quickly causes Valdez to forego his plan of revenge until Anita has left the two men alone. posit of silver ore and makes preparations to go to Galveston to interest capitalists in his find. Meanwhile, he receives a photograph from Marion, his first sweetheart. On it she has written: "I was mistaken; I love only you. Come back to me. Marion." Frank puts this photograph into the pocket of his working jacket, and later, Anita, in hanging his coat upon a nail, drops the photograph and picks it up. She reads the message, and seeing Frank packing his valise is prompted by jealousy to believe that he is about to leave her for the other woman. In her frenzy she determines to kill her husband rather than permit him to leave her. She takes from Frank's cabinet of chemicals a bottle of poison and puts some of it into the coffee. Here follows a most dramatic scene: a devoted wife, crazed by jealousy, awaiting the death of the man she loves, and determined to kill herself after he has taken the poison. Luckily Frank Then Valdez denounces Frank and strikes him. A fight ensues. Valdez draws a knife, with which he attempts to kill Frank. Frank seizes the knife and contents himself by turning Valdez over his knee and spanking him. Alvarez and Anita have entered and seen this performance. Alvarez, furiously angry, orders Frank from the house, and informs him that he is dismissed from the service of the company. Later in the day, Frank, on horseback, is met by Anita, who has come to bid him goodbye. He tells her of his love and persuades her to elope with him. A wild gallop carries them on Frank's horse across the border, and the old Justice of the Peace at Rattlesnake Pass makes them man and wife. He also misdirects Valdez, who has ridden up in pursuit. We now see Frank and Anita happy in their little home. Frank finds a rich denotices Anita's peculiar movements; he questions her, and, unable to restrain herself, she shows the portrait and accuses him of infidelity. Frank makes fun of her jealousy and deliberately tears up the photograph. Convinced by this action that Frank does not love the other woman, Anita embraces and kisses Frank. He suggests they finish their supper, and is about to lift the fatal cup to his lips when Anita seizes it and dashes the contents on the floor, and Frank is left to wonder at the queer action of his Mexican bride.

NEW YORK MOTION PICTURE CO.

THE GOLD SEEKER'S DAUGHTER.—The gold seeker, when departing from his family, places about his daughter's neck a locket for remembrance. Six months after his leave-taking, he luckily finds a gold nugget, and makes all preparations to return to his family with his riches. On his way, he stops to rest, and is shot by a bandit, who robs the man of his treasure. In consequence of the wound, the father loses his memory. Made wealthy by the other man's find, the robber goes to the city, and meets the daughter of the man he wronged. She infatuates him, and finally she becomes his wife. The father, when his reason is restored, bids his companions good-bye and starts again for home. Upon his arrival he finds no one to greet him, and his feebleness compels him to seek alms from passers-by. An auto drives up to a store, and from it the old man's daughter and her little one alight. Her father asks for aid, but she passes on. The child, however, cries to be permitted to help him, so her mother gives her money for the old man. As she gives it, he kisses her hand in gratitude, and recognizes about her neck the locket he gave his daughter when he left home. She comes to hasten the little one, and the father reveals who he is. She greets him lovingly and they all enter the auto and drive off. They reach her home and she leads her father to a bench, where they sit, he telling her all that happened. At the end of the recital the daughter's husband returns, and she runs to meet him, happy to tell of the discovery of her father. When the two men meet, amazement shows in both faces, and the daughter becomes alarmed. Her husband, after asking her to go into the house, turns to make peace with the old man, who refuses forgiveness and turns to go away. His daughter runs out of the house and pleads with him to stay, but it is his little granddaughter who alters his decision. He takes her in his arms and extends his hand to her father, and then he is led back to the house. The moral of this play is well worthy of notice, "It is Divine to forgive," and it is worked out in an entertaining manner.

GREAT NORTHERN.

THE RED DOMINO.—The Countess X. receives during a party a young man, who brings her a message from a friend, whom she believed to be in exile, asking her to come and see him the same evening in order to arrange with him how they can revenge themselves on their mutual enemy, the prince. The conversations is heard by a young diplomat, Baron Lerche, who has been concealed behind a curtain. He hurries away from the company and soon after returns in a different dress. He watches the countess, follows her in the night to a remote house, makes his way in, and overhears a plan to kill the prince. Soon after the prince gives a masked ball. The Countess, in Spanish costume, and the baron, in red domino, are among the guests. As the countess sees that the red domino keeps watching her, she boldly addresses him, takes his arm and leads him towards a group of guests, who are her friends and accomplices. There she writes, with the hands at her back, on her hall-card: "Get the red domino out of the way." The card is at once picked up, read and understood, and the next moment a lady takes, with irresistible amiability, the baron's arm and leads him to a remote smoking room. The baron is very much afraid to leave the dangerous countess out of sight, and is about to leave the room again, but two masked gentlemen throw him to the ground, gag and tie him and leave him alone. The baron, however, does not want to give up the exciting play. Straining every nerve, he succeeds in rolling himself on to a cigar-lighter, by aid of which he destroys his bonds. When he is free, he jumps out of the window and down in the garden summons two policemen, whom he had told to keep near the place, and then he goes back to the ballroom. In the meantime, the countess succeeds in getting the prince away from the party. He is very much captivated with her, and takes her to a cabinet, where he can speak to her alone. They get a bottle of champagne, and now the prince cannot keep back his feelings any longer, but falls down on his knees, declaring to her his love. The countess watches the opportunity; she smiles encouragingly, puts her left arm around his neck, and with the right hand she throws a poisonous powder in his glass. But at this very moment her arm is seized by the baron, who comes out from behind the curtain. The countess jumps to her feet, but when she sees that everything is out she falls back in a swoon. In a few words the baron explains what has happened. He calls the servants, who carry the countess out, and then he enters the ballroom again. With revolver in hand he makes the guests take off their masks, and now he points out the conspirators one by one. The policemen take them away, and the guests gather round the prince and baron with eager questions, but the prince answers smilingly: "My dear guests, don't let this little incident disturb our pleasure; it was only an attempt on my life."

PHOENIX FILM CO.

THE NORTH POLE CRAZE.—First scene of "The North Pole Craze" shows us the interior of an Arctic Club after the conflicting reports from Cook and Peary arrive. Scientists are seen arguing and taking sides, the short and ugly word is almost reached. They leave the Club still arguing. Second scene shows these Polar explorers on the street, two of them somewhat more dippy than the rest, frightening the others away, after wrecking the wagon of a peddler selling Cook and Peary buttons. Scene three gives us a bill poster advertising Cook and Peary newspaper articles. The two scientists enter and interfere with the bill poster. Well, we need not tell you what happens, only that he makes them sorry. Scene four. They meet a sign board man, one side of his board advertises Cook, and the other Peary. They butt in on this man and he closes with them giving them a scientific arguments which finishes at the bottom of an embankment, all three having argued the matter while rolling down the hill. In other scenes they meet the iceman and he gives them real Arctic treatment. They finish in the violent ward of an insane asylum, and right here is where we give you the secret of the Pole discovery. Length, 500 feet.

A CHILD'S PLEA.—This "A Child's Plea" opens in the home of a motorman as he hurriedly finishes his breakfast. He kisses his wife and child goodbye and leaves the house fearing to arrive late at his work.

The scenes that follow show the motorman arriving at the barn, then the shift to another car after which we see mother and child leave the house, possibly to buy the motorman some present or article of wearing apparel. We see them crossing the track; of course the little one is on the look for "pop's car." The mother goes into a store, leaving the child on the sidewalk. It seems so anxious to wave its hand to papa as he passes with his car. The child follows a car that passes hoping to meet papa. She does meet him but in a heart-rendering manner. The little one slips on the track. The car approaches. We see his agonized and frantic face as he tries to stop the car. The child is seriously hurt. Of course a crowd rush forward to tear the motorman to pieces. He breaks his way through them to where the little one lies on the track, asking the maddened crowd "Do you think I would kill my own child?" That is sufficient to stop the crowd. It is the one touch of nature that makes this whole world akin. A policeman gently takes the father away. The child is taken to a hospital. Six months later the father's trial takes place. It is going against him. The old charge of criminal negligence is winning out against him, when a new witness enters; it is the child now lame and on crutches. She goes to her papa, puts her arms around his neck. That is enough for the judge and jury. The man is freed and taken back to work in a different position to give his shattered nerves a chance. Length, 500 feet.

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FOR SALE—Five-cent Theater, doing good business, in one of the best manufacturing cities of 10,000 in State of Indiana. Everything in No. 1 shape. $900 takes it; be quick. I. E. WRIGHT, Fern Theater, New Castle, Ind.

ORPHEUM THEATER for sale; good business; 175 seats; Power's machine; Peerless piano; steel booth; raised floor. Address, Manager Orpheum Theater, 23 Main St., Lockport, N. Y.

Moving Picture Theater for sale in Vermont; well equipped; good proposition; low price. Address H., care Moving Picture World.

FOR SALE—Moving Picture Theater; fine location; good Connecticut city; doing good business; 400 seats; other business, reasons for selling. Address DALEY, care Moving Picture World.

FOR SALE—Theater in town of 26,000 in New York State. First class condition. Bargain for quick sale. Address COHOES, care of Moving Picture world.

FOR SALE—Two first class moving picture theaters in New York City; good reasons for selling; absolutely no violations. Address P. D. Q., care of Moving Picture World.

FOR SALE—Moving Picture Theater; unusual opportunity; very reasonable; must sell, going South. Address T. LINHURST, 221 Clarkson Ave., Brooklyn, N. Y.

THEATRES WANTED.

WILL BUY moving pictnre theater in city of ten thousand or over. Central States or Middle West. Every detail first letter. Address H. E. BENDER, 450 W. Exchange St., Akron, O.

Vaudette Theater for sale; good business; 180 seats; Power's machine, piano, raised floor. Price, $700. Address, WALTER, Box 652, Grand Ledge, Mich.

SITUATIONS WANTED.

A. Lewis, 234 Ninth Ave., New York, would like position as manager or operator. Good references. New York license.

LICENSED OPERATOR, experienced, references, desires permanent position. Address F. L. R., care of Beach, 235 W. 22d St., New York.

MANAGER—Experienced in moving pictures and vaudeville, press work, baritone singer, lecturer and producer; reasonable salary; good references; responsible parties only. C. W. LAWFORD, Coudersport, Pa.

TRAP-DRUMMER, at liberty after 30th of montb, with full line of traps for picture effects, and experience. LEWIS HECK, Gayety Theater, Lynchburg, Va. (En route.)

SINGER—Young man with good voice desires position to sing in moving picture show. Address ARTHUR CASSIDY, 360 W. 45th St., New York City.

AT LIBERTY—Operator, an electrician and machinist, can run calcium light. Best references; willing to go on the road; seven years' experience. Address Geo. Fisk, 133 West 127th street, New York City.

LICENSED FILMS.

BIOGRAPH COMPANY.

		Feet
Sept.	2—The Little Darling (Com.)	211
Sept.	6—"1776," or The Hessian Renegades	965
Sept.	9—Comata, the Sioux (Dr.)	963
Sept.	13—Getting Even (Com.)	587
Sept.	13—The Children's Friend (Dr.)	386
Sept.	16—The Broken Locket (Dr.)	999
Sept.	20—In Old Kentucky (Dr.)	983
Sept.	23—A Fair Exchange (Dr.)	995
Sept.	27—Leather Stocking (Dr.)	996
Sept.	30—The Awakening (Dr.)	691
Sept.	30—Wanted, a Child (Com.)	296
Oct.	4—Pippa Passes (Dr.)	983
Oct.	7—Fools of Fate (Dr.)	972
Oct.	11—The Little Teacher (Dr.)	982
Oct.	14—A Change of Heart (Dr.)	977
Oct.	18—His Lost Love (Dr.)	968

EDISON MANUFACTURING COMPANY.

Sept.	3—Ethel's Luncheon (Com.)	
Sept.	3—Backward, Turn Backard, etc. (Dr.)	
Sept.	7—A Dangerous Pair (Com.)	
Sept.	7—The Temptation (Dr.)	
Sept.	10—The Making of Honey (Indus.)	190
Sept.	10—The Amateur William Tell (Com.)	810
Sept.	14—Little Sister (Dr.)	975
Sept.	17—How the Laudlord Collected His Rents	460
Sept.	17—'Tis Now the Very Witching Time of Night (Com.)	500
Sept.	21—The Ordeal (Dra.)	950
Sept.	24—A Kulght for a Night (Com.)	370
Sept.	24—True Love Never Runs Smoothly (C.)	230
Sept.	24—Love and War (Dr.)	400
Sept.	28—Why Girls Leave Home (Com.)	1000
Oct.	1—The Wallace Jewels (Com.)	720
Oct.	1—Two of a Kind (Com.)	280
Oct.	5—Laddie (Dr.)	1000
Oct.	8—The Minister's Daughter	830
Oct.	8—Expert Glass Blowing	170
Oct.	12—A New Life	1000
Oct.	15—Hansel and Gretel	630
Oct.	15—Whitler's Witless Wanderings	330

ESSANAY FILM MFG. CO.

Sept.	1—My Wife's Gone to the Country (C.)	952
Sept.	8—Justified (Dr.)	970
Sept.	15—A Case of Tomatoes (Com.)	495
Sept.	15—Three Reasons for Haste (Com.)	485
Sept.	22—Gratitude (Dr.)	950
Sept.	29—The Brothers (Dr.)	970
Oct.	6—A Birthday Affair (Com.)	550
Oct.	6—The Magic Melody (Com.)	431
Oct.	20—The Widow (Com.)	520
Oct.	20—A Womau's Wit (Dr.)	475

GAUMONT.

(George Kleine.)

Sept.	14—The Tricky Dummies (Com.)	370
Sept.	14—Her Busy Day (Com.)	250
Sept.	14—The Fiddle and the Fan (Com.)	324
Sept.	21—Saved from the Quicksands (Dr.)	600
Sept.	21—Taking in a Reef (Com.)	380
Sept.	22—The Legend of the Lighthouse (Dr.)	770
Sept.	22—Dropped from the Clouds (Com.)	240
Sept.	25—On the Crest of the Waves (Dr.)	554
Sept.	25—All for a Nickel (Com.)	404
Oct.	2—The Masterpiece (Dr.)	857
Oct.	2—Papa's Hat (Com.)	140
Oct.	5—The Pill Box (Com.)	450
Oct.	5—Breaking the Bank (Com.)	490
Oct.	9—A Wedding Party in Luna Park (C.)	434
Oct.	9—The Sleuth aud the Wig (Com.)	504
Oct.	12—Convicting Evidence (Dr.)	714
Oct.	12—How He Earned His Medal (Com.)	280
Oct.	13—Princess of the Sea (Fairy Drama)	520
Oct.	13—The Liquid Air (Trick Comedy)	450
Oct.	16—The Broken Violin (Dr.)	377
Oct.	16—Alphouso, the Dead Shot (Com.)	297
Oct.	16—One-Legged Pete and Pat (Com.)	320
Oct.	13—The Twelfth Juror (Dr.)	1000

URBAN-ECLIPSE.

(George Kleine.)

Sept.	4—In Hot Pursuit (Dr.)	514
Sept.	4—Romantic Italy (Sc.)	437
Sept.	15—The Fatal Love (Dr.)	584
Sept.	15—Pontiue Marshes, Italy (Sc.)	367
Sept.	18—Aeroplane Contests at Rheims (Top.)	480
Sept.	18—The Farmer's Treasure (Dr.)	500
Sept.	28—Wife or Child (Dr.)	494
Sept.	28—Breach of Promise (Com.)	484
Sept.	29—Love, the Conqueror (Dr.)	650
Sept.	29—Chasing the Ball (Magic)	347
Oct.	6—Yachting Off Cowes (Sc.)	464
Oct.	6—Gambling Passion (Dr.)	530

KALEM COMPANY.

Aug.	20—The Dog Circus Rehearsal	170
Aug.	27—The Conspirators (Dr.)	410
Aug.	27—The Dyspeptic and His Double (Com.)	575
Sept.	3—The Pay Car (Dr.)	930
Sept.	10—Hiram's Bride (Dr.)	
Sept.	17—The Story of a Rose (Dr.)	680
Sept.	17—Winning a Dinner (Com.)	245
Sept.	24—The Winning Boat (Dr.)	925
Oct.	1—The Mystery of the "Sleeper" Trunk	870
Oct.	8—The Hand Organ Man (Dr.)	910
Oct.	15—The Man and the Girl (Dr.)	940

LUBIN MANUFACTURING COMPANY.

		Feet
Sept.	2—The Woman Hater (Dr.)	810
Sept.	6—The Call of the Heart (Dr.)	670
Sept.	6—Our Country in Arms (Patriotic)	255
Sept.	9—A True Patriot (Patriotic)	735
Sept.	9—Glimpses of Yellowstone Park (Sc.)	200
Sept.	13—Her Face Was Her Fortune (Dr.)	810
Sept.	16—The Fortune Hunters (Com.)	575
Sept.	16—All on Account of a Letter (Com.)	385
Sept.	20—When Woman Hates (Dr.)	750
Sept.	23—The Conquering Hero (Com.)	730
Sept.	27—A Fish Story (Com.)	510
Sept.	27—Old Love Letters (Com.)	400
Sept.	30—The Judge's Ward (Dr.)	950
Oct.	4—Who Discovered the North Pole (C.)	505
Oct.	4—Billiken (Dr.)	455
Oct.	7—A Blank Check (Dr.)	975
Oct.	11—Papa's Honeymoou (Com.)	600
Oct.	11—Out for the Day (Com.)	390
Oct.	14—Sandy, the Poacher (Dr.)	840
Oct.	18—The Major and the Judge (Com.)	
Oct.	18—Haps and Mishaps (Com.)	240
Oct.	21—Mignon (Dr.)	
Oct.	21—Aunt Lena's Visit (Com.)	
Oct.	25—A Visit to Uucle (Com.)	
Oct.	25—A Buried Secret (Com.)	
Oct.	28—More Precious Than Gold (Dr.)	

GEORGE MELIES.

Oct.	13—The Stolen Wireless (War Drama)	915

PATHE FRERES.

Sept.	4—Training Bulls for the Fight (Sc.)	331
Sept.	6—Versailles (Sc.)	462
Sept.	6—They Robbed the Chief of Police (C.)	475
Sept.	8—The Little Soldier (Dr.)	394
Sept.	8—Sweden: Gotha Canal (Sc.)	456
Sept.	10—Tom Thumb (Dr.)	1016
Sept.	11—Chasing a Sea Lion in the Arctics	371
Sept.	11—Sports in Java (Sc.)	298
Sept.	11—How to Tame a Mother-in-Law (Com.)	351
Sept.	13—Amateur Detective (Com.)	390
Sept.	13—The Child's Prayer (Dr.)	571
Sept.	15—The Pretty Girl of Nice (Dr.)	492
Sept.	15—City of Naples (Indus.)	449
Sept.	17—Mountebank's Son (Dr.)	892
Sept.	18—Oh, What a Beard! (Com.)	335
Sept.	18—The Fresh Kid (Com.)	295
Sept.	18—Construction of Balloons (Indus.)	361
Sept.	20—Aviation Contests at Rheims	607
Sept.	20—Caught in His Own Trap (Com.)	374
Sept.	22—The Tower of Nesle (Dr.)	1088
Sept.	24—Careless Tramp (Com.)	574
Sept.	24—Caucasian Customs (Sc.)	384
Sept.	25—Servant's Good Joke (Com.)	548
Sept.	25—Trained Birds (Sc.)	397
Sept.	27—He Iearned the Trick of Mesmerism	433
Sept.	27—Suitors' Competition (Com.)	518
Sept.	29—Pierrot, the Fuddler (Dr.)	318
Sept.	29—Jane is Unwilling to Work (Com.)	525
Oct.	1—A Game of Chess (Dr.)	558
Oct.	1—An Eventful Trip (Com.)	390
Oct.	2—The Garbage of Paris (Indus.)	407
Oct.	2—Vendetta (Dr.)	541
Oct.	4—The Story of a Banknote (Dr.)	981
Oct.	6—Female Sleuth (Dr.)	604
Oct.	6—The Music Lesson (Com.)	295
Oct.	8—Sister Angelica (Dr.)	705
Oct.	8—How Jack Helped His Little Sister	213
Oct.	9—Anti-Fat Sanitarium (Com.)	653
Oct.	9—Dog Pickpocket (Com.)	315
Oct.	11—The Trappers (Dr.)	804
Oct.	13—A Lucky Husband (Com.)	515
Oct.	13—Wonderful Remedy (Com.)	377
Oct.	15—The Romance of a Poor Girl (Dr.)	656
Oct.	15—Blessington's Bonny Babies (Com.)	262
Oct.	16—Chums (Com.)	669
Oct.	16—Physical Culture Fiend (Com.)	311

SELIG POLYSCOPE COMPANY.

Aug.	30—Winning a Widow (Dr.)	450
Sept.	2—The Blight of Siu (Dr.)	995
Sept.	9—The Engagement Ring (Dr.)	995
Sept.	13—Frechooters (Dr.)	995
Sept.	16—Crooked Path (Dr.)	960
Sept.	20—The Bachelor's Visit (Dr.)	775
Sept.	20—False Alarm (Com.)	175
Sept.	23—Stricken Blind (Dr.)	990
Sept.	27—Across the Divide (Dr.)	980
Sept.	30—The Drunkard's Fate (Dr.)	930
Oct.	11—Pet of the Big Horn Ranch (Dr.)	1000
Oct.	14—Lost in Siberia (Dr.)	785
Oct.	14—Bear and Forehear (Com.)	180
Oct.	18—A Tale of the Backwoods (Dr.)	1000

VITAGRAPH COMPANY.

Sept.	4—The Galley Slave	885
Sept.	7—The Fisherman (Dr.)	430
Sept.	7—He Tried on Handcuffs (Dr.)	564
Sept.	11—An Alpine Echo (Dr.)	990
Sept.	14—The Little Father (Dr.)	610
Sept.	14—The Wealthy Rival (Com.)	360
Sept.	18—The Marble Heart (Dr.)	968
Sept.	21—The Unspoken Good-bye (Dr.)	426
Sept.	21—The Siren's Necklace (Dr.)	530
Sept.	25—Fantine (Dr.)	997
Sept.	29—Onawanda (Dr.)	545
Sept.	29—The Romance of an Umbrella (Com.)	450
Oct.	2—The Scales of Justice (Dr.)	983
Oct.	5—Betty's Choice (Dr.)	642
Oct.	5—Never Eat Green Apples (Com.)	290
Oct.	9—For Her Sake (Dr.)	995
Oct.	12—Red Wing's Gratitude (Dr.)	562
Oct.	12—Too Many on the Job (Com.)	410
Oct.	16—The Diver's Remorse (Dr.)	900

INDEPENDENT FILMS

CENTAUR FILM COMPANY.

Film Import and Trading Company.

May	1—Nevada Girl	930 ft
May	8—Cowboy's Sweetheart	854 ft.
May	14—The Temptatious of John Gray	930 ft.
May	22—Johnny and the Indians	877 ft.
May	28—Crystal Ball	Aprox. 933 ft.
June	19—Love Wins	931 ft.
June	24—Private Brown	Approx. 904 ft.
July	7—Cowboy's Romance	Aprrox. 871 ft.
July	21—Tale of Texas	Approx. 945 ft.
July	28—Maryland, 1777	Approx. 956 ft.
Aug.	4—Power of Love	Approx. 995 ft.
Aug.	18—The Lost Letter	965 ft.
Aug.	25—The Blacksmith's Daughter	985 ft.
Sept.	1—Peaceful Jones	Approx 932 ft.
Sept.	8—The Diamond Necklace	545 ft.
Sept.	8—The Wishing Charm	545 ft.
Sept.	15—A White Lie	About 1000 ft.
Sept.	22—Dan Blake's Rival	About 1000 ft.
Sept.	29—A Close Call	About 1000 ft.
Oct.	6—The Sheriff's Girl	960
Oct.	13—His Mexican Bride	970

GREAT NORTHERN FILM COMPANY.

July	17—A Shadow of the Past	464 ft.
July	24—A Clever Nurse	450 ft.
July	24—Off the Coast of Norway	315 ft.
Aug.	14—The Spy	619 ft.
Aug.	14—Water Sports	214 ft.
Aug.	21—False Alarm	353 ft.
Aug.	21—Surroundings of Copenhagen	396 ft.
Aug.	28—The Shell	567 ft.
Aug.	28—Cowboys in Argentina	387 ft.
Aug.	26—A Strange Reunion	910 ft.
Sept.	3—His Two Children	1000 ft.
Sept.	11—The Gray Dame	975 ft.
Sept.	25—The Great Prize	455 ft.
Sept.	25—Life on Training Ship	540 ft.
Oct.	2—Vagabond Life	436
Oct.	2—Adventures of an Emigrant	466

NEW YORK MOTION PICTURE CO. RELEASES.

May	28—A Fishermaid's Romance (Dr.)	806 ft.
June	4—Davy Crockett in Hearts United (D.)	836 ft.
June	11—The Squaw's Revenge (Dr.)	990 ft.
June	18—A Terrible Attempt (Dr.)	575 ft.
June	18—Jones Gets Arrested (Com)	450 ft.
July	2—A True Indian's Heart (Dr.)	935 ft.
July	9—The Blacksmith's Wife (Dr.)	850 ft.
July	23—The Gypsy Artist (Dr.)	1000 ft.
July	30—My Wife's Goue to the Country (C)	800 ft.
Aug.	6—Sailor's Child (Dr.)	1000 ft.
Aug.	13—Sheltered Under Stars and Stripes	450 ft.
Aug.	13—The Yiddisher Cowboy	550 ft.
Aug.	20—Half Breed's Treachery	1000 ft.
Aug.	27—Secret Service Woman	1000 ft.
Sept.	10—The Paymaster	1000 ft.
Sept.	17—A Kentucky Planter	1000 ft.
Sept.	24—The Squaw's Sacrifice	1000 ft.
Oct.	1—Faithful Wife	1000 ft.
Oct.	8—Dove Eye's Gratitude	1000
Oct.	15—The Gold Seeker's Daughter	1000

PHOENIX FILM CO.

Aug.	16—Victim of a Crisis	520
Aug.	16—Salome Craze	435
Aug.	16—Flirtation Collar	335
Aug.	16—Brave Girl on the Fifteenth Floor	917
Aug.	16—Spanish Girl	816
Aug.	16—It Takes Gasoline to Win a Girl	1016
Aug.	16—Spanish Girl	816
Aug.	16—Her Favorite Tune	892
Aug.	16—How the Loser Won	816
Aug.	16—A Young Bachelor's Dream	826
Aug.	26—A Strange Reunion	610
Sept.	16—The Actor Burglar	950
Sept.	23—Nobody Loves a Fat Man	950
Sept.	30—The Man and the Law	1000
Oct.	7—The North Pole Craze (Com.)	500
Oct.	7—A Child's Plea (Dr.)	500

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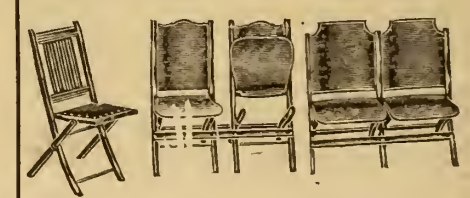

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Chas. Schaeffer of the Royal Theatre, State Street, Chicago

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A thrilling Spanish story of intense interest. Love, rivalry, tragedy and a narrow escape of the innocent suffering for the guilty are all included in this stirring, well-acted film. This is a splendid feature subject.

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"HOW HE EARNED HIS MEDAL"

COMEDY. GAUMONT. LENGTH, 280 FEET.

The finder of a medal for bravery decides to wear it, and is inspired to several deeds of heroism thereby. Unfortunately for him, however, failure to "look before leaping" gets him into lots of trouble, but causes plenty of fun and amusement to the onlookers.

RELEASED OCTOBER 13.

"PRINCESS OF THE SEA"

FAIRY DRAMA. GAUMONT. LENGTH, 520 FEET.

An exquisite story of the loves of a young prince and a lovely mermaid, depicted with most beautiful surroundings. It is an artistic production of marvelous beauty and strong dramatic worth.

RELEASED OCTOBER 13.

"LIQUID AIR"

TRICK COMEDY. GAUMONT. LENGTH, 450 FEET.

Shows that even scientists who can make liquid air at a temperature of 140 degrees below zero, cannot play pranks with it at the expense of the public without being punished.

RELEASED OCTOBER 16.

"THE BROKEN VIOLIN"

CHILD DRAMA. GAUMONT. LENGTH, 377 FEET.

A clear, pathetic little story of two orphans. Cleverly acted and perfect photographically.

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"ALPHONSE, THE DEAD SHOT"

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Full of action, illustrating some splendid revolver marksmanship, though causing considerable inconvenience to the dog whose tail is dexterously shot off.

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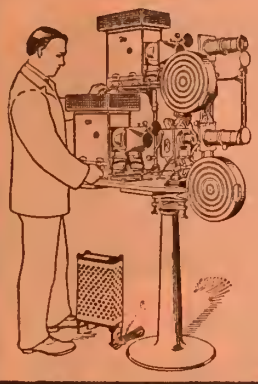

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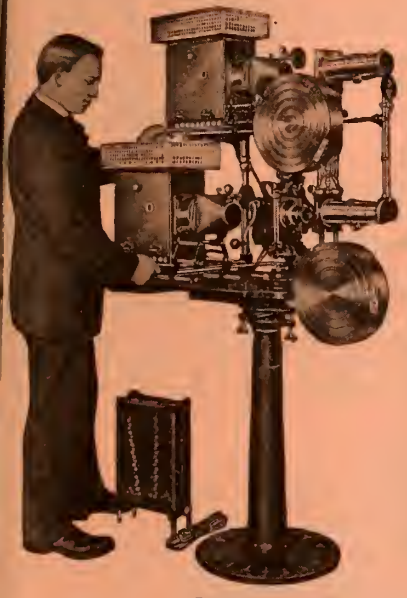

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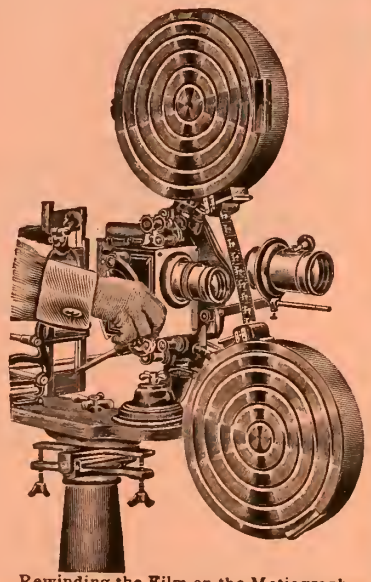

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A wonderfully thrilling story of **The Boer War** portraying an historical incident and showing the very troops which took part in the great battles which led to the surrender of General Cronjé. Everything in this production *the real thing*. Will make a tremendous sensation.

November 5th. THE CATTLE THIEVES

A magniffcent story of the great Canadian Northwest, introducing **The Northwest Police** in a marvelous exhibition of riding and shooting.

Remember. — These great productions are not studio reproductions, but actual pictures of the very men who have taken so prominent a part in Canadian history.

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An authentic reproduction of the famous novel, L'Assomoir. The greatest picture ever produced. Do not fail to run it.

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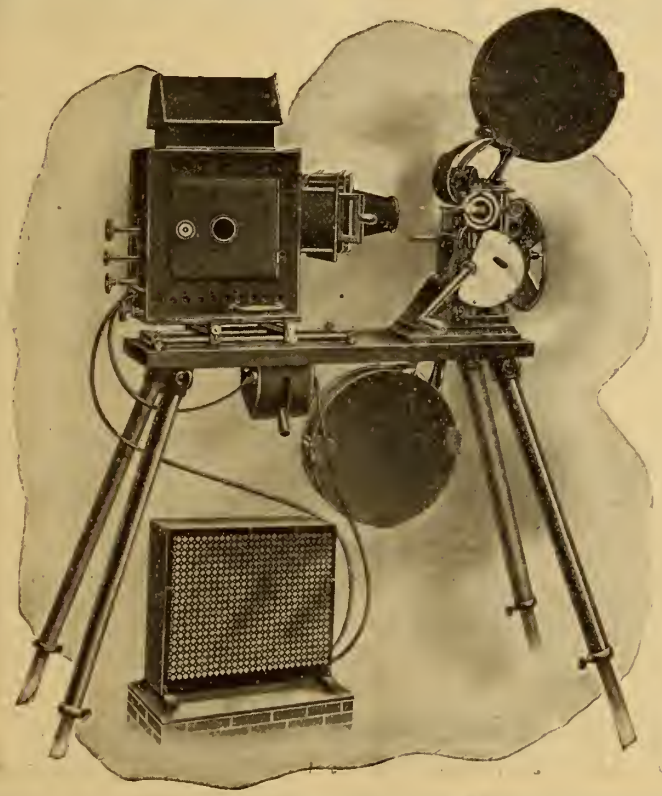

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Selig's Great War Picture Coming

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This will be the greatest war picture ever produced and will be released October 25th, 1909. Get in touch with your Film Exchange at once

SELIG'S GREAT MELODRAMA

No Man's Land

Code Word, Land **Length, 990 Feet**

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Will Show to Packed Houses Everywhere

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Selig's Wild West Feature Film For 1909

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This Picture will be the Hit of the Year

Order from Your Film Exchange. They all rent Selig's. They must be Good--Ask Anybody. They Always Show to Crowds.

Get in touch with your Exchange and order a Selig, which means packed houses always. **Don't Forget Our Posters.** Price 10 cents. Write today. Best Hit Ever for the Lobby.

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VITAGRAPH FILMS

THE FILMS OF "QUALITY"

Tuesday, October 19. **THE MEXICAN'S REVENGE**

The officers of a United States cruiser in Southern California waters come ashore to observe the fiesta. They visit an old mission, where the captain falls a willing victim to the charms of the pretty Rosita, a black-eyed beauty, whose flashing glances have won many a conquest of hearts. But this time Rosita herself is wounded by Cupid's shafts, and it is evident that she returns the captain's admiration. The Padre makes them acquainted in response to the captain's request, and Rosita's preferment rouses the anger of Don Ramon Molina, who wants Rosita for his wife. The two men have words, and Molina draws his knife. He is knocked down before he can strike the blow, and this adds to his desire for revenge upon the American. The captain wins the consent of Rosita and her widowed mother to an early marriage, but as he is riding to his wedding Molina and his friends lay in wait and drag the captain and his best man from their horses with ritas. It is believed the lieutenant is dead and he is left upon the ground, while the captain is dragged off to the timber, where he is laid beneath a tree, from the branches of which swings a half-ton boulder suspended by a rope, the other end of which is tied some distance away. At this end a fire is built and the helpless man is compelled to lie there in suspense while the heavy cable burns through and lets the rock fall upon him. But the lieutenant is only stunned. He gives warning to the wedding guests, and he and Rosita head a rescue party. Rosita drags the captain to safety just as the huge mass crashes upon the spot occupied a moment before by the captain. Molina is taken in custody and the wedding is proceeded with. A vitally interesting story clearly told amid the most picturesque scenes. Length, 680 feet.

A DULL KNIFE

Maggie cannot slice the ham until a keen edge is put upon her knife. She hears the familiar bell of the grinder and stars out to look for him. He steps into a store, but Maggie does not see him, and she rushes madly along in the hope of catching up with him. Everyone in her path supposes her to be a lunatic and they flee at her approach, but Maggie is intent on finding that grinder and does not notice the excitement she is creating until she has turned the knife over to another grinder she encounters. Meanwhile the whole community is all excitement and no end of fun has been created. A brisk comedy film that sweeps the spectator along on a gale of laughter to a most diverting climax. Length, 275 feet

Saturday, October 23. **COSETTE**

This third subject in the series derived from Victor Hugo's "Les Miserables" is a worthy successor to the preceding films de luxe in this special issue. Complete in itself, the story is advanced, taking the adventures from his last escape from the galleys at Toulon to his sanctuary in the Convent of Little Picpus. Jean, once more free of the galleys, makes his way to where he has deposited the store of money which as M. Madeleine he withdrew from the Paris bank and buried at Montfermell. He demands Cosette of the Thenadiers and carries her off to Paris, where he is recognized by Javert, the Inspector of Police, as Jean Valjean. To escape he scales a wall and finds himself in the convent grounds, where Fauchelevant, whom he once befriended, enables him to escape his pursuers in a dramatic scene in which Jean Valjean is buried in the coffin supposed to contain the body of the nun in order that the pursuers may be thrown off the track. Length, 987 feet.

THE VITAGRAPH COMPANY OF AMERICA NEW YORK, 116 Nassau St. CHICAGO, 109 Randolph St. LONDON, 25 Cecil Court PARIS, 15, Rue Sainte-Cecile

Moving Picture World

Founded by J. P. CHALMERS.

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Vol. 5 OCTOBER 23, 1909 No. 17

Editorial.

Musical Accompaniments for Moving Pictures.

Several months ago we wrote an article on the musical end of moving picture exhibitions, in which we directed attention to the importance of providing good and suitable music to accompany the pictures. That article, we are pleased to know, has borne fruit in many directions, and in our various visits to the theaters we have noticed distinct attempts on the part of the manufacturers to uplift the musical end of matters. Attentive readers of the World will also notice that now and again we single out for commendation an especially good pianist or effect employee whose work deserves encouragement.

From other directions, also, come indications that the musical end of moving picture exhibitions is attracting attention. It has for some time been felt in many quarters that, generally speaking, the music was a weak part of the entertainment. It was either not properly chosen or badly played or the executant had not the necessary ability. As we have already said, improvement is going on in that direction. One of those with whom we have recently conversed on the subject is a music publisher, and he, seeing the need for good and suitable music, has in hand a scheme whereby cheap sheet music can be supplied to moving picture theaters, and the music will suit the subjects of the various films. This scheme is, at present, only in the incipient stage; when it is further developed—if it is further developed—we will let our readers know more about it.

The last two or three numbers of the Edison Kinetogram have also come out with some valuable suggestions to exhibitors of Edison films. Under the titles of these pictures they have indicated the precise nature of the music to be played by way of accompaniment to the picture, so that each situation or scene has its suitable musical complement; just as is done in the case of an ordinary stage play, or an opera, or, indeed, any public performance where it is desired to heighten the effect upon the minds of the auditors by musical sounds.

These are straws showing the direction of the wind. Last week we pointed out that efforts were made to popularize the vocalized moving picture; those efforts are bound in the near future to bear fruit. At present the obstacles to the successful general exploitation of vocalized photographs are both commercial and manufacturing. But those obstacles will no doubt be shortly overcome. Now we draw attention to the fact that there is activity in the musical end of matters. In an early number we shall give other instances of this activity of which at present it would be premature to speak. All this, however, goes to show that the inventive mind is busily at work in an endeavor to put the moving picture on the highest possible plane of public representation.

Concerning J. J. Murdock.

Within a few hours of the foundation of the National Independent Moving Picture Alliance, the president of that august body went to Europe. There was some curiosity as to the suddenness of his departure. It was ascribed in some quarters to health reasons. It was stated that he had been working very hard and needed a rest and change.

Mr. Murdock's visit to Europe had nothing to do with health or philanthropy or the new Alliance of which he is president. He went on behalf of the International Projecting and Producing Company. It was about time, we think. It is a pity he did not go to London before, where, according to our correspondence with well-known English firms of film makers, who are our own personal acquaintances, Mr. Murdock's presence has been necessary for some time past. We hope that Mr. Murdock's European visit will produce successful results for the company of which he is president.

For it was about time that something was done to vitalize that company, which was started to do so much for the Independent cause, and which has done so little. Still the opportunity to do something is as wide open now as nine months ago, when J. J. Murdock came into the moving picture game. We do not wish to do Mr. Murdock any injustice or to be too hypercritical of what he has done, or, rather, of what he has not done, but the plain position of matters in this month of October, 1909, is that all J. J. Murdock has done for the cause of the Independents during these nine months, is to get himself talked and written about a great deal.

In short, whatever his reputation may have been in the vaudeville field, J. J. Murdock, up to the time of his departure for Europe had done absolutely nothing in the moving picture field to justify the position that was assigned to him by his subservient, boot-licking scribes and sycophants of being the savior of the moving picture situation. Murdock was to have given the Independents the best moving pictures of the whole world. He has done nothing of the sort. He was to manufacture American films. He has not. He was to have started his own film exchanges. He has not. He was to drive out the duper, the fakir, and generally to clarify the moving picture industry. He has not. That is Mr. Murdock's negative record up to date.

Murdock is in the position of Adam and Eve when they were turned out of the Garden of Eden. "The world is all before them where to choose." Murdock's career in the moving picture field is still open to him. We will grant that he is a man of promise. We do not know. We have never seen Mr. Murdock; we have never met him. We have tried to see him, in order that we can do the man and his movements justice from personal interview. We hope one day to see him and judge of him for ourselves. If he is the man that he is said to

be, he may get over his elusiveness. We hope he will, for the sake of the cause of which he is the head, or the alleged head. Strong men on the Independent side are none too plentiful, and if Mr. Murdock is a strong man, then there is plenty of work, and profitable work, for him in the selling or the manufacture of good moving pictures

The question whether the International Projecting and Producing Company does or does not possess the American agencies for European-made films seems to be a matter of contention at the moment of writing. It will settle itself in time If Mr. Murdock possesses those agencies and his pictures are good, and he can sell them along approved business lines, then there is hope for him of lining up to the position that has been assigned to him —that of the leader of the Independent movement. At present he is a leader who has not led, or, at least, who has not been followed. And this is not said in adverse criticism of J. J. Murdock. As president of the N. I. M. P. A. he is again given a great opportunity. All that is needed is a man of Murdock's alleged ability to direct affairs. Let him make good. Let him do something to benefit the moving picture cause and we will instantly count ourselves amongst Mr. Murdock's warmest supporters and encouragers. At present we are taking him entirely on trust. As we have said before, he is a man of promises. A redemption of some of Mr. Murdock's promises is all that is necessary to establish him in a successful position, especially as he has cabled that he has secured direct contracts from most of the European makers.

Mr. Charles Raleigh and the European Agencies.

History repeats itself. In the early part of this year, when the Independent cause was about to receive the valuable assistance of Mr. Murdock's International Projecting and Producing Company, a factor in the moving picture situation was Mr. Charles Raleigh, of Raleigh & Robert, of Paris, who came to the United States, authorized to obtain American representation for those European manufacturers whom he already represented in Europe. The claim of Mr. Raleigh to the possession of those agencies was doubted by some of the Independents last January, but it soon became evident that Mr. Raleigh was right and his Independent critics were wrong, for the American agency was duly taken up by the International Company.

And, as we have said in our opening sentence, history is repeating itself. Within the last few days, Mr. Charles Raleigh has again found himself in New York, obliged by circumstances to transfer his agencies from the International Projecting and Producing Company. He has transferred them to the Film Import and Trading Company. Doubt having been cast on Mr. Raleigh's abilities and *bona fides* in this matter, we have made special inquiries and find that the position of affairs to-day is practically what it was at the commencement of the year. Mr. Charles Raleigh has in his possession signed contracts from the various European firms advertised in the Moving Picture World last week, and has transferred his American agencies to the Film Import and Trading Company. The films are being shipped to New York. They are to be immediately placed on exhibition in New York City, and on Mr. Raleigh's return to Paris he will set about the business of keeping up a constant supply of suitable films for the Independent market. This should help to dispose of the rumors that Mr. Raleigh has been deprived of the agencies. To quote Mr. Raleigh, "Other people may claim to have the agencies, but we have the goods."

The Modern Moving Picture Theatre.

CHAPTER VI.

Announcing the Pictures.

The duration of the average moving picture entertainment ranges between forty minutes and an hour and a half. That is our experience at moving picture theaters in New York City. Probably the rule generally applies. Nobody, therefore, can complain that they do not get value for their money, be it five or ten cents, which is paid for admission. Many of the public, as moving picture theater managers know to their cost, have more than their money's worth. For they stay through one and a half or perhaps two performances, defying the gentle hint of the chaser, and otherwise behaving meanly and dishonorably. But, then, this is one of the inevitable drawbacks of continuous shows.

When a plain person pays a promiscuous visit to a moving picture show and takes his seat, he does not, to quote the once popular song, "Know Where He Are." He does not know whether he is at the beginning of the performance, in the middle, or towards the end. He simply sits down and waits developments. We speak from weekly, almost daily, experience. The moving picture theater manager does not seem to have reached that stage or organization when he finds it necessary, and should find it necessary, and will find it necessary to conduct his entertainment in precisely the same manner as any other house of public entertainment. When you visit a theater you know exactly what you are going to get in the way of entertainment. You know that the play consists of so many acts of a certain definite length, with certain definite intermissions. Similarly, when you go to a concert, you know that there are so many items, vocal or instrumental, on the program. Also, when you visit a vaudeville house, your program tells you that the entertainment will consist of so many acts.

It is only the moving picture theater manager who leaves you in a state of blissful darkness as to what you are to get for your money. Of course, there are exceptions to this rule. Some managers we know issue carefully compiled programs. Most of them, however, do not. They just let you find out for yourself. It is a "go as you please" plan which has worked well so far, but stands in urgent need of abolition.

A common practice in a vaudeville house is to give you a program with the acts or items of the entertainment numbered. Moreover, at the side of the proscenium, or stage opening, numbers are placed corresponding with the numbers of the program, so that you could almost identify the one with the other, and should you be late you know exactly what part of the program you are looking at. This is precisely what we suggest should be done in moving picture theaters. Many of the latter announce their programs on boards outside of the theater, but this is done in a very perfunctory fashion. Few of them, as we have said, distribute programs, and only a few that we know exhibit numbers at the side of the stage. Indeed, we have only been in one such theater during the whole of this year. What we suggest, therefore, in respect of the moving picture theater, is that numbered programs should be issued, and that the numbers on them should correspond with the numbers exhibited at the side of the stage. Then the audience will know precisely what it is going to get for its money and can instantly identify each film or act at the moment it comes on.

So far as we can discover, there is no objection to this plan. Its expense would not be great. It would attract rather than repel, and it would have the effect in public

estimation of lining up the moving picture entertainment with the theatrical or vaudeville house. It would be a concession to public requirements. At present the public is very much in the dark. First of all, as to the nature of the entertainment that it is going to see; secondly, as to the order in which that entertainment is to be presented to him. The more illumination, the more information that is given to the public on these two points, the more highly, we believe, will the public appreciate it, and respond by increasing patronage of the moving picture theater.

The careful attention of the trade is directed to the remarks of our "Man-About-Town," on another page, in regard to the futility of the first-run craze as a business builder. The greatest menace to the moving picture business to-day is the clamor for daily change and first-run. An exchange man, in bewailing the condition, said the manufacturers are the only ones who profit by it, but they are not to blame, as they would be foolish not to produce and sell the goods that are clamored for on every hand.

The New Addition to the Licensed Releases.

MELIES FILMS TAKE HIGH RANK.

The Melies star again shines in the firmament—and with a new lustre. The already strong representation of licensed film was materially strengthened last Wednesday by the release of "The Stolen Wireless," a war drama, that held the interest of the spectators with its scenery and action, in spite of the fact that the plot was difficult to follow. A few more sub-titles would have helped to make this interesting film still more popular. To convincingly stage a war drama in motion pictures is no easy task and that Melies should have tackled it so successfully in his first American picture is greatly to his credit. With such a start we look forward to still greater feats as his American company get well down to harness. From personal knowledge of the results of his recent scenario competition, he has plenty of good material to work upon which, in such capable hands, should furnish splendid ammunition for the licensed ranks.

"NIGHTS WITH KNOWLES."

A Celebrated Moving Picture Lecturer.

It seems only yesterday that R. G. Knowles was the furore of London, where he was known as the very "peculiar American comedian." His wit, his quaintness, his curious mixture of patter and musical refrain were entirely to the taste of the British public, and for years he topped the bill. Knowles probably never professed to be a singer, but he could talk in an inimitably original way; his anecdotes, his stories, and his brief monologues were so racy, and delivered with such point and rapidity that they never palled on the ears of his public.

In recent years Mr. Knowles has deserted the music hall stage and has turned his undoubted gifts in other directions. He has become a traveler and photographer, and in his enterprises has called to his aid the moving picture. He has traveled in various parts of the world and has, it appears, met with great success as a lecturer. For Knowles is a humorist of the first order. He can see humor in everything. Travel is just one of those things which is calculated to develop the humorous faculties of an observant mind such as his.

This week he starts a series of Sunday evening entertainments at Carnegie Hall, New York City, the first being on October 17, and the others on the 24th and 31st. He relies upon a varied programme, chiefly of motion pictures of the fisher folk of France and Flanders; journey from Scotland to New Zealand; unfamiliar views of New York; views of Venice, Rome, Naples, Athens, Constantinople, Cairo, Jerusalem, Jericho and the Jordan; and a series of South Africa in pictures. As he says in his booklet, you are to have "all the delights of foriegn travel and none of the inconveniences." He features on these Sundays a Hudson series, including England, Hudson's birthplace; Holland, which built the "Half Moon;" and the Hudson from its source to the sea. It will be seen, therefore, that in the latter series of pictures he takes advantage of the interest aroused in England and Holland by the recent Hudson-Fulton Celebration. The latter fact should be sufficient to assure him a very large support from New Yorkers.

The entire programme from which Mr. Knowles draws his pictures is, it will be seen, a full and varied one and, judging by the quality of the photographs which he has secured as well as Mr. Knowles' known ability as a humoristic speaker of the first order, he should be eminently successful in perpetuating what he dryly calls the "Travelaugh." The literature which he is circulating gives promise of an entertainment full of humor, beauty and enjoyment.

There is no doubt that the conjunction of the high class lecture with the moving picture is a feature of modern entertainments which is rapidly making its way in popular favor. The old lantern slide as a vehicle, or rather as an inspiration, for lecturing ability on the platform is as dead as a door nail. The moving picture is to take, nay, *is* taking, its place. Knowles, therefore, is to be cordially welcomed into the new field, the possibilities of which are only just being grasped by those who can realize what they may become. We have on former occasions given favorable comment upon the work of Lyman H. Howe in popularizing moving pictures of travel subjects. Other men in the field are Niblo, Elmendorf, Craerin, names more or less familiar to the American public. Knowles has all the prestige which attaches to success on the vaudeville stage, and the valuable possession of a rarely humorous personality. When to the latter are joined a rich and varied series of moving pictures, it can be seen that the opportunities before him are great.

We have no doubt that Knowles will be successful in entertaining his public and that he will contribute his quota towards educating the public up to an appreciation of the moving picture as one of the most beautiful and most absorbing methods of imparting public entertainment full of interest, amusement, instruction and delight. We look forward to the Knowles Sundays at Carnegie Hall as being stamped with the approval of large audiences and we are glad to have this opportunity of recording another attempt to make the moving picture an integral part of the entertainment programme of the American public.

Observations by Our Man About Town.

The Exhibitor in Politics.

Last week I gave some advice to the moving picture exhibitors and others in which I advocated that they wake up and make themselves known in politics. The variance of opinion concerning that advice is not unworthy of notice. As usual, some exhibitors have taken the stand that it was sprung to influence sentiment in favor of some certain candidate. It is always thus! The man with the knock is always nearby. Now, to tell the truth, I advocated the candidacy of no one. I simply voiced the sentiment of certain people interested in the moving picture business and urged the people identified with the moving picture interests to take an interest in politics in their own behalf. Now, to be plain about the matter, it is indeed a sad state of affairs to hear people complaining for twelve months in one year about the treatment they receive at the hands of politicians and find that in one day of that year the same people have neither the energy or pluck to help themselves. Why blame a government when those who help make it are too negligent or lazy to build it? It is not a question of sect or class, but simply a matter of demonstration. It is not a matter of evading legal regulations or abolishing just restrictions. It is a matter of enforcing recognition of that which is right and cutting off that which is wrong. Every exhibitor in New York knows that graft has become a pestilence and each one should resolve, irrespective of party ties, to put an end to it. Of course, many politicians, seeing a good investment, have acquired an interest in certain moving picture houses. Such people will guide themselves politically and, no doubt, by local influence will gain protection. But there are scores of exhibitors who are not so fortunately situated, and it is to them that the plea is made to combine and make themselves felt in politics.

The Evils of the First Run Fever.

The moving picture season is now in full swing. Any theater that is not doing business now may as well close for all time. From this time to the middle of December the money should be made, and any place that is not showing a fair return should be closed. This is a frank declaration. Picture places are not peanut stands. It takes money to run them. The public does not patronize them indiscriminately. A program is looked for and disappointments are not overlooked. Gradually the number of moving picture places is growing less. The pace has been too fast. The craze for pictures is the same as it was a year ago, but the public is more observing. A decided change is taking place and managers must keep pace with it. Don't go among the moving picture people to get the sentiment, but seek the opinions of the amusement seeking people. I met a man the other day who told me he was just crazy about moving pictures, but he detested being buncoed. I asked him what he meant and he told me that he went in one place and saw a show that pleased him very much; he then walked to a place a block away and saw the same show over again. To use his own words, he felt that the two places were either operated by one management, or they were being run on a system. I know that the two houses are under distinctly separate management, and are competitors in every sense of the word. Both are running what is called "first run."

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It would be presumptuous to attempt to tell any manager how he should run his house, but it is a certainty that such cases as I have cited are bound to hurt somebody. Competition in the picture business is reaching its limit and judgment must soon step in, or many places will go out of existence. Changes of program daily have about gone the limit. We may soon expect to see the reckless manager demanding a morning program with a change afternoon and evening, and no repeaters! It is simply an extravagant notion of enterprise, and no film exchange and no combination of manufacturers can keep up with the demand.

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It is not a change of program that the public wants, but a proper presentation. The public is frequently disappointed by frequent changes. For instance, on Monday night a certain reel may captivate an audience and people going home will tell their friends of a certain picture they saw. These friends will go to the place the next day but fail to see what they paid for because the program has been changed. This disappointment means money. It likewise means a loss to the management, because the people soon learn that each program is held but one day. Here is where good management comes in. When a pictude makes a hit it is policy to keep it on with "repeated by request," even if the exchange must be paid a little extra. Most managers are misled by the notion that the approbation of an audience is directed to the service. Such is not the case. When an audience wakes up it is because certain parts of a picture appeal to it. An entire play may be a practical failure, but some part of one scene may keep it alive for a season. The pulse of an audience must be felt, and when it is found it must be followed.

* * *

I was in a Western town some years ago and witnessed a performance of "Uncle Tom's Cabin" by a party of "barnstormers." The scenery was scant, the acting bad and the stage effects much worse. There were no bloodhounds and the cakes of ice were whitewashed soap boxes. The audience was disgusted and but for one man the company would have been mobbed. The one man was the stage manager, who appeared and briefly recited the familiar story, supplementing his remarks with an apology for the supposed non-arrival of the train with the required props. A promise of improvement was made for the second night. The next morning the company proceeded to the next stand, but the manager remained behind and presented "Uncle Tom's Cabin" in moving pictures with appropriate illustrated songs. This struck the keynote and the manager filled the balance of the week in the place.

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No manager can prejudge the tastes of an audience. His salvation is in appeasing appetites. Change of program do not always meet the emergency. It is the aptitude of detecting and meeting what the people want. The successful manager is a watchful one. He must see what the audience likes and give it what it likes. Reputation is not all. To put on a good picture to-day and have people go away and praise it is not all that is required of a manager. That picture must be repeated. Friends of those who have seen it will visit the place to see it, and if it is not there they are disappointed. The public pays no attention to first, second or thirty-second runs. They pay their money to see the pictures and managers must discriminate for their benefit, and not be misled by reckless enterprise.

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The most successful nickelodeon managers are those who are willing to take a chance. There are not three out of a dozen managers who can make up a good moving picture program. The more care they exercise in that direction the more pronounced is their failure. This is especially the case with some managers who leave an exchange content with a load of the "latest films," but without the slightest knowledge of the tastes of their audiences. Up-to-date managers are in demand at all times when guided by good judgment. A good headliner with a filling in of appropriate subjects, no matter how old they may be, is worth more than a full program of up-to-date subjects selected without thought. The "first and second run" craze has proved this. Film exchanges have tried to convince exhibitors of this without avail, but experience is gradually accomplishing it.

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The question was asked the other day as to whether there were not too many moving picture places in existence. There can be no doubt of it. There are too many cheap and experimental places. There are too many "side lines" working. The backers give them no attention after the original investment and they are a detriment to the places that are operated on straight lines. There are upwards of ten thousand moving picture places in the United States operated by the licensed and independent interests. If this number were cut in two all concerned would be better off. The business seems to have escaped control. There appear to be too many places operated for the main purpose of keeping others out of the business. Syndicates have gained a strong foothold, some of them controlling as many as forty houses. No complaint could be made on this score, as a business proposition, were it not for the fact that combination is relied upon to fight competition and the quality of entertainment is not maintained. The receipts of each individual place would not support an investor, but the combined receipts make a suitable return to the combination. Some of these syndicates make contracts for the furnishing of a hundred reels a week for their circuits. Anyone acquainted with the business can readily guess what is run off at this rate. I have it from good authority that both the licensed and independent interests have become convinced that this wholesale dumping of attractions is hurting the business and lines are to be drawn.

OLIVER.

First Release of "Imp" Films, Oct. 25th.

HIAWATHA (Independent Moving Picture Company).

Carl Laemmle has scored another success, and that with characteristic Laemmle celerity. It seems only yesterday that he talked about being in the New York film renting business, and here he is with a well-established Fourteenth street institution. Then Carl said to us that he would make moving pictures, and good ones, in two or three months. Now, if a new man at the game turns out a really good moving picture in six or nine months, we count him as something of a phenomenon; for moving picture making, as we are constantly pointing out, is no easy thing, if good results be the aim. But Carl Laemmle has done it well inside six months. Counting the time by weeks since he first started to get the tools of his new trade together, he is ready with a picture which not only does the Independent Moving Picture Company credit, but would be a credit to many film manufacturers who have been years in the business. It is indeed an excellent start.

And we admire the rare shrewdness which dictated the choice of subject for the I. M. P. first release. A subject has been chosen which is full of universal interest, which will appeal to all, which will attract and hold attention in virtue of the theme, irrespective of how it is acted or how it is photographed. It is none other than Longfellow's poem of "Hiawatha," known to us all, of course, in our school days. The producer has handled this subject with considerable adroitness. He has split it up into a number of scenes, the stories of which are told in brief extracts from the poem, which are thrown on the screen; so that you get a connected narrative of the chief doings of "Hiawatha" from his first appearance to the poetical moment when he leads his bride away behind the tent. We have nothing but praise for the way in which the scenes have been chosen, with the historic Minnehaha Falls as a background. We have only praise for the acting and dressing of the principal characters, for the clearness and continuity of the story, and for the excellent impression which the film creates. It is stamped all over with the signs of success. The photography is good, the acting of the story is well sustained all through, and, barring a few minor blemishes of a technical nature, inseparable from the haste of a first production, this film of "Hiawatha" is quite entitled right away to take rank as a first-class specimen of American-made film of an American subject by American labor. With such a good start the "Imp" has jumped fully half-way up the ladder which others have had to climb step by step. Before the film was shown us, apologies were made for its technical faults, which, we were assured, had been overcome in subsequent productions. Therefore we may suggest for the trade-mark, "Improved Motion Pictures" instead of "Independent Moving Pictures," and congratulate Carl Laemmle on his chances of heading his 57 varieties with his own films.

A FEW IMPORTANT POINTS FOR THE OPERATOR TO CONSIDER.

By F. H. Richardson.

Too little consideration is paid to certain points which seem, as a matter of fact, to be but indifferently well understood by operators, particularly those handling a strong light. It seems not well understood that rheostat wires and the asbestos covered flexible cable used to connect the wire terminals with the lamp deteriorate with considerable rapidity. Rheostat wire loses its conductivity particularly fast where used with alternating current, due largely to the rapid vibration caused by the alternations. This vibration has a decided tendency to crystallize the wires. Too little attention is paid to this matter. It is no difficult matter to make rheostat coils and the wire is not at all expensive. Rheostat coils may, therefore, be renewed by the operator with small cost and the added efficiency, where the rheostat has been used for a considerable time, more than repays the trouble and expense. Flexible cable should be renewed occasionally, the length of time depending on strength of current it is called upon to carry. It may look all right—as "good as new"—but at the same time be choking back the current to a considerable extent. If it feels the least bit warm to the hand (away from the lamphouse) renew it. You will perhaps be astonished at how much better light you will get. Anything which causes resistance causes waste. The writer would say that in no case should flexible cable be used more than six months and where forty or more amperes are being used its economical life is shorter even than that. Of course, this is modified by the length of time per day it is used, also. No definite rule may be laid down, but the exercise of judgment in this particular will save money. Few operators, comparatively, there seem to be who understand that there is a very large difference in current consumption according to the distance the carbons are apart. The longer the arc the less current flows. But the big difference lies at the point where the (direct current) lamp begins to "sing" or hum. Suppose your lamp is singing and you open the arc just enough to stop it. You have reduced current consumption by between one-fourth and one-fifth by that operation and you have as good or a better light. Suppose you are drawing forty-five amperes with the arc open just enough that there is no sound from it. You close it a trifle and the arc begins to give off a harsh, sputtering sound. You have increased current consumption by approximately ten amperes and have not one bit better light to show for it. If you doubt this get a **reliable** ammeter and try it. The longer you can burn your arc (without injuring the illumination, which is not admissible) the less current you draw. Just remember that. Ten amperes at 110 volts is 1,100 watts, and in an hour's run it counts up on the meter, let me tell you. Rheostat jumpers and cable end connections should be taken loose frequently and thoroughly cleaned. They may look all right, but you may take it from me that you will lose nothing by taking them off and scraping them until they shine. Under the influence of heat there is constant erosion going on which forms a slight film of scale. It may be so slight as to be wellnigh invisible to the eye, but it is there and this scale offers very high resistance.

NEW WAY OF SETTING SHUTTER.

The writer has, he believes, evolved a new and surprisingly simple way of setting the moving picture machine shutter. It came to him almost in a moment while he was answering the letter of an operator in Seattle, Wash., who had written, calling my attention to an error in my instructions for shutter setting. It is so simple that the only wonder is no one seems to have thought of it before. Here it is: Make a central mark on the shutter as per Mark A, Fig. 40, Page 371, September 18th issue of Moving Picture World. Now turn the balance wheel of your machine until the cam pin just enters the star slot. Now on some stationary part as near to the rim of the balance wheel as possible make a slight prick-punch mark and exactly opposite it make a scratch mark on the rim of the balance wheel. Now turn the balance wheel in the direction it runs until the cam pin is just leaving the star and make another scratch mark on rim of balance wheel opposite the prick-punch mark. Now measure around the balance wheel rim between the two scratch marks and at a point exactly half way between the two make a slight prick-punch mark. Now set the two punch marks opposite each other and set the center line on shutter (Mark A, Fig. 40, page 371) exactly half way across the aperture opening and tighten on shaft, and the shutter will be right, no matter what make of machine it be or whether single or double shutter. Moreover, you may set the shutter at any time by using the two punch marks, except that should another cam wheel be installed it must be in exactly the same position in relation to the balance wheel or else new marks must be made. It seems to the writer that manufacturers would do exceedingly well to take note of this suggestion. By providing that the cam wheel always be placed in the same position on the shaft (rotary position, I mean), they could affix these marks to the balance wheel, frame and shutter, so that setting the shutter of their machines would be as simple and accurate an operation as one could wish.

From John F. Hayes, manager of Swaab's Palace, Burlington, N. J., we have received tickets and an invitation to inspect this new house, which has been constructed at an expense of $15,000. We will avail ourselves of the privilege at the first opportunity, and thank Mr. Hayes and wish the Palace all kinds of success under his management. He tells us that his seating capacity of 650 is frequently taxed to the utmost and that they present pictures and vaudeville at five and ten cents.

Our Paris correspondent informs us that Monsieur Vandal, director of the Society Eclair, 8 Rue St. Augustin, Paris, is booked to leave Paris on the 16th inst. for New York. M. Vandal comes to the United States to study the cinematographic outlook and especially the standing between the Edison licensees and the new Alliance of the independents. M. Vandal, a scientist, is one of the most active of French manufacturers, and his brand of films, the Eclair, are well known on the market.

Standardization.

THE REASON FOR THE PRESENT GAUGE.

By Arthur S. Newman in "The Bioscope."

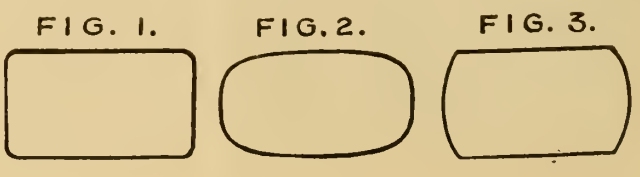
The moving picture having passed through the successive stages of being at first merely a seemingly impossible scheme; then an accomplished fact only attained by the overcoming of many difficulties; and, subsequently, a commercial enterprise in the hands of a select few, has finally developed into an important and world-wide industry, providing employment for many thousands of workers, and one engaging the attention of a vast army of actors, authors, operators and mangers. The factories for the production of film have attained colossal proportions and the demand for what may be called raw material (perforated film) is continually on the increase. It is rather surprising that with an industry of such importance demanding so large an amount of raw material, and that always of one size, that no precise statement of that size —no definite standard has been universally agreed to. The photographic trade has its accepted sizes for plates and materials, the engineering and other allied trades have their definite sizes for sundries of all kinds. Metals, wood, cotton, paper, can all be obtained of definite measurements, and as the uses to which such materials are applied are so numerous, the sizes are consequently numerous; but perforated film being used for only one purpose, and all the machines in commercial use being built to take one size only, it is most important that the exact width of the film should be settled once for all, and also the size and shape of the perforated holes and their distance apart should be absolutely determined. To an extent these measurements have been settled and agreed to all round, but so far this has not been completely and scientifically done. Our English system of measurement is responsible for some of the difficulties, but it is, nevertheless, not fair to blame the system. The real trouble is due to the fact that a different unit of measurement obtains on the Continent from that which is generally in use in England, the Colonies and America. For fine work at home, a decimal system, having for its unit the inch, is becoming general among engineers and scientific instrument makers, while on the Continent the millimeter and its multiples and decimal divisions is in use, and has been for many years past. Only during recent years has the decimally divided inch come into favor here. The introduction of the standard wire gauge, the sizes of which are all dependent upon the decimal-inch, has done much to familiarize the men in the mechanical trades with decimal measurements. Many congresses and committees have spent much time trying to get all countries to agree to a universal unit of measurement, but partly owing to conservatism and vested interests, and partly because it is impossible to make different nations see the same things from the same point of view, no agreement has yet been arrived at. In the moving picture industry, an unfortunate history has done much to cause the present confusion. Edison, the first to adopt a definite standard size for perforated film, chose the proportions which are usually acknowledged to be the basis of the present sizes. Whether they are the most suitable that could have been used, is for us, quite beside the subject. We must look at things as they are and, doing so, we shall find that, owing to the tremendous number of machines in use, and the quantity of capital invested in film subjects, any great deviation from any of the existing patterns of width of film and size of perforation cannot be tolerated. Edison originated his gauge for use in the Kinetoscope, for which instrument it was eminently suitable. Its measurements are simple, viz.: width of film, 1⅜ in.; pictures per foot, 16; perforations per picture, 4. The shape of the hole was that of a parallelogram with rounded corners.

The pin machine of Lumiere may be fairly considered as having been the first practical and commercial apparatus for the exhibition of moving pictures. So great a success was the result of its exhibition that in a short time many mechanicians designed and made apparatus for the same purpose and sales were quickly effected at quite fabulous prices. Many of these first machines were quite crude productions, but in spite of this they had a ready sale, and a show of even so small a number as six subjects, each 75 feet in length, would command money. Then a great difficulty was presented to the showmen. Machines there were in plenty, but film subjects were few. The disused films designed for the Kinetoscope were eagerly bought up, although their having been originally photographed at a speed varying from 30 to 40 pictures per second, made them anything but suitable for projection in heavy running machines such as most of these first ones were; but the public was mad for moving pictures, good, bad or indifferent. Lumieres' first style of perforation had only one pair of holes to each picture, and the size of the picture was slightly different from that of the Edison films, so the machines constructed to take one gauge would not work the other. By the time the Kinetograph films were worn out, several people had made taking and printing machines; and as, by that time, the number of machines for working the Edison gauge was far in excess of those for Lumiere gauge, the people who started to manufacture film subjects naturally chose the system which presented to them the probability of the largest market for their productions. Thus the gauge introduced by Edison (or, I should say, an approximation of that gauge) became general —for many of the first productions were very crude imitations so far as the gauge was concerned. Lumieres' gauge also suffered from the fact that it was built on the millimeter unit, and could not easily be originated or verified by English measurement. By the time the Continental firms began to seriously manufacture film subjects, the number of Edison gauge machines was so large that the Edison gauge had become the standard—and so it remains to the present day.

THE SHAPE OF THE PERFORATION.

The perforation of the films made by Edison, for use in the Kinetograph, was of a most excellent description; the gauge was wonderfully accurate and the measurements and dimensions were kept within such close limits that even to the present time, in spite of the ingenuity expended upon machinery and methods, nothing finer has been produced. For years after the introduction of the bioscope, the standard of excellence attained by Edison was not even approached by the general manufacturer of films. I have tried to find a reason for this seeming retrogression, but can only suggest that the laboratories and workshops of Edison had the advantages of unlimited capital, which was expended without hesitation in the desire to reach perfection; while the initial stages of the bioscope industry were curiously hampered by the fact that money was made too easily, because even third-rate results appeared wonderful to the man in the street. As soon as the "pictures" became an assured success, a host of competitors appeared on the scene, many—I may say the larger portion—of whom were neither scientific, mechanical, optical nor chemical experts. The thing was to make money—as much and as quickly as possible—and as long as the public continued interested, all was well. It was reserved for the foreigners to improve the mechanical excellence of the results, and to-day the most steady pictures nearly all come from abroad. We are just beginning to realize that the subject recorded is not the only point to be studied in producing films, and as a consequence, the English-made films are improving in steadiness; but it will be some time before we attain the mechanical excellence shown by our foreign rivals. A proper standard would do much to help to regain our lost position, though standardization will not compensate for want of care and delicacy of manipulation. The shape and size of the holes in Edison perforation (I mean as employed in Kinetograph films) were eminently suited for use in the Kinetograph, and were much smaller than those now in general use. When in the machine, the films ran continuously, there was no intermittent movement, and as they were directly viewed instead of being thrown on the screen, the opening in the shutter was quite a small slit through which the films were seen, apparently still, because the opening in the shutter occupied but a minute fraction of a second in passing over the picture. Continuously running films are not subjected to the same number and variety of strains as are the intermittently moved ones in our present machines, and almost any form of perforation would have answered equally well, provided the gauge were accurate and in coincidence with the pitch of the sprockets; nevertheless, the system of Edison, with its comparatively small, perfectly formed, and exactly spaced holes, was probably the very best that could have been chosen for its purpose. The contour of the hole I have often heard described as "cushion-shaped." I have seen cushion-shaped holes in film, very seldom I am glad to say, because, in my opinion, such shape is most unsuitable for its purpose. I describe the "Edison-shape" as a parallelogram with rounded corners; the sketches —Figs. 1 and 2—will show the difference.

Holes of many different shapes have from time to time made their appearance, some nearly square, some quite round and some with sharp corners; none are, however, better than



the Edison shape, which is perhaps the best all round for the several purposes for the carrying out of which the holes are a necessity. The Edison shape has one disadvantage—the mechanical difficulty of forming the punches themselves. This difficulty would soon disappear if a standard shape and size could be agreed upon. Steel of the required section could easily be drawn by the wire drawers, and would soon become a stock size, which being easy to obtain would much facilitate the manufacture of perforators. At present, due to the variety of sizes and shapes of the holes in use, it cannot pay a steel manufacturer to install the tools necessary for this special production, the demand for any one definite size being so restricted. A large proportion of the present day films have holes of the following shape (Fig. 3):

This shape, though not quite so excellent as that of Edison, is still a very good one. It is probable, however, that ease of manufacture of the punches for producing it has had more to do with its introduction, than has its suitability for its purpose. It is comparatively easy to form the punches for this shape. It is merely necessary to obtain round steel of the required diameter, and remove a certain amount from two opposite points to form the flat sides, the only difficulty being the taking off of an exactly equal amount of each side, and of keeping those sides exactly parallel the one to the other. I have before me a piece of film, produced quite recently by one of the most influential of the film producers, in which the holes on one side of the film have the sides of the holes sufficiently out of parallel to be easily seen to be unsymmetrical when casually looked at. I am not altogether surprised, because, as a maker of machines, I know the extreme difficulty of producing small pieces of metal of accurate symmetrical section. This is one argument in favor of a standard of some kind, but it must not be thought that the easy and cheap means of machine manufacture is the most important point to be attained. Perforating machines must always remain but a small part of the bulk of the machinery in use. The essential advantage to the industry will be found in the fact that, given a standard size, shape and pitch for the perforations, and a definite distance of separation of holes measuring across the film, all sprockets, all intermittent driving mechanisms, and all parts at any time required to engage with the perforations, can also be made to a definite standard, instead of on the existing system—or, perhaps, I had better say—want of system. It is usual now to make sprocket teeth with plenty of "shake," or, in other words, very loosely fitting; and to do the same with every other part of a machine which has to deal with the perforations in the film—the said amount of shake being merely dependent upon the judgment of the individual manufacturer. As a consequence, the fit is good, bad or indifferent (generally bad or indifferent) according to the make of the film dealt with by the machine, which depends for the accuracy of its result upon the particular style of perforation in use at the manufactory from which the film subject emanates.

(To be continued.)

A FEW REMARKS BY A READER.

Permit me to say that the Moving Picture World takes exactly the right position in its editorial of October 9. The pot calling the kettle black don't prove anything, nor does it materially improve matters. The exhibitor is not to any extent interested in the trials of either the "trust" or the alliance. It is service he wants. Excellence of films means considerably more to them than do whole pages of "liar," "thief," "blackguard," and pages devoted to telling how really utterly depraved and hopeless the "other fellow" is. Nor should the Moving Picture World encourage such foolish splutter by giving it notice. Spend your surplus time, gentlemen, both trust and alliance, in setting forth how much you propose to better conditions for the exhibitor and then proceed to do it. That is the talk we will gladly listen to from both of you. The day of more or less picturesque windjamming is (thank Heaven) about passed in the moving picture business. As a matter of fact, it would seem to the disinterested observer that the independents, after howling their dear heads nearly off over the "Trust," have set about forming a little trust of their own. The writer predicts that if the Alliance proves successful it will in the end become practically the same identical thing the Motion Picture Patents Company now is, insofar as its field of work is concerned. No doubt this will be strenuously disputed, but just you wait and see. It may not go the same length in some directions, but it will attempt to in some manner control the so-called independent film output and prices and regulate the exchanges to practically the extent the so-called trust now does. And the writer firmly believes that if the moving picture form of amusement is to succeed in any large, permanent way both the prices and the exchange procedure have got to be regulated. Unrestrained, cut-throat competition is not good for any business, particularly if it be a thing depending wholly on public approval for its existence.

R. S. N.

TOO MANY EXTRA RELEASES?

The manufacturers of moving pictures, because of the various big events and celebrations which have taken place in various parts of the country, and which were worth photographing, have flooded the exchanges with extra releases and raised the question, "Are we getting too many extra releases?"

The Hudson-Fulton Celebration in New York was made by two New York moving picture firms, as was Peary's landing in New York. The Essanay Film Company lately released a special picture, "Taft in Chicago and at the Ball Game," and released last week a special number covering the world's championship baseball game between the Pittsburg Nationals and Detroit Americans. This latter picture by the Essanay Company was released to-day (Saturday, October 23) and is reported to be showing to packed houses all over the country. The Essanay Company reports a big sale on the pictures, even selling more prints than of last year's championship baseball pictures.

The general opinion of the film exchanges is that there are not enough special releases and that some events, easily available to the manufacturers, are overlooked. Events, such as the Hudson-Fulton Celebration and sporting pictures of the importance of the late Essanay releases, especially when popularized so much by the press, are always heartily welcomed by the public. There are not too many special releases; the exhibitors want more.

The Brayton Manufacturing Company, Chicago, announce that they will release on October 30 a wonderful set of lecture slides showing the Wright brothers in their aerial flight at Fort Myer, Virginia. These slides are particularly interesting from the fact that they show President Taft, Vice-President Sherman, Secretary of War Dickinson, Secretary of Treasury Franklin MacVeagh, Philander Knox, Alice Roosevelt Longworth, in fact the entire cabinet and the foreign representatives and the elite of Washington that witnessed the record-breaking official flight of the Wright brothers. These slides are 25 in number, with a complete lecture which may be rendered in 10 to 12 minutes. They are prepared to handle a large number of orders for these slides.

The Economy Supply Depot, 97 South Clark street, Chicago, Ill., is the name of a new concern who are manufacturing slides, tickets and other sundries which are much used by moving picture theaters in such enormous quantities as to warrant their selling them to exhibitors at a very low figure. For instance, they are selling high grade, colored announcement slides at 28 cents each, postage paid, which are sold by other concerns at a much larger figure. They are making slides and tickets for the popular schemes, such as the Baby and Young Ladies' Popularity Contests. They have literature for these various contests that they will be pleased to send to any of our readers.

Present indications point to a total sale of about 4,500 moving picture machines in this country during the coming year. At present this sale is largely divided among three makers, but this condition may be changed to some extent. The Kleine Optical Company is entering the field with what appears to be an excellent projection mechanism. Pathe has re-entered the American market with his machine. The independents propose pushing machines made by members of the alliance, and all this in the face of a decreased demand amounting to probably 1,500 machines per annum. There is no huge profit in projection machine manufacture at best, and with too many engaged in the business there is a danger that the time will come when quality will suffer through eagerness to keep up the profit side of the ledger. Let us devoutly trust this state of affairs will never be.

"Launcelot and Elaine," a visualization of one of the most popular of Tennyson's "Idyls of the King," will be released by the Vitagraph Company on November 13. It is a film de luxe, though not advertised as such, and with the aid of a half-dozen captions the entire story of King Arthur's most famous knight is told so simply as to be within the mental grasp of the unthinking, while the richly poetic atmosphere of the poem is fully preserved for those to whom Tennyson is an open book. The tournament is shown in detail and forms a most spirited episode in an alluring story.

ON THE SCREEN.

By Lux Graphicus.

People who live in glass houses should not throw stones. James L., to whom I have made benevolent reference on this page during the past few weeks, should profit by the moral of these words. The edifice in which he has his abode is glazed with a very tender substance, indeed, and the slightest of missiles is sufficient to knock holes in it. As I have already pointed out, besides being an imitator and a copyist, he is a turncoat, for while denouncing the Independents he caters for their support. To quote his own words, "why temporize?" Why not go in solid for the Independents and join forces with his esteemed friend, whom he credits with consistency? James L. and the person to whom he is handing such a highly necessary testimonial would form a combination of talent and rectitude far too great for this rough and tumble world.

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But I am getting a little ahead of my deliverance. James L. has been throwing stones rather wildly and characterizing all Independent film as "junk." James L. is either wilfully blind or stupidly ignorant. If he is blind, he is not the man for his job; if he is ignorant, he deserves to be censured for his presumption. Moving picture journalism is already so seriously handicapped by more than one conspicuous example of monumental ignorance and stupidity that there is no necessity for an addition to the pitiful illiteracy, errors of taste and fact, personal treachery, lack of principle, and sheer downright humbug which is handed out east and west to fool the public. Frankly, James L. on his past record is a cut above such company, and I heartily pity him for the position in which he finds himself.

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James L. in fact knows better, or at any rate ought to know better, than to print the flabby and flapdoodle nonsense which no doubt in his mind passes for criticism. He had a fine chance to dignify the cause on whose behalf he writes, instead of which he elects to adopt the vulgar tactics of irrational abuse and condemnation, seemingly unaware of the fact that, like a boomerang, this sort of thing is bound to recoil on its authors. His latest escapade is to characterize all imported films as "junk," making particular reference to the pictures handled by Raleigh & Robert, of Paris. Raleigh & Robert and the continental European manufacturers may be no nearer perfection in film making that are some of the gentlemen on whose behalf James L. applies his pen, but anybody with the smallest knowledge of the subject knows that among the makers represented by Messrs. Raleigh & Robert there are films produced which, allowing for the fact that they are French and Italian, are quite the equal in photographic and dramatic qualities of some of the pictures made by James L.'s friends.

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Now James L. has been publicly invited by Mr. Raleigh to spend an hour viewing some "imported junk." If he cannot see these pictures, or does not see these pictures, he should not unreservedly damn that which he has not seen. If he does not know a good picture when he sees it, he should enlist the services of somebody who does. At any rate he should try to cure himself of the fatal disease of excessive partisanship. All the world knows that the best moving picture work comes from France and Italy. It is foolish to deny it. James L.'s own pages are a witness to the fact of the foremost place which the French work occupies.

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All James L.'s own geese are not swans. Quite likely there have been some licensed pictures issued which make the judicious grieve. There is the notorious case of the young woman who ate green apples. There are other cases. James L. is fond of quoting the Dramatic Mirror against the Independents. Why doesn't he go to the same authority for some points on the work of his own friends? Jimmy, my boy, you are in a cleft stick. From the stoop of your own glass house you are throwing stones so wildly that you will hit some of your own friends if you are not careful. Take my advice and be a little more circumspect in your criticisms and you will yet make your sheet readable, and reliable. At present it is neither.

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I have been looking at moving pictures from a critical and technical standpoint for over ten years, and I hope that I may be allowed the assumption that I know a little about the subject. As I said last week, a great number of rubbishy subjects are turned out on the Independent's side, but time, experience and work will no doubt cure this state of things. But even as it is, you have some first rate photography quite comparable to that which meets the favor of that accomplished and discriminating critic, James L. Quite good work comes from the Great Northern, the Centaur, the Lumiere Company, to say nothing of the imported element controlled by Mr. Murdock or Mr. Raleigh, as the case may be, and then last but not least of all is James L.'s particular friend, Carl Laemmle, who, this week has demonstrated that he is a man of his word and meant to make good pictures. And he has. If in the face of all this evidence James L. elects to stigmatize the whole of the Independent output as "junk," then James L., to his many other self-revealed ineptitudes will add that of wilful perversion of facts. But frankly, I do not think that James L. is such a fool. At any rate I, for one, hope he is not. I still live in hopes that by hard work, intelligence and experience he will yet succeed in making his sheet a respectable representative of those in whose interests it is published. At present it is not doing them the slightest good, as anybody familiar with newspaper work can clearly see.

BROWNING GIVEN IN MOVING PICTURES.

[From the New York Times.]

"Pippa Passes" is being given in the nickelodeons and Browning is being presented to the average motion picture audience, which has received it with applause and is asking for more. This achievement is the present nearest-Boston record of the reformed moving picture play producing, but from all accounts there seems to be no reason why one may not expect to see soon the intellectual aristocracy of the nickelodeons demanding Kaut's "Prolegomena to Metaphysic" with the Kritek of Pure Reason for a curtain raiser.

Since popular opinion has been expressing itself through the Board of Censors of the People's Institute, such material as "The Odyssey," the Old Testiment, Tolstoy, George Eliot, De Maupessant, and Hugo has been drawn upon to furnish the films, in place of the sensational blood-and-thunder variety which brought down public indignation upon the manufacturers six months ago. Browning, however, seems to be the most rarified dramatic stuff up to date.

As for the "Pippa" without words, the first films show the sunlight waking Pippa for her holiday, with light and shade effects like those obtained by the "Secessionist" photographers. Then Pippa goes on her way, dancing and singing; the quarreling family hears her, and forgets its dissension; the taproom brawlers cease their carouse, and so on, with the pictures alternately showing Pippa on her way, and then the effect of her "passing" on the various groups in the Browning poem. The contrast between the "tired business man" at a roof garden and the sweatshop worker applauding Pippa is certainly striking.

That this demand for the classics is genuine is indicated by the fact that the adventurous producers who inaugurated these expensive departures from cheap melodrama are being overwhelmed by orders from the renting agents. Not only the nickelodeons of New York, but those of many less pretentious cities and towns are demanding Browning and the other "high-brow effects." The clergymen who denounced the cheap moving picture plays of the past would be surprised and enlightened to find the Biblical teaching, eliminated from the public schools, being taken up in motion pictures. Impressive nativity plays have been given with excellent scenic effects, while Mounet-Sully played Judas in an Easter play prepared by a French firm. An American firm is now specializing on the Old Testament. "Jephtha's Daughter" and "The Judgment of Solomon" have already been given in excellent form, and have proved very popular. A play of Joseph and his brethren is being prepared.

A series of historical plays have been done, and more will follow. An experimental afternoon was given in a public school in Fifth street, with a program of instructional plays for history and English courses. One of the district superintendents gave the accompanying talk to assembled teachers and children. The result was regarded as satisfactory, and more is planned along this line, though no public announcements have been made.

SUCCESS OF THE PRUDENTIAL VAUDEVILLE EXCHANGE.

W. S. Cleveland, proprietor and manager of the Prudential Vaudeville Exchange, is very proud of the success he has attained with his vaudeville booking agency. Since the inception of the Prudential in the booking field they have made wonderful progress, and are now booking 165 towns and 90 weeks of time for acts. They have graduated from their original one-room office to a large and handsome suite on the fifth floor of the Knickerbocker Building, at 1402 Broadway, where a large number of acts and actors are booked daily.

Comments on the Week's Films.

THE MINISTER'S DAUGHTER (Edison).

One of those pictures which stir the very spirit by their suggestion. The stern, hard minister, who believes that the theater kills the soul past all redemption and who turns his daughter from him because she dared to attempt a career upon the stage, yet discovered her mistake and returned home. The village drunkard, or ne'er-do-well—everybody knows the type—who embraces religion and departs in peace, only to find the minister's daughter prone on the steps of the church, where she has fallen exhausted. And the terrible awakening when her father refuses to receive her at the altar, where but a few moments before he had been teaching forgiveness of sin and repentance. When the recently converted man leaves, sick at heart, because of the apparent falsity of the religion as taught by the minister, the scene is magnificent, rather because of what it suggests than because of the acting, though that clearly expresses the emotions of the occasion. And the transformation when the minister again receives his daughter and the man accepts anew the religion he has been taught, are equally suggestive scenes. The termination, when the minister clasps his daughter in his arms and the religion he has taught is vindicated, is affecting. It is sufficient to mention it. Each one can see it for himself and draw from it his own conclusions and his own influences. It is not for one in comments like these to undertake to enforce the lesson the picture teaches. That must come home to each heart in its own way and through its own channels. The technical quality of the film is superb, leaving nothing to be desired.

THE HAND ORGAN MAN (Kalem).

An attractive melodrama built around a hand organ man, a real one, too, not a madeup man, who performs a thrilling rescue and secures the everlasting gratitude of the family whom he assists. So far as the story is concerned it is not different from similar stories which have been told before. But the novelty of introducing a hand organ man to assist in working out the plot has merit, and the scenes connected with his characterization of the part are, perhaps, the most interesting of the picture. Thrilling rescues of stolen persons are always good. The audience likes such exhibitions of nerve and bravery and will applaud them vigorously. The company is improving steadily in its technical work. The photography here is a distinct improvement over many films which have gone before and the whole picture is satisfactory. It deserves the warm praise which has been bestowed upon it in numerous instances.

"RED WING'S GRATITUDE" (Vitagraph).

An Indian picture of unusual interest because the leading roles are assumed by real Indians, who direct all the movements, Indian fashion. They wear their clothes Indian fashion, and they are made by Indians, ensuring correctness in every detail. Red Wing is an Indian girl who is brutally treated by her father. He is driven away by some emigrants when abusing her, and in retaliation carries away one of the little emigrant girls to be tortured. Red Wing takes her in a canoe down the river. Then comes an exciting pursuit, in which Red Wing is mortally wounded, but lives long enough to see the white child in the hands of her friends and the Indians beaten off. It is an exciting Western story, brimful of action and carrying conviction. The setting is in a series of beautiful landscapes, well worth seeing. One point was noted which represents the care exercised in working out the details. Where one paddle is used in the canoe the Indians paddle only on one side, instead of changing from side to side. The photography is excellent and the action lively enough to suit the most excitable lover of melodrama.

FOOLS OF FATE (Biograph).

In some respects this picture will be considered the strongest of the week. While the story itself is no different from many other stories of a similar character, still the excellence of the acting and the action itself combine with the suggestions aroused by the story as it passes before one, to create impressions that cannot be effaced. It is, perhaps, not uncommon for a woman to become discontented with her lot and desire to change, even to running away with another man. They have done it since the dawn of the world. They will probably do it until the end. But here is suggested that control of Fate, the impulses and unseen influences which lead or urge one forward, as the case may be, and frequently the individual is powerless to help it. The effect in this instance is realistic and the working out of the plot in the hands of these capable players is effective enough to cause one to pause and search his own consciousness for some indication of wrongdoing or illicit possibilities which may be manifested to a greater or less degree in his own desires and wishes. Perhaps this film represents one of the most powerful, yet subtle, influences of the motion picture. When anything is so graphically represented that it causes one to pause for even a moment and scrutinize his own tendencies it has accomplished much and deserves encouragement. Unquestionably we are all to some extent fools of fate, and whether we know it or not Clothos is spinning the threads of our lives and Lachesis is designing the webs, both doing their work beyond our consciousness, and in most instances beyond our wills. Then when Atropos suddenly severs the threads and we discover what we have done we are often even more astonished than the world around us. The one who looks beneath the surface of this picture and grasps its meaning will sympathize with the young widow as she mourns alone over the dead body of her husband, dead by his own hand, because she, thoughtlessly and almost unconsciously, followed the thread as it was unwound by Clothos.

"THE TRAPPERS" (Pathe).

Beautiful photography and picturesque scenery are combined to tell a story of jealousy, which results in the serious wounding of one man and the death of another. The action is very spirited, with gun play, kidnapping, the escape of a wounded man, and his rescue from death by his son who shoots a man dead just as he is about to kill his father. There are plenty of thrills, some good acting and very good pictorial effect to make it all interesting. The film is very tastefully colored.

"THE PET OF BIG HORN RANCH" (Selig).

One may enjoy to the full the Western pictures released by this firm, feeling sure that they are carefully staged with details well worked out and plenty of human action to add zest to the pictures. Selig's players have studied carefully the life they depict and when one looks at their product he sees a reproduction of scenes which might actually occur. In this picture the audience is treated to a combination of love for a horse and a gang of rustlers, as they are called, who steal a horse and not a girl, an exhibition of self-restraint which is gratifying. And then comes big Tom, desperately in love with the ranchman's pretty daughter, who owns the stolen horse, setting out alone, determined to secure the horse or die. He comes near dying, but his friends save him and all return triumphant with the horse. Tom finds his tongue and he and Stella talk it over, with the recovered horse as witness. This picture should be interesting for two reasons. One is not forced to see a pretty and delicate girl struggling in the clutches of a gang of ruffians, and there is no jealousy represented. But everyone will admit that these two omissions do not detract from the interest of the picture, and they certainly make it pleasanter to look at.

"THE LITTLE TEACHER" (Biograph).

To faithfully depict the interior workings of an old-time country school is a task which has its difficulties, but the Biograph Company has accomplished it as successfully as they have accomplished other difficult feats of the silent drama. This representation of a country school in operation is true to the originals, most of which have disappeared forever. And here is that representation of the first day when the pupils seldom attempted to conceal their contempt for the teacher, especially if, as in this instance, the individual happened to be small and youthful. There was the big bully who determined to make trouble in the school and succeeded, only to be soundly thrashed by an athletic surveyor who assumed the role of protector of the discouraged little teacher. Then the teacher falls in love with the surveyor, only to be disappointed when introduced to his wife. But instead of her being long left despondent, the honest love of Dave, the former bully, comes in to afford a balm for her heart, and she accepts his advances. Even though this sounds commonplace, the working out of the plot, with the glimpses of the old-fashioned school, are really extremely interesting, and for those who have never seen such a school it is a novelty worth more than ordinary attention. The staging and accessories are all worked out with the Biograph's consummate skill. The photography is clear and even the interiors are distinctly rendered. At Keith & Proctor's Bijou Dream, where we saw the film, it was loudly applauded and evidently caught the public fancy.

"Papa's Honeymoon" (Lubin).—Honeymoons are usually trying times for newly married couples, but when a widower, with two devilish youngsters, takes a honeymoon there is certain to be trouble. And there was trouble in this particular instance. All sorts of things happen to the newlyweds as a result of the machinations of the boys. The difficulties finally end with the discovery of the source of the disturbance. What the boys got put them in condition to require cushions. Still they might say with considerable truth that the fun was worth the licking. As usual, Lubin makes the audience laugh.

"Out for the Day" (Lubin).—Whether the outing here pictured is representative of the average is a matter which must be decided by each person for himself; but, however that may be, a good deal of human nature is worked into this picture and a good deal of fun is intermingled. Still, one must be permitted to believe that the picture is exaggerated for the purpose of raising a laugh. The action is sufficient to please the most exacting in that respect, and no one need complain of the technical quality.

"The North Pole Craze" (Phoenix Film Company).—A good many will sympathize with the sound drubbings the two North Pole controversialists get in urging the claims of Cook and Peary. And the fact that they are soundly punished in a number of instances will be received with a good deal of satisfaction, and many will devoutly wish that the same treatment could be accorded many another who is constantly thrusting the claims of one or the other explorer into the conversation with his friends. That they land in the violent ward of an insane asylum is no surprise. Nearly everyone will feel that they got their deserts, and incidentally they indicate in some degree what it all amounts to. The acting and the action are both alive. While this film is listed as comedy, it contains an exhibition of more than the usual development of human nature.

"A Child's Plea" (Phoenix Film Company).—The dramatic quality of this picture is not questioned, but probably many will not agree with the advisability of picturing a street car accident in which a motorman drives a car over his own child, maiming her for life. The motion picture is too realistic for such scenes. They are not amusing. Neither are they educative, and the dramatic ability required could be better utilized in some other play. The only scene in this film which can be commended is the one in the court room when the child's plea saves her father from the consequences of the accident. The reproductions of accidents and horrors should not be encouraged. They tend to create a morbid sentiment which is neither healthful nor desirable.

"Convicting Evidence" (Gaumont).—Here come in quick succession the forcible separation of two lovers, the introduction of an objectionable man, whose offer of marriage is refused, a murder, followed by a false accusation and a case of insanity as a result of unjust imprisonment. The discovery of the murderer's watch in the dead girl's hand starts a train of events which restores everything to its rightful condition, excepting, of course, the dead girl. As has been done many times before, why is all this gloom and difficulty necessary? Who is benefited? Does dramatic art require such a depressing list for its successful development? Some pleasanter subject might be selected. The artists would have quite as favorable an opportunity for their work and the audience would be amused, not depressed.

"How He Earned His Medal" (Gaumont).—The discovery of a medal lost by someone causes a self-sufficient individual to undertake a series of attempts to prove himself a hero. always with the result that he interferes with someone else. For this he gets a number of savage pummelings, and believing he has received enough to entitle him to be called a hero he pins the medal on his coat and wears it proudly as evidence of his prowess in bearing up under severe affliction of this character.

"Love and Sacrifice" (Cines).—One of those pictures which tell the story of a girl loved by two men, one of whom must give her up, and instead of being a man and searching for another girl, he follows her around like a whipped dog, doing all sorts of foolish stunts to show his puppy love. They have a habit of making that sort of film abroad. There may be deep and true love depicted in a sacrifice of this sort, but no man, no matter how deeply he might feel, would follow his former sweetheart to her wedding and dog her steps like a cur. If this is the type of men with whom women have to deal in foreign countries it is small wonder they have numerous lovers. The acting is sickening in places, yet possibly it tells to some a heart story which has its influence. The photography is fair, but is susceptible of improvement. The printer has apparently done as well as possible with a poor negative.

"A Hot Time in a Cold Quarter" (Unmarked).—The manufacturer hid his identity in this picture, though he had no reason to do so. It is a bit of boys' play, to be sure, but is snowballing and rough house in the snow and is in no wise objectionable. The probability is that a larger proportion of the audiences who see this picture will enjoy it. The crowd of boys who constitute the central figures in the film are healthy youngsters doing things quite like actual boys in the street. The photographer needs to jack up his machine a bit. Even though it is an outdoor picture the technical quality is poor. The printer did as well as he could, but he was unable to compensate for all the shortcomings in the original film.

"Glass Blowing" (Edison).—A representation of one of the oldest industries in the world. It is always interesting, this wonderful manipulation of so fragile a thing as glass. Some have seen it done. Many others have never had, and probably never will have, the opportunity. It will serve admirably to see this picture, which reproduces the scenes so graphically that one obtains a satisfactory idea of the operations and processes required in blowing glass.

"A Wedding Party in Luna Park" (Gaumont).—Here is reproduced all the action and glamor which overspread the great amusement institutions called parks, located near the great cities. Very many never have and never will see them. They can look at this picture and obtain a fair idea of what these amusement places are like. They cannot be described and no histrionic ability is depicted in a reproduction of pictures of this character. Yet, because they are full of actual life, because they represent what real people are doing, they hold the interest of every audience fortunate enough to see them.

"The Sleuth and the Wig" (Gaumont).—A bit of comedy which is told around a lost wig, leading to the arrest of an innocent man and the near arrest of a police officer, but closing with nothing worse than a good thrashing which an irate woman administers to her unfortunate husband. There are some humorous features in the picture, but it is only commonplace in its development of humorous situations.

"Sister Angelica" (Pathe).—A beautifully acted and colored film recounting a legend of a nun who wanted to go to the side of her former lover, lying almost dead upon a battlefield, but was refused by the Mother Superior. Praying before the image of the Virgin she is surprised to have the Holy Mother step down, assuming the nun's place in the cloister and urging her to go to the bedside of the dying man. It is impossible to describe the acting in this picture, yet perhaps none that the Pathes have heretofore produced has depicted the wondrous idea of mother love so forcibly or has so clearly represented the real influence of the Virgin upon the church. It is a manifestation of the mother spirit, the one love which sways all mankind alike, no matter what creed or race they represent. The mother love is the great theme here and around it has been woven this tender story. No person can see it without being made better. No one can see it without understanding more clearly what the mother love means.

"How Jack Helped His Little Sister" (Pathe).—A story of childhood which will appeal to children. There is the element of childish helpfulness and sympathy which will appeal directly to the little people, and then the work of Jack in charming back the birds which have escaped from Margaret will please by its novelty. It is a beautiful film technically and the novel work of Jack will make it popular.

"Anti-Fat Sanitarium" (Pathe).—A comedy which develops a number of amusing situations during the training of two women to reduce their surplus flesh. And when the man who has advertised for a bride comes to claim her and she discovers that he is as fat as she used to be she turns upon him and kicks him out.

"Dog Pickpocket" (Pathe).—Everybody enjoys seeing a dog do unusual tricks. In this instance a dog has been trained in the highly genteel art of picking pockets and he performs his work very creditably. Only in this degree is the film interesting, in that it shows an animal doing something unusual.

"For Her Sake" (Vitagraph).—A melodrama from the Vitagraph studio, with accompanying details of unyielding jealousy, business failure, shipwreck and the reunion of friends who have been separated for many years by reason of the jealousy. It is unnecessary to repeat the story. It is the same that has often been told where friends quarrel over a woman and where there is much to be forgiven and forgotten when finally the men renew their friendship following a wreck in which one is badly injured. And then the home coming, and the reunion of all in the home after the unexpected return. It is all here and there is much more that

adds to the effectiveness. The action and the acting are alike satisfactory and the thrill of pleasure when the difficulties are amicably settled is sufficient to be noticeable in the audience. The technical work is in harmony with the reputation of the company and the whole picture will undoubtedly prove very popular with the people.

"Forgiven at Last" (Raleigh & Robert).—A picture of some dramatic quality, dealing with the old question of a runaway match, but doing it in a somewhat different way. Instead of the man turning out to be a scoundrel, as is usually the case in such pictures, he is represented as a desirable fellow and comes back and adds his pleading to that of the girl to secure the old man's forgiveness. Aside from this novelty in the working out of the story the picture is not above the average. The acting may be characterized as good, though it has weak places and places where it is overdone rather than otherwise. But it tells a story in a reasonably attractive manner, and in that degree, at least, is of interest to the audiences who see it. The photography is poor and the printer did not get all he might out of a somewhat underexposed negative, consequently the technical quality is rather unsatisfactory.

"The Princess of the Sea" (Gaumont).—A fairy drama which strongly emphasizes the beauty of the sea and coast and the romance of old castles. A prince becomes enamoured of a princess of the sea, marries her and takes her to live in his old castle, but she tires of it and induces him to go with her to the enchanted regions below, where fairy beauties enthrall the senses, and the glories of indescribable marvels hold one in their embrace. The train of richly robed knights and ladies, the grandeur of old castles and the picturesque beauty of sea and shore combine to form a stage setting as unusual as it is attractive. The photography is perfect and no criticism can be made of the acting.

"The Liquid Air" (Gaumont).—A trick film in which air is liquefied at a very low temperature, and the inventor succeeds in freezing everything within reach. A film of this type has little reason for its existence, yet as a variation in an otherwise heavy programme it has its use and forms a not unpleasant break in the monotony of a long list of drama and gloom.

"The Stolen Wireless" (G. Melies).—A war drama which develops some phases of modern warfare in the suggestion of wireless telegraphy. The love story woven into it is based upon the usual jealousy of one man because she accepts another, and there is a complication of charges of traitor and the death of the false accuser by a shot from a sharpshooter's rifle. A battle occurs, the lover is wounded. His fiancee, now a nurse, finds him unconscious and succeeds in restoring him to health again. The inevitable wedding follows. If any more exciting and not unpleasant action could be crowded into one picture the producer deserves a special certificate for good work, faithfully performed. This film will be popular. It contains just the kind of action and is based upon just the kind of plot a majority of motion picture audiences delight in, and they testify to their appreciation by close attention throughout and applause at the end. A good war drama of this sort stirs the blood in a healthy way and serves to arouse an audience that may have become partially indifferent because of the monotony of previous pictures.

"A Lucky Husband" (Pathe).—A variation of the dissatisfied wife and lover episode which seems to be such a common feature in French contemporary life, with a dream introduced as a deterrent influence in deciding the young wife not to keep an engagement. The elderly husband is lucky, presumably, because his young, and apparently dissatisfied, wife is a victim of the dreaming habit.

"A Wonderful Remedy" (Pathe).—The story of a learned professor who discovers a remedy that will transform the ugliest face into one of beauty. Complications arise through the theft of the lotion, their pursuit by the professor who gives them something that transforms men into baboons, whereat the enraged populace rise and administer a sound drubbing. Transformations are always interesting, and these are to some extent, but the film otherwise has little attractiveness.

"A Change of Heart" (Biograph).—The deception of country girls by unprincipled young men is all too common, and perhaps the ruthlessness of this species of cruelty has never been more graphically portrayed than has been done in this motion picture. It is the same old story, the moth and the light, if you will, because these young men dazzle and blind like a light, and the simple trustfulness of the unsophisticated maiden. The fake marriage is performed, but the boastfulness of the young man's companions frighten the girl and she flees. Then the profligate's mother suddenly appears and takes him in hand. The result is a change of heart. The young man picks up the girl, has a real ceremony performed, then they go on to her home, and her people believe it is all a mistake. Not all such nefarious work ends so happily, and the Biograph people are to be commended for their restraint in this respect. Staging and acting are alike up to the Biograph standard, and the old subject looks fresh under the company's vigorous treatment. The succession of picturesque rural scenes are alone worth seeing, even though the story is a repetition of a time-worn subject.

"'Sandy,' the Poacher" (Lubin).—The game laws of Scotland afford a basis for this picture, which is more interesting for its scenic beauties than for the story it tells. Apparently poachers have a common habit of loving game wardens' daughters, which, perhaps, is not to be wondered at, since they are nearly always pretty and vivacious. But it is difficult to understand why there is always a jealous rival in the field. But however that may be, the fact remains that the game warden is killed, Sandy is accused of the crime by the jealous rival; but Sandy had befriended an unfortunate old woman, who saw the actual occurrence. She comes forward and untangles the snarled threads, Sandy goes free and presumably marries the pretty daughter, while the unconscionable villain is probably incarcerated in a deep, dark dungeon. Melodramatic action compensates for the lack of actual dramatic merit. The poacher gets the girl he wants, and the god of love is vindicated yet again in the Scottish game preserves. But it is the technical excellence of this picture that we wish to praise, also the masterly handling of the subject up to the last scene, which ends too abruptly and confusedly. We have regretted Lubin dramas because they deprived us of the needful supply of comedy. But if he can keep his dramas up to the standard of excellence in this picture, let them come, and let others rest on their dramatic laurels and take up the less exacting line of comedy.

"Lost in Siberia" (Selig).—Strong in its suggestions, and strong in some of its scenes, this picture represents a departure from the producer's usual work, but it is none the less successful. The anarchistic scene of the bomb-throwing, the harrowing scenes on the long, weary march across the frozen steppes; the sulphur mines, the escape and pursuit by wolves and the timely rescue by the party of Americans, make a series of melodramatic scenes which hold one's attention. The picture gives an idea of Russian prison life and the sufferings of Siberian exiles sufficiently emphatic to impress the most careless or indifferent with the horrors of prison life in that unhappy country. Technically it is not up to the Selig standard, and the final scene is so unconvincing it might have been omitted to advantage.

Coming Headliners.

BRITON AND BOER (Selig).

It was inevitable that sooner or later the war in South Africa between the British and Boers should offer a choice of subjects for the moving picture maker. It was equally inevitable that Selig should make choice of one of those subjects for a moving picture. It is a case of the opportunity and the man, and Seligs, it should be said, are probably the best equipped moving picture makers in the world for handling such a fine theme. They have the space at Chicago for staging large open-air scenes; they have the grandiose idea in film making; they have the enterprise; they have the necessary resident producing ability and command of all the resources in the way of actors, uniforms, arms and outdoor scenic effects.

When we were in Chicago a few months ago, we noticed two great guns that were to be used in the coming headliner that forms the subject of this notice. These were guns of the "Long Tom" variety which were used in the historic relief of Ladysmith. Hence, it will be seen that this picture has been many months in preparation.

The Boer War was full of highly dramatic incidents. Time after time it looked as though the British could not possibly win. As the British generally do, they started badly and all the world seemed to expect the final discomfiture of the British arms. Then Generals Roberts and Kitchener went out from England and sat down for a month to work out the plan of campaign. It was a month of silence and expectancy. Then the campaign was put into action. A solid steel ring, as it were, was flung over the whole of South Africa. Slowly, gradually, but certainly this ring closed in and notwithstanding the temporary setbacks, sieges, and all the phenomenal gallantry of a brave little nation, the issue of the Boer War was never for a moment in doubt when Kitchener and Roberts got to work with their plan of campaign. The final act

of the tragedy was when Roberts got the remnants of the Boer army under Cronje in a trap at Pardeberg, and had them shot down like rats in a trap, until the white flag of truce went up and the Boer War was at an end. The Boer War had ended in the only possible way that it could end: by the success of the British—a feature which ignorant American writers had left out of calculation.

It will be seen, therefore, that in the three years of campaigning in South Africa many incidents occurred for delineation on the moving picture film. We saw thousands of stationary photographs of the contest, but never a moving picture, and the time is now ripe for the production of such a photograph. Selig shows battery after battery in action; the storming of kopjes; Roberts and Cronje at work; the uses of smokeless powder and other features of the war. Reliable data have been available to make the pictures of the various scenes, which are sure to be typical of the martial ardor of the Boer and British nations. For the Boers were brave fighters; they were never disgraced and they taught their conquerors a lesson which has not been lost, for to-day in England the mere schoolboy is taught the use of the rifle. Thus the Boer War, tragic though it was, has produced good; for South Africa is now pacified and united and both sides look back to the contest with feelings of pride and satisfaction.

Such a subject as this, treated in the magnificently spectacular Selig fashion, will no doubt result in the production of a film that will be enormously popular in the moving picture theaters all over the world.

THE GIRL SCOUT (Kalem).

Pursuing their well-known policy of imparting local color to their pictures by the obvious plan of going to the scenes they wish to illustrate with their camera and taking their own stock company with them, the Kalem Company have recently chosen Canada as a field for making moving pictures. Their releases of October 29 and November 5 will show the kind of work they have produced. The subject to be brought before the public on the first named date, though made in Canada, deals with an incident of the Boer War. Nevertheless, it has local color of the best kind in that it has enlisted the services of a number of Canadian soldiers who fought in South Africa, assuring that the uniforms, the accoutrements, the make-up of the Boers, the veldt-like scenery, the kopjes and the other aspects of the theater of war were chosen by men having first hand knowledge of the originals. In other words, every care was taken to assure accuracy by employing recognized authorities on the subject. The story deals with a series of incidents commencing with the rising of the Boers to repel the invader and the final victory of the Canadian soldiers in the local warfare in which they happened to engage. Concurrently a human interest is interwoven, for a Boer girl who becomes a scout and is made captive finally becomes the lover and the bride of one of her captors. This touch will redeem the film from a surcease of merely military happening. The film shows war in one of its least repulsive aspects. Both sides are brave fighters, and there is little of the horror and carnage of the conflict to affright an audience. The film is full of action, and the girl scout particularly attracted us by the thoroughgoing manner in which she did her work. Photographically the picture is full of pictorial quality and richness of developed image. We shall be interested to learn how a Boer subject fares with the American public. In Canada, of course, there is no doubt of its great success.

THE RED DOMINO (Great Northern).

This is the story of how a beautiful woman was foiled in a cleverly concocted scheme of revenge. She is a countess, and the would-be victim a prince, and as the intrigue is carried on amidst all the surroundings of a court, it will be seen that the producer had many opportunities for a great spectacular display, of which he has taken full advantage; and then the photographic colorist has done some excellent work on the film; and these elements, combined with the usual Great Northern high standard of acting, have helped to produce a story full of action, excitement and adventure. We are rather curious to know the source of the story, for the synopsis is silent on the point. It looks like Anthony Hope or Stanley Weyman, both of whom are fond of dealing with court life adventures in imaginary kingdoms and principalities. The charming countess is burning with revenge against the prince, who exiled her lover. So she plots to poison the prince. But one of the latter's friends, a young baron, overhears the plot and dogs the footsteps of the revengeful countess in her poisoning schemes. At a ball, disguised in a red domino, the young baron shadows the countess. Although he is detected, bound and gagged, he escapes and gets on the track of the countess again. At the very moment when the countess, in amorous dalliance with the prince, is about to kill him with poisoned champagne, the baron appears and defeats her. Revolver in hand, he unmasks the conspirators, who are marched off by the police. The prince thus escapes and the wicked countess is foiled.

Viewed as an illustration of court life and intrigue, the film will doubtless please many moving picture audiences in this country. As we have said, there is plenty of life, movement and color in the picture; the acting and the photography are good, and altogether the "Red Domino" as a production is fully up to the standard of Great Northern films.

DOINGS IN PHILADELPHIA.

After a very dull Summer season, Philadelphia reopened the closed theaters and added a few new ones with much hope in a good Fall and Winter business. Many of the exchanges and exhibitors are asking themselves what the State and municipal authorities are going to do. Although we know that the laws enacted by the last Legislature worked much hardship on the country exhibitors, the fire in Pittsburg seems to confirm that said laws are an absolute necessity for the safety of the public.

In his last orders to his men, the Chief Factory Inspector of Pennsylvania says: "Turn a deaf ear to those who plead poverty or economy as an excuse for their wishing to substitute cheap and dangerous booths for those called for in the law. **A person who is too poor or too mean to provide a safe booth should not engage in the moving picture business.**"

In other words, the honest and careful exhibitors, who have done their best to insure safety, have been made to suffer for the cheap class of exhibitors, who scrimp on everything, to add a few dollars to their bank account.

I will not be surprised if the next Legislature of Pennsylvania adds still more hardship on the exhibitors, by compelling them to employ only licensed help—men recommended by the State. Such a law is coming, as some of the Pennsylvania exhibitors employ the poorest and cheapest help. One exhibitor has for an operator a mere boy in short pants, and his ushers are boys. In case of a fire, this operator and those ushers would be the first ones to run away, to create a panic, and the very last ones to offer the proper assistance.

I must add that the exhibitor who is employing such poor help does it for one reason, viz.: Those boys are willing to obey the orders of the boss; they think it is great fun to do spy work for the boss; they are very willing to sneak around to find out how many tickets are sold by competitors; to find out what is doing at the other show places; to find out if they pay their rent, their electric bills, etc.

We know that honest courage and hypocrisy do not work hand in hand. The man with a noble heart, ready to face real danger to save a life, is not the man who can spy on his neighbor; his sentiments are too high to be a traitor. The exhibitor in question knows well that if he had real good men to work for him, they would rather leave him than do his spy work, and for this reason he employs mere boys. Is it safe? No. You want men with cool heads and much presence of mind to control a possible panic, and even with strength to stop panic-stricken men from trampling over women and children.

The moving picture sensation of Philadelphia is the opening of the new Victoria Palace. This is a new addition to the already numerous palaces on Market street, and certainly Philadelphia is far ahead. We can claim our Great White Way, but what is it? A few fine buildings with a lot of electric advertising signs. Market street of Philadelphia shows us some marvels in architecture, and the thousands of electric bulbs, decorating the show places, are not letters to advertise a certain brand of whiskey or a new skirt. With all these palaces and the great department stores, Market street of Philadelphia is without any doubt the greatest shopping avenue of the United States. Evidently we have no roses without thorns, and the great beauties of the large department stores and of the moving picture palaces are marred by the deplorable condition of the street. Visitors leaving the great Wanamaker store to go to Lubin palace are forced to wade in pools of mud and sprain ankles in deep holes. If the buildings of Market street, Philadelphia, make it the finest shopping avenue, the condition of the street makes it worse than a dirty country road.

It is said that no expenses have been spared to make the new Victoria Theater the handsomest and best equipped moving picture place in the country. Everything has been studied for the comfort of the visitors.

The Hit of the Season

Come to the Electrical Show

at Madison Square Garden, between October 11th and 21st and watch the Moving Picture combination you have been looking for--

HALLBERG
Electric Economizers

for all circuits, for moving picture as well as incandescent lamps; saving 60 to 90 per cent. on the electric current bills. Designed and made by an **Electrical Expert.**

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The Flickerless Motion Picture Machine. Giving about 25 per cent. longer exposure on the screen than any other machine, because of the patented dissolving shutter. Designed and built by **Moving Picture and Optical Experts.**

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PINK LABEL CARBONS

Giving a steady brilliant white light on the screen, which **have never had a rival that you would notice.** Made by the **Greatest Carbon Experts** in the world.

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and see all of these things. If you cannot come, send for my free booklet No. 5W--It tells you all about it. My goods are the best, and my prices are right.

Every Moving Picture Operator

who presents his license card personally at this office, will receive free tickets to this great show, which would otherwise cost him 50 cents each at the door.

J. H. Hallberg, 28 GREENWICH AVENUE, NEW YORK

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In our previous announcements we said that under our contract with Raleigh and Robert of Paris, *we hold the exclusive American agency* of the following European manufacturers.

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DEUTSCHE VEATASCOPE, BERLIN
DUSKES, BERLIN
ECLAIR, PARIS
GERMANIA, GERMANY
HISPANO, BARCELONA
ITALA, ITALY
LE LION, PARIS
LUX, PARIS
MEESTER, BERLIN
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VESUVIO, NAPLES AND OTHERS

That our representative in Paris, would personally select *every reel* which we will release. thereby assuring you only the very best in Motion Pictures.

That *all releases will be billed by us exactly to measure, thus removing an abuse that has existed in the Moving Picture trade for some time past.*

We guarantee every one of these statements to be positive truths and time will prove them. The goods which we announce for our first release, November 2nd, are arriving every day and if you, Mr. Exchange; or you, Mr. Exhibitor, are desirous of satisfying yourselves that we have just what

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127 EAST TWENTY-THIRD STREE

OU—THINK IT OVER

RADING COMPANY

d Street, New York

we claim to have, we invite you to our offices, where we have the most elegantly equipped exhibition-room in the country, and we will take great pleasure in exhibiting on the screen *these wonderful subjects* fresh from the box, and from the feature lists of European manufacturers--regardless of all *Proclamations* to the contrary.

We are not interested in the claims of others--*We have the actual goods* and—our word for it—every reel is what we claim them to be

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We also control exclusively the *Centaur* productions and their usual high standard obtains in our next shipment from New York, October 20th.

Almost A Suicide—Comedy

Approx. Length, 340 Feet

The Purse—Dramatic

Approx. Length, 650 Feet

Mr. Exhibitor, if you have not been showing *Centaur* pictures, insist that your exchange supply them. They are just what you need to tone up your show.

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RADING COMPANY

= = = = = = NEW YORK

The opening of so many new palaces does not seem to worry the managers of smaller places; they seem to say that there is still room for others. We must say that Philadelphians seem to enjoy moving pictures, and as all the places on Market street are well managed, they seem to be prosperous. Philadelphia is conservative, and in motion pictures it is a quality. Market street has not adopted the foolish notion of some of our New York places, showing extra long programs for the object of killing the competitors. "The Family" shows two reels and one song. In New York such a program would mean a flat failure to the manager. It is not a failure to the Family Theater, as the house is doing a very good business and the visitors, entirely satisfied with two reels of good pictures, are tempted and have time to visit a couple of other places. The Family Theater is well named, as it is a real family rendezvous for mothers and children. Ladies do not need to look at the boards; they know that Mr. Bradfield, the manager, will not show questionable pictures; they know that everything is neat and clean. Mr. Bradfield believes in the uniform. His ushers wear a neat, quiet uniform, and he himself wears the uniform. Appearance means a good deal, and when you see, in front of a place, the manager, in loud clothes, with a cigar stump in his mouth or spitting tobacco juice in front of the ticket box, ladies are not tempted to enter the place. The Family Theater is a proof that lovers of good pictures are not asking for vaudeville acts, and if, all over the country, the exhibitors had followed the policy of the Family Theater of Philadelphia, instead of killing each other by showing too many reels and too many vaudeville acts, the business would be far better.

Good pictures will always pay. Trenton, N. J., had a bad scare with the State Street Theater, but to-day, although the said State Street Theater is still running very long shows of many reels and many vaudeville acts, the different moving picture shows of Broad and State streets are satisfied with the business. The cheap classes who want a lot for their money flock to the State Street Theater, where they see some poor vaudeville acts and old junk moving pictures; they have plenty for their money. The better classes, looking for the quality and not the quantity, patronize the other moving picture theaters. The Star Theater of Trenton, which had been tempted to put in a stage and give vaudeville acts, to meet the competition of the State Street Theater, has abandoned the idea, and the manager claims that his business is better since he returned to moving pictures and abandoned the vaudeville.

A new feature of the new Victoria Palace of Philadelphia will be the perfected Lubin's synchronizer, giving the most accurate talking moving pictures.

The non-inflammable film is giving lots of trouble to the exchanges and the exhibitors of Pennsylvania. The new product means a dead loss to the exchanges, as after three weeks the films are ruined. One exchange told me that the Motion Picture Patents Company does not need to stipulate that films have to be returned in seven months, as after three weeks the films are ruined. Some of the manufacturers offer to help the exchanges by sending them duplicate copies at half-price, but this is no remedy for the difficulty, as it is adding to the original cost of the film, bringing the cost to some 15 cents per foot.

If the licensed exchanges and exhibitors have much trouble with the non-inflammable film, the independent exhibitors are offered a genuine treat by the Eagle Film Exchange, which is now securing some of the very finest foreign productions. The manager showed me some of these headliners and it was a great treat. "Don Carlos," by Cines, is what can be called a film d'art. "Theodora" is another master production from an Italian manufacturer. The Eagle Film Exchange has another little surprise for its numerous patrons, as they propose entering the manufacturing field. Geo. Graff retires from the renting field to manufacture films. A well-equipped studio and factory are now in course of construction and it will not be long before the independents will count a new manufacturer. We wish the best success to our friend Graff, if he sticks to his original plan of producing only first-class pictures, depicting scenes of daily occurrence, good sound moral lessons, and leaving aside the highly sensational thrills, which have been so much in vogue and have done more than anything else to ruin the business. J. B.

Philadelphia, Pa.—Edward Fay & Son have posted plans for a moving picture theater on Germantown avenue for G. F. Stumfig.

Philadelphia, Pa.—John Kirby has been awarded the contract for the erection of a moving picture theater, on Cumberland street, for Geo. Alexander.

AMONG THE CHICAGO THEATERS.

By F. H. Richardson.

Finding myself in the vicinity of North avenue a few nights since, I proceeded to investigate a few of the houses on that exceedingly lively street. North avenue is what is commonly termed a "live wire," being one of the most enterprising business streets north of the river. At Nos. 659-661 the Orchard Theater Company, a new corporation, which contemplates the erection of several high-class moving picture theaters in the near future, is erecting a $35,000 house in which illustrated songs and high-grade moving pictures will be the entire bill. The new theater will seat 500 and will be equipped with the finest operating room equipment money can procure. The manager assured me that none but the best pictures would be run, regardless of what they might cost; in other words, money would not be spared in procuring absolutely the best. The house will open about October 15, though the date is not yet definitely set.

* * *

The writer encountered some surprises on North avenue. At No. 617, attracted by the charming front of the "Janett" Theater, he entered, being greeted by Manager Harry Hyman, who is enthusiastic over the house, show and everything connected therewith; and really Mr. Hyman had just cause to feel proud. The writer has seldom or never seen a more thoroughly equipped and beautiful house than is the Janett. It is one of the few houses in which I have found absolutely nothing to criticise. The ushers are in uniform, attentive and polite. Ladies are required, absolutely, to remove their hats. The floor has a heavy slope; the wall decorations are artistic, consisting of panels bordered by plastic scrolls, the whole painted in soft, harmonizing hues. The stage has nothing but metal and asbestos scenery and is supplied with hot and cold water, as is also the operating room, which is a model. The bill consists of two doubles and one single of vaudeville and two reels of film. The projection light was very fine and was well handled by Operator Sullivan. One unique feature of the house is its exterior. One side and the rear faces an alley, and the whole of these two walls are of white enameled brick clear to the roof. The audience seemed well pleased with the show, which lasted one hour. All in all, for a house of its size the Janett is a model and does distinct credit to the moving picture amusement business and its designer and manager, Mr. Hyman.

* * *

Just off North avenue, on Larrabee street, is the Ideal Theater, managed by Mr. George J. Gilmore, formerly connected with the Show World, who comes of a family for years connected with the circus and show business. It was here the writer received a distinct surprise, amounting almost to a shock. Passing in at a very moderately illuminated entrance near the rear of a building, he climbed a zigzag stair, ornamented by some rather tawdry wall decorations, to the third floor. At the head of the third flight he found an auditorium, seating nearly six hundred, packed full of people viewing an exclusively moving picture and illustrated song program. There was a small balcony, and the floor of the main room was flat, or nearly so. The pictures were very well put on, but decidedly not as well as they might be, for the illumination was not at all brilliant and there was considerable vibration which might and might not have been the fault of the machine, but probably was. The hall was decorated in a very moderate and not especially pleasing way. Yet the fact remained that Manager Gilmore was and is doing a land office business. Now, what the secret is the writer does not pretend to say, but the business done by this house, under all the circumstances, location, etc., considered, is nothing short of phenomenal and speaks volumes for the ability of its manager. In justice to the operator let it be said that I had time to view only one film. The faults I have spoken of may possibly have been in the film itself, though I hardly think so. It is of interest that a manager, however able, can and is making a five-cent theater pay, and pay well, two floors above the street, with an entrance very poorly located.

* * *

I dropped in at the Glamour Theater, Wentworth avenue and Sixty-third street, the other night and enjoyed an excellent program of moving pictures and illustrated songs. This house started as a ten-cent vaudeville, moving picture, but was not a success. It reduced the price to five cents and cut out the vaudeville, since which it has done capacity business. Miss Gladys Mills rendered the songs, which apparently pleased the audience. Miss Mills has an excellent voice and engaging personality. The slides were clean and well handled. In fact, Mr. Wm. Smith, the operator, did his work well all through. A mercury arc rectifier is used here and

has given entire satisfaction. The light is clear and strong. Mr. John Miller, the manager, spoke highly of its performance. The Glamour has a floor slope of one inch to each foot. The floor is of cement and altogether the house is a beauty.

* * *

I'm afraid the end of the day of the Chicago store-room theater draweth nigh. Beautiful new houses seating from five hundred to a thousand are going up all over the city. They can, of course, give more for the money than can the small place with its limited seating capacity. These new theaters are almost without exception well patronized and it is really wonderful what a strong bill they put up for a nickel or a dime. Most of them are ten cents; some ten, twenty and thirty.

NOTES FROM OHIO.

By W. C. Kunzmann.

The Orpheum Theater, under the management of Chas. Peckman, located on East Ninth street, Cleveland, Ohio, was opened to the public Monday, October 11, with eight high class vaudeville acts and up-to-date moving pictures. This theater is without doubt one of the most up-to-date houses with a seating capacity of 800 in Ohio. The price of admission will be 10 and 20 cents, box seats 25 cents.

The Chic Theater, located on St. Clair and Fifty-fifth street, Cleveland, Ohio, has undergone extensive improvements in the past two weeks, and when reopened under the successful management of Mr. Leo Ulmer, the proprietor, will represent the finest picture house in East Cleveland.

Kohl & Heinz, proprietors of the new National Theater, located on Fifty-fifth street, Cleveland, Ohio, with Mr. Jay Cohen as manager, opened October 5, to turn away business. First run pictures, high class vaudeville and orchestra of four pieces will be featured weekly throughout the Winter with admission price of 5 and 10 cents.

Mr. I. S. Stone, who has been connected for the past two years with the United Film Exchange, Cleveland, Ohio, as road representative and billing clerk, has resigned his position to take charge of the branch exchange for the Globe Film Service Company, Chicago, Ill., which will be opened at Little Rock, Ark., within a week or ten days.

* * *

Mr. Carl Bitzer, formerly manager of the Royal Theater, Sandusky, Ohio, has leased the Star Theater there for a term of years from Bremgartner & Franklein and will reopen same Saturday, October 18. Mr. Bitzer has had a wide experience in the show business and he should prove successful in his new enterprise.

NOTES FROM THE NATIONAL INDEPENDENT MOVING PICTURE ALLIANCE.

The exhibitor who has been hesitating in regard to taking Independent service will be interested in learning that Jones, Linick & Schaeffer have abandoned licensed service and are now getting their films for the Unique and Royal Theaters, two of their large State street houses, from the Chicago Film Exchange.

New applications for membership in the National Independent Moving Picture Alliance have been received by Secretary Swanson from the Feature Film Company, New York; G. W. Bradenburgh, Philadelphia, and the Eagle Film Exchange, Philadelphia.

Theo. Brinkmeyer, manufacturer, Wheeling, W. Va., has also joined the Alliance.

The Film Import and Trading Company, with headquarters at 127 East 23d street, New York, and who, under their contract with Raleigh & Robert, of Paris, hold the exclusive American agency for a number of European manufacturers, are about to establish an office in Chicago, with R. C. Jones as manager. This move makes it appear that the Film Import people are really in a position to fulfill every promise they have made to the trade.

Mr. A. G. Whyte, who is well known amongst the trade, has resigned his position as assistant general manager of the Film Import and Trading Company. He may be addressed care of this paper.

Philadelphia, Pa.—Cramp & Co. have been awarded the contract for the erection of a new theater at 156th street and Third avenue, for the Acme Theater Company, at New York City.

All The Best
Nothing But The Best

That's what we have and what you want

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Bison, Eclair, Centaur,
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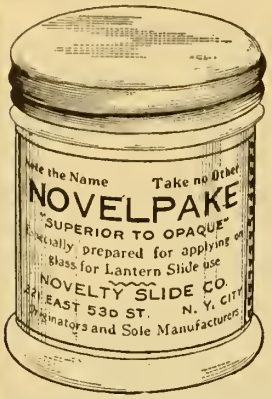
Mr. Exhibitor!

If you want to see your house "packed," ask your nearest Exchange Man to supply you with the GREATEST AMERICAN FEATURE FILM the MOTION PICTURE WORLD has ever produced—"The Only Authorized and Authentic Motion Pictures of the Great United States Military Tournament" held at Camp Taft the week of July 5th to 10th, Toledo, Ohio. Over 3,000 feet of film, reproducing, with wonderful clearness, The Modern Field Artillery in Action—Lively, Thrilling Drills by the Infantry—Wall Scaling and Skirmish Work—Wonderful Saddle and Bareback Riding by the Cavalry—Modern Quick-Firing Cannon in Action—Engineer Troops Building Bridges and Destroying Them with Dynamite—Signal Corps in Scientific and Instructive Field Work—Hospital Corps Showing How the Wounded Are Cared For—and the hundreds of other "stunts" that will excite your audience to the highest pitch of enthusiasm.

Lively now! Be the first in your territory to exhibit these remarkable pictures. Now is the time to "stock up" on a little "Easy Coin of the Realm."

N. B.—If your Exchange will not furnish you, let us know the seating capacity of your theater and we will send you further particulars.

The Tournament Film Co., Toledo, Ohio



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Price, Twenty-five cents per jar, sufficient to make 100 slides. Brush, Ten cents. All postage paid.

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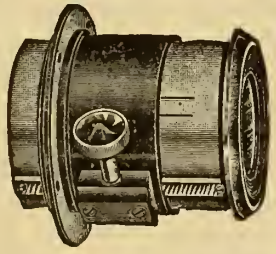

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MUSICAL ACCOMPANIMENTS TO MOVING PICTURES.

Editor Moving Picture World:

Dear Sir—I am indebted to the Edison Manufacturing Company for the September 15 and October 1 issues of the "Kinetogram," in which they have given the "music cues" for their several late releases.

In my personal experience, also through observations of other shows and talks with various small town and some city managers and owners, I find that there is a possible one out of twenty pianists that is competent to follow a picture properly, even in case they have seen the film more than once. The small town show is rarely able to afford a professional show player, and even the professional player is ordinarily given his cues and music to fit the production.

The manager himself cannot often find time to figure out the cues, especially if he be using a large number of releases per week, and few of us would be able to do justice to this department of motion picture work, no matter how competent a judge we may be of the result—the difference between a composer and a critic. At any rate, a cue of this kind is certainly a big help and time-saver to either orchestra leader, pianist or manager.

But to come to the point: I believe that the Moving Picture World would do well to add a music department of this kind with cues for all films of which it gives the synopsis, to its already many instructive departments and helps to the moving picture man. This would, of course, be done by a thoroughly competent orchestra leader or semi-composer, and I am sure that subscribers and purchasers would not object to a fifty per cent. increase in price if necessary to accomplish this extra feature. I think we can all thank the "Kinetogram" for this idea and hope you will find the matter worthy of an investigation.

Yours very truly,

BEN ALEXANDER.

Caldwell, Idaho, Sept. 29, 1909.

[The subject of musical accompaniments to moving pictures is dealt with in an editorial on another page; and we shall also be making references to it on other occasions. Meanwhile, we may say that though we are unprepared to open a musical department in the World, the needs of exhibitors are being considered in several quarters.—Ed.]

"A SPORTING OFFER."

New York, Oct. 11, 1909.

Moving Picture World:

Gentlemen—We are enclosing you herewith copy of letter we are sending Mr. Jas. L. Hoff, managing editor of the Film Index, which is prompted by an editorial appearing in last week's issue (under date October 16) of the Film Index.

We believe we have made Mr. Hoff an offer that all fair-minded people will appreciate as a liberal one and one which we earnestly hope he will be kind enough to accept.

We will be glad to have you publish this correspondence in your next issue, as we wish the public to know that we have extended an invitation to Mr. Hoff which he, in all fairness, cannot refuse.

Very truly yours,

FILM IMPORT AND TRADING COMPANY,

127 E. 23d St.

(COPY.)

October 11, 1909.

Mr. James L. Hoff,
Managing Editor Film Index:

Dear Sir—Although not desirous of entering into any controversy regarding the quality of any manufacturer's films, American or continental, I cannot allow a remark made in your last week's editorial to pass without protesting against the term, "same old brand of junk" as applied to the film product of the many continental manufacturers my firm has the honor to represent in the United States of America.

Americans are known as "good sports"; permit me to make you a sporting offer—come and see some of the film subjects we are placing on the American market and, in common fairness, in next week's issue publish this offer together with a fair and just criticism on what you saw. I will promise you the most interesting hour you have ever passed at a picture show.

To get the continental manufacturers to make pictures exactly to the taste of the American public has been difficult, but my firm has laid itself out to do so, and when you see what we have accomplished in six months toward this standard you will, I am sure, withdraw your undeserved "same old brand of junk."

I am, Dear Sir,

Yours,
CHARLES RALEIGH,
of Raleigh & Robert, of Paris.

THE MOVING PICTURE IN THE CHURCH.

October 12, 1909.

Editor Moving Picture World:

Dear Sir—The trade will no doubt be interested to know that moving pictures have been shown in connection with one of New York's most prominent churches. On October 10, at the regular after-meeting following the Sunday evening service of the Church of the Ascension, Fifth avenue and Tenth street, the Rev. Alexander Irvine introduced John Collier, General Secretary of the Board of Censorship, as the speaker of the evening. The topic was, of course, the moving picture, its social influences and its future development. To illustrate the educational and esthetic side of moving pictures, two reels were run off—one showing the funeral pyre of an Eastern empress, and the other being a recent example of exquisite color photography, exhibiting the life of the girls of old Brittany.

Mr. Collier spoke at length upon the improvement in the character of the pictures put out during the past six months, and showed what may be expected in the future development of the moving picture drama. Turning to the educational value of moving pictures, the speaker cited the use already made of moving pictures by the United States Department of Agriculture, and to hospitals, laboratories, etc. He further explained that such subjects as botany, biology, metalurgy, etc., lend themselves readily to the moving picture camera for purposes of the class-room.

Speaking of the future of the moving picture in amusement, Mr. Collier predicted a tremendous development through its extension for scenic purposes to the legitimate drama and the opera. Concluding, the speaker urged his hearers to look into the possibilities of this hitherto neglected force for socialization, and to co-operate with those who are striving to rid the business of features which hitherto have tended to retard its recognition as such.

FRED'K N. COOKE, JR.,
Executive Secretary,
National Board of Censorship.

P. S.—A full account of this meeting is to be found in the New York Times of Monday, October 11.

EUROPEAN MANUFACTURERS TO VISIT THE UNITED STATES.

Chicago, October 14, 1909.

Editor Moving Picture World:

Dear Sir—We have just received a cablegram from Mr. Murdock, Paris, France, that upon the invitation of the International Projecting and Producing Company, all the manufacturers of the Continent and England with whom we hold contracts will visit America.

J. J. Murdock, President of the International Projecting and Producing Company, has succeeded in accomplishing the purposes of his mission to Europe. Aftetr signing the contracts with the important film manufacturers of the Continent and England, he extended an invitation to them to visit America, and thus glean an intimate knowledge of the conditions in this country and the requirements of the trade on this side of the water. During the past week, J. J. Murdock, President, and E. J. Magerstadt, Treasurer of the International Company, have been in Paris, France, and have held an important conference with thirty-seven of the most prominent film manufacturers in Europe. Mr. Murdock cabled, October 13, that upon invitation of the International Projecting and Producing Company, these manufacturers will visit America and will meet in Chicago early in November. Very truly yours,

INTERNATIONAL PROJECTING
AND PRODUCING COMPANY.

Among the Exhibitors.

Piatt, Ill.—E. E. Alger, of Gibson City, has opened a moving picture show here.

Valentine, Neb.—John Stetter has opened a new moving picture theater here.

Hoopeston, Ill.—Clarence Boyce, of Belvidere, is planning to open a new moving picture theater here.

Huntington, Ind.—Schuster & Curtis, of Findlay, Ohio, will open a moving picture theater on West Market street.

Brigham City, Utah.—J. B. Ellis, of Ogden, has purchased the Globe Theater here from Norman Stark and has taken possession.

Brady, Tex.—J. W. Mathews has sold the opera house to W. L. Souther, who is planning to convert it into a moving picture theater.

Virginia, Minn.—I. S. Mistachkin will open a new moving picture and vaudeville theater here.

Lake Mills, Ia.—Cook & Hildreth are making arrangements to open a new moving picture theater here.

Logansport, Ind.—W. H. Lindsay is preparing to open a new moving picture theater at 413 Fourth street.

Carthage, Ill.—Ralph Davis is making arrangements to open a new moving picture theater in the Rams building.

Jacksonville, Fla.—The Jacksonville Amusement Company has purchased the two Main street moving picture theaters here.

New Albany, Ind.—The Grand Amusement Company will open a new moving picture theater on Main street, to be known as the Lyric.

St. Louis, Mo.—The Strothotte & Nichol Eden moving picture show at 4106 North Newstead avenue was destroyed by fire.

St. Louis, Mo.—Louis Wolbrinck and associates will erect a modern vaudeville theater at the corner of Taylor and Delmar avenues.

Logansport, Ind.—Jesse Morgan has purchased the old Crystal Theater on Market street, and will make extensive improvements.

Whiting, Ind.—The Whiting Royal Theater Company has been incorporated with a capital stock of $2,000. The incorporators are R. Miller and others.

Red Bank, N. J.—Ryan & Evans have rented the Birdsall Building, on Monmouth street, which will henceforth be an entertainment house for moving picture seekers.

Baltimore, Md.—Fillmore Cook, Law Building, has purchased a lot on North avenue, as a site for a vaudeville and moving picture theater.

Baltimore, Md.—The Mill Amusement Company has purchased the property at 1512 West Lafayette avenue as a site for a moving picture theater.

Buffalo, N. Y.—A new moving picture theater, known as the Crystal, is being constructed at 146 Riley street, with a seating capacity of 500.

Ft. Scott, Kan.—Mr. Henderson, of Atchison, has leased the Kearns Building, on North Main street, and will convert it into a moving picture show.

Philadelphia, Pa.—Lynch Bros. are taking estimates for the erection of a one-story moving picture theater, at 3156 Kensington avenue, for Frank A. Fisher.

St. Louis, Mo.—The Independence Amusement Company has awarded a contract to the Hartman Construction Company for the erection of a new moving picture theater.

Buffalo, N. Y.—The Hamonia dancing hall has been remodeled and fitted up for a moving picture theater, with a seating capacity of 800. C. Fowler is the manager.

Hamilton, Ohio.—The Star Amusement Company has been incorporated with a capital stock of $5,000. The incorporators are L. J. Wittman, Sarah Wittman, Anna E. Reeves and others.

Sandusky, Ohio.—The new manager of the Theater Royal is Elmer T. Lewis, one of the youngest of theatrical managers, being only 18 years of age. Yet Mr. Spathelf, the proprietor, has placed him in sole management and he seems to be making good. He is ably assisted by Voltaire Schweinfurth as head operator and Henry Hopp as assistant operator. Only licensed pictures are run, and Ernest J. Paul, who has just closed an engagement with the Brooklyn Theater, of Cleveland, has been engaged to manage the musical end of the program. Mr. Lewis has already inaugurated some new features and made various changes to beautify the house.

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Stories of the Films.

BIOGRAPH COMPANY.

HIS LOST LOVE.—A brother's sacrifice and its outcome. To yield our beloved for the sake of their happiness is one of the noblest sacrifices man can make. There is a note of unselfishness in it that is without parallel. Such was the deed of the hero of this story. Luke and James are brothers in an old English family. James went to London when quite a boy to engage in business, but Luke remained at home among the simple country folks. Mary, the daughter of a neighbor, and Luke and James were playmates in their early days, and Mary and James were childhood sweethearts. As years went, with James engrossed in the busy whirl of the metropolis, he forgets Mary, and Luke's honest, noble nature appeals to Mary, and they become engaged. James at this time is obsessed with a desire to visit his old home, and, upon his return, the meeting of he and Mary revives the old memories and enkindles the love of their childhood days. Mary, of course, is irresistibly attracted by the manly bearing of handsome James. Luke realizes the situation, and with almost breaking heart surrenders in favor of his brother, considering only Mary's happiness. Oh! the suffering attending a love-blighted life—but Luke is content to suffer if it means happiness for Mary. The young couple marry, and their life is one of sunshine, until Mary's sister pays them a visit. There is at once a mutual feeling between James and the sister, and though they struggle against self, the fight seems hopeless. Meanwhile, a little child blesses the union of James and Mary, and one would believe that this at least would be the means of determining for them the path of duty, but not so, and the sister finally resolves to leave, fearful of the consequences. The announcement of her determination to James makes him forget all else but her, and he goes so far as to declare his intention of leaving with her. All this is heard by the young wife and Luke, who would have struck him at his feet but for the interception of poor Mary. James leaves, however, and the poor wife's heart breaks. She falls into Luke's arms, never to rise. Her death is the harvest of James's weakness. Noble-hearted Luke now kneels by the side of his dead sister-in-law, crushed in spirit, for he reasons that his sacrifice, instead of bringing happiness, had brought death to Mary and orphanage to her child. The thought of the child arouses him. That, at least, could he do—protect the little innocent. So taking the baby from its crib he resolves to give his life for its welfare. Years after we find the baby grown up to innocent girlhood. But the world has not been too kind to Luke, and it is a struggle for him to get along. On the other hand, James has prospered, but his success is only a means by which his conscience may all the more taunt him. His life is unhappy and he longs for his child. Seeking his brother's home, he makes himself known to the little one, and Luke gives her the right to choose between them. She will not leave Luke, for she loves him as the only father she has ever known. James is denied even the love of his own child. In this production the Biograph presents a subject that is bound to sink deep into the hearts of the spectators. Length, 958 feet.

THE EXPIATION.—Atonement of a self-accused wrong. Expiation is almost invariably the act of a noble heart. It is a self-satisfaction as well as reparation for a deed the world may fully condone, but the consistent mind will accept no such condonation if the conscience is disturbed. Hence, voluntary expiation is the most commendable form of atonement. Such forms the theme of this Biograph production, though the real cause of suffering is through the curse of drink. Edward Waterbury is a confirmed dipsomaniac and is assisted to his home from the club by William Trevor, a friend of the family. Trevor's kindly nature has impressed Mrs. Waterbury, and there is a slight suggestion that they love, but both being the souls of honor, hide it from each other. However, Trevor, appreciating the fact that Mrs. Waterbury is wedded to a hopeless drunkard, feels half-inclined to declare his love for the suffering woman, and persuade her to leave Waterbury. But, no. He reasons such a step would not be honorable, so he decides to go away to avoid a wrong. Hence, he plans to go to the far West. He cannot leave without saying good-bye, and repairs to their home with this intention only. Waterbury from the next room, whither he has gone surreptitiously to drink, witnesses their parting and misconstrues the intent of the meeting deeming it an intrigue. Trevor leaves for the West and Mrs. Waterbury retires to her room. Waterbury enters and seizing a revolver is at first inclined to satisfy his jealous rage; but on second thought he feels that he himself is to blame, and the weapon he would use on them should more justifiably be turned on himself. This decides him, and he writes the following: "My Dear Helen—I realize my weakness is incurable. I am your curse. Will be so no longer. You and Trevor love. My last toast—To you both." Leaving the letter on the table, he takes a glass of brandy in one hand and with the pistol in the other, makes good his assertion. The house is at once panic-stricken, and when the wife sees the lifeless form of her husband in the chair and reads his letter, she at once blames herself for his act, although drink was really the cause, and resolves to expiate her self-accused wrong. A friend of Trevor writes to him of the sad affair and he determines to return and declare his love for the widow. However, the poor woman has avowed to lead a penitential life, and no persuasion can induce her to change her determination, so Trevor must bow to the inevitable, and leaves. The subject is rather out of the ordinary, and being beautifully staged and acted, will prove intensely interesting. Length, 992 feet.

ESSANAY FILM MFG. CO.

THE WIDOW.—Robbins owns a fast horse named "The Widow," regarding which his wife is in blissful ignorance. While Mrs. Robbins is visiting her mother Robbins gets a message from his trainer to the effect that The Widow is in fine shap and requesting him to come and see her. Robbins goes, but he leaves the telegram where it falls into Mrs. Robbins' hands. Suspecting that The Widow is a woman with whom her husband is flirting, she rushes over to her mother for advice. The mother hurries her to the police station, where a warrant is sworn out for the unfaithful husband's arrest for abandonment. Robbins is sound asleep in a country hotel when the police arrive, and is dragged to the station. He gets bail an then goes to the mother-in-law's home to find out what the trouble is. Explanations will not go with the mother-in-law, who tells Robbins he can explain in the divorce court. The final scene is in the court room, where the divorce proceedings are in progress. The wife testifies that her husband left her for a widow, and produces a telegram to prove it. Robbins now understands and produces a picture of "The Widow." This convinces Mrs. Robbins that she has made a mistake and there is a happy reconciliation.

A WOMAN'S WIT.—What would you do if you found a burglar in your house? Here is one way as told by pictures. Mrs. Lee returns from the theater to discover that someone has entered her house; she sees a man's face in the mirror of her dressing table. Composing herself as much as possible, she continues to remove her jewels, laying them on the table. Then she makes an excuse to leave the room and goes to the library where she telephones to the police. Returning to her room, she starts to open the safe in which she keeps her jewels, but hesitates and sits down in a chair as though tired, in order to gain time. Then she hears the bell of the police patrol and again starts to open the safe. As she gets it open and takes out her jewel case the burglar grabs her by the throat and chokes her into insensibility. But she comes to in time to see the thief in the corner covered by the revolvers of two policemen. Her jewels are restored and the burglar taken away. The story is worked out carefully in every detail and shows what a woman of nerve might do under such circumstances.

GAUMONT.
(George Kleine.)

HIS HELPMATE.—When the wife is the head of the house. The farce is built on the sentence in the French wedding ceremony which says, "A wife should follow her husband everywhere." In this particular case it is a policeman who marries, and naturally he leads his wife a merry chase when she attempts to fulfill her duty before the law, literally. However, she proves herself very able in all incidents where help is needed by her husband. On one occasion her husband and a fellow officer are attacked by ruffians and are being worsted badly when she arrives and by a few well-planned moves saves them. After, at different times, having proven that she is more agile and of better judgment than her husband, she finally assists in the capture of a thief whom it is necessary for her to follow down a chimney. Arrived at the police station, she presents, after convicting the prisoner, the idea that she is as strong in every way as her husband, and that the law is weak in requiring her to follow. The judge agrees with her, so the man and wife leave in the new order, she majestically leading the way.

HUSBAND'S STRATEGY.—How he won his own wife's love. Costumed and staged to represent the people of 1830. The play opens in the home of a young couple who have been recently married. Although almost strangers at the time of their wedding, it has seemed wise, because of financial reasons, that they should wed. The husband is quite infatuated with his young bride, but she is discontented, for she had hoped for a more romantic marriage. Her every action shows dislike for her husband, while at this particular time she especially wishes to be rid of him, for she is expecting a gallant soon to play upon his mandolin beneath her window. He has serenaded her very often in the short time she has been living in her new home. The husband's efforts to please her with gifts or with attention, proving futile, he leaves, presumably to spend the evening in town. Soon the unknown lover arrives to sing without her window. She is delighted with the message he brings to her. After the serenade she admits that she loves him and importunes him to remove his mask. When, after some hesitancy, he complies with her request, she is greatly surprised to find the faithful singer of ballads is her husband. He has employed this method of gaining her notice and affection. The young wife is, of course, delighted with his accomplishment. Willingly now she gives him her affection.

CROWN PRINCE OF GERMANY DRILLING BATTERY.—This film will be viewed with intense interest, not only by the vast numbers of Germans and German-born Americans, but also by the American public, for it portrays very accurately the marvelous military discipline for which the German army is so justly famous. The Crown Prince himself, although he is the eldest son of the German Emperor and heir to the German throne, takes active part in the army maneuvers and shows by his actions and commands that he is perfectly familiar with every detail of his duties as commanding officer. At his orders the heavy artillery are quickly swung into position, the guns are dismounted, re-mounted and fired and then driven at a rapid gallop across the parade ground. After the strenuous drill and exercises, the "reeall" is sounded and "mess-call" is blown, and then an animated scene is witnessed around the steaming camp kettles, and his Royal Highness, the Crown Prince, inspects and samples the fare provided for the men, thereby endearing himself alike to officers non-commissioned officers and privates.

CASTING BREAD UPON THE WATER.—A poor young man traveling afoot through the beautiful orchard country of France is aided by a well-to-do-farmer and his family. They give him work with them picking oranges and helping with the farm work. While working for them he manages to save a little money. In the next scene we see him just opening a little fruit stand of his own in the city. He is striving to win his trade by courtesy and fair treatment. He prospers more than ordinarily well, so it is only a short time until he is seen in richly appointed offices, for he is now the head of a large wholesale business. Meantime, his former employer has died, and now comes word to the young man that his old benefactor's wife, the one living person who had so nicely started him on his successful career, has met with bad fortune. Bearing in mind the fact that his good fortune began in the orange orchard, he has his men bring him a huge basket of the fruit and within each orange he places a gold coin. He then dispatches the rich gift to the old lady's home. It arrives in time to save the property from the creditors, as well as serving to make her comfortable for the rest of her life.

COUNTRY LIFE IN A FLAT.—A flat dweller, whose business requires him to stay in the city, is possessed of a great love of the country. For this reason he equips his flat with all the chief means of joy to those who live in the rural districts. At his waking hour in the morning he requires his servant to call him by imitating a rooster. He then arises, and after dressing goes to the bathroom, where he catches fish which his servant has placed in the tub for him. After his angling he dives into the tub and enjoys a swim. His drawing room is used for a garden, where he has numerous species of plants and shrubs. Here he entertains his friends at picnic parties, where they sit upon the earth-covered floor and have little trouble to imagine they are actually in the woods. After the garden lunch he shows them his improvised farm and hunting grounds. His servant acts as a hound and tracks a rabbit from one room to another, while the original farmer and his friends follow with guns and finally make a successful capture.

TICKLED TO DEATH.—Mr. X. is so ticklish that even the thought of anything touching him has the effect of throwing him into paroxysms of laughter. Trying on gloves or being measured for a suit are exceptionally hard propositions for him, while being grazed by a lady's hat feather throws him on the ground and starts him rolling in a very laughable manner. Finally, when struck by an automobile and apparently killed, his wife brings him to life again by tickling the soles of his feet.

KALEM MFG. CO.

A BROTHER'S WRONG.—The story of a brother's jealousy. The two brothers of our story, Jack and William, both love the same girl, Lucile, the daughter of their father's lifelong friend and their own childhood playmate. As to dispositions, the brothers are opposites. Jack is a happy-go-lucky fellow, full of animal spirits, inclined to be wild, quick to anger, but as quick to forgive and noble and generous at heart. William is delicate, quiet and studious, the model of the town and his father's favorite, but a bit hypocritical. Lucile prefers the wild Jack and they have secretly plighted their troth unbeknown to their fathers or to William.

Scene I.—Both Brothers Love Lucile. At the opening of the first scene Lucile and her father are seated out on the lawn of their home. As Lucile is reading a letter the maid has brought her they hear someone approaching and both rise to greet the two brothers, Jack and William, who have stopped in on their morning ride to pay their respects. As greetings are exchanged the hands of the four cross and Lucile laughingly calls attention to the old saying that such a hand-crossing means a marriage within a year. Both brothers look self-conscious at this. Now William shows Mr. Ward some investments he made the day before, while Jack and Lucile become engrossed in each other. Soon they stroll away. William plainly shows his displeasure at this and after a moment begs Mr. Ward to excuse him and follows them. Jack and Lucile soon reach a secluded part of the grounds. Glancing cautiously around Jack steals a lover's kiss. But here comes William. He sneeringly remarks that he hopes he is not intruding and reminds Jack of an important business engagement. As he leaves, Jack and Lucile follow, but manage to steal a kiss while his back is turned.

★ Geo. Méliès ★

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Mr. E. W. Townsend's delightful comedy. A millionaire's daughter imports from Europe advanced ideas in social deportment and an insignificant "Count," both of which she attempts to unload upon her parents. After a series of most laughable events, she abandons both enterprises and marries a young American. The story is splendidly acted.

No. 6531 Code, VERTERIA Approx. Length, 1,000 feet

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THE LOST HANDBAG

Comedy. Portraying the pursuit of a hang-bag, supposed to contain theater tickets, through a chapter of mishaps, that eventually ends in the river. A succession of roars. One of the best of our comedy films.

No. 6532 Code, VERTIGINE Approx. Length, 400 feet

A GREAT GAME

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No. 6533 Code, VERTILGBAR Approx. Length, 590 feet

Releases of October 26th and 29th

RELEASED OCTOBER 26

THE LIE—Dramatic

No. 6534 Code, VERTILGEN Approx. Length, 1,000 feet

RELEASED OCTOBER 29

ALL'S FAIR IN LOVE—Costume Comedietta

No. 6535 Code, VERTRAGUS Approx. Length, 415 feet

THE THREE KISSES—Comedy

No. 6536 Code, VERTRAHA Approx. Length, 500 feet

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Scene II.—Lucile Refuses William.
Scene III.—William's Jealousy is Aroused.
Scene IV.—William Plans Jack's Disgrace. He sees Jack's coat on the ground. Here is a chance to be rid of Jack as a rival. At first he hesitates. Then his mind made up, he picks up the coat and drawing money and valuable papers from his pocket he places them in the pocket.
Scene V.—Next Morning—The Accusation—Jack Disowned. Jack bewildered, but not angry at his father's little faith in him says, "Yes, I will go never to return." He turns to William, who retreats in fear, then is leaving when Lucile grief-stricken steps forward and holds out her hand. He takes it, bids her a passionate good-bye and rushes away, leaving his weeping father heart-broken and William triumphantly smiling.
Scene VI.—A Vision of Lucile Turns Jack Homeward.
Scene VII.—William's Dying Confession.
Scene VIII.—Home and Happiness. It is the day of William's funeral. His wasted body has been laid away in the family vault. Lucile and her father accompanied Mr. Ward home and now after bidding him good-bye they go slowly down the path leaving the desolate old man standing alone as if too afraid to enter his lonely house where he had hoped one day would resound the merry voices of his grandchildren. As Lucile and her father turn from the outer gate they hear a cry and turn to find Jack beside them. Lucile flies to his arms. In a few hurried words they tell of William's dying confession. Jack's lips tremble for he has always loved this brother of his. Now all hasten back to the house. They find Mr. Ward just as they left him gazing out hopelessly with sorrowful eyes. The future holds nothing for him. One son is dead, the other lost to him by his own rash temper. Suddenly he hears the word "father" spoken softly and turns to find Jack standing before him. With a glad cry father and son embrace. Now Jack takes Luelle in his arms and Mr. Ward extends his hand to Major Crandon, for while he still thinks sorrowfully of the erring son he has just laid away, he sees here the consummation of his dearest wish, the union of their two families.

LUBIN MFG. CO.

MIGNON.—Mignon, a beautiful dark-eyed girl, is the famous bareback rider. Tom, the clown, is in love with her and his feelings are reciprocated, even though Donita, the Spanish girl, her rival, tries very hard to take her lover away from her.
Mignon has many admirers wherever she goes.
Tired from her work Mignon returns to her dressing room, where she lays down for a rest and is soon asleep. In her dream she accepts the hand of one of her admirers. For some time she lives in luxury, but her admirer soon grows tired of her and casts her aside. She has to go back to the show, where she arrives broken-hearted. She lies down and is soon fast asleep. Just then she is awakened from her dream by a scream of her rival who stood over her with a drawn dagger. Her lover had entered, saw her danger and, showing the door to Donita, he embraces Mignon. Length, 575 feet.

AUNT LENA'S VISIT.—Aunt Lena is visiting her brother, Heine, together with her little daughter, Louisa. Max and Moritz, instructed to play with Louisa, try their best to get rid of the fat German girl.
They play all kinds of jokes on her. When at last the whole family joins in the pursuit of the mischievous boys, they all come to grief. As usual, the scene ends with the boys getting the worst of it. Length, 350 feet.

A VISIT TO UNCLE.—Uncle Hiram sends his nephews an invitation to spend their vacation with him and his family. The nephews decide to accept. The country life, however, is too slow for them, so they look for some adventures. Meeting an actor walking the rails they purchase his wardrobe and disguised as tramps get busy with uncle's cow.
They paint the white cow black and sell it to uncle. Pretty soon the color comes off and uncle is looking for the tramps who cheated him. The whole town helps in the search, the tramps are covered with guns but before any shooting is done they take off wigs and beards and the joke is on uncle. Length, 505 feet.

A BURIED SECRET.—A young lady, emerging from a store, tries very hard to dispose of a bundle which she holds in her arm. Whenever she drops the bundle it is brought back to her. Whenever she thinks that she has a chance to throw it away somebody is in the way. Her actions create suspicion and the policeman and a goodly crowd follow her. Now she gets frightened and begins to run, the crowd after her. When she gained on her pursuers she quickly drops the package in an open hole dug by an Irishman and throws earth over it. Her ruse has been discovered, the package is unearthed, she is caught and brought before the police captain, where the package is opened. Imagine the surprise when an old pair of corsets is unwrapped, which the young lady had tried to throw away. Greatly embarrassed, she young lady leaves the police station, while the crowd laughs heartily. Length, 445 feet.

MORE PRECIOUS THAN GOLD.—A poor working girl has a hard time to keep her mother from starvation. The miserly, old landlord never fails to appear promptly for his rent. They are unable to meet it and he forthwith removes the bulk of the furniture. "Emma" has a sweetheart, a husky, young fellow, "Tom," who is drafted for service in the Asiatic Department. During his absence the landlord vigorously presses his suit. The sight of her mother, is too much for Emma and she gives her consent.
"Tom," the lover, receives no letters; he suspects the worst, and applies for leave of absence, which is reluctantly granted. Arriving home, the moment is at hand when "Emma" will sacrifice her future to the grasping old scoundrel. "Tom" learns this and, digging spurs to his horse, arrives a moment ahead of the wedding party. The lovers are reunited and enter the church, where they are made one. The rage of the landlord, and the maledictions which he rains on the heads of the young people, brings on a stroke of apoplexy, from which he dies a miserable death on the church steps. Length, 975 feet.

GEORGE MELIES.

FOR THE CAUSE OF SUFFRAGE.—Mrs. Duff has invited to lunch the celebrated Mrs. Mary Talker, the champion suffragist, who is to make a speech at a meeting on the same day. The board of suffragists have also been invited and are present. The maid, who waits at table, resembles a man in gait and manners. The unhappy Mr. Duff attempts to take part in the general conversation, but his wife severely admonishes him. In three instances he is told to keep silent, and the guests are shocked at the presumption on the part of Mr. Duff.
The meeting admitting of no delay, they hurry over their lunch and depart. Mr. Duff is ready to accompany them, but Mrs. Duff commands him to remain in the house and await her return. The unfortunate husband goes into the kitchen and tells the woman cook of his great disappointment. The cook is a large Irishwoman who does not in the least understand what women suffragists mean. She keenly shows her displeasure to the maid, of whose manners she does not approve, and when the latter makes any remarks threatens her with an iron.
She gives Mr. Duff advice. He should no longer stand the tyrannical domination of his wife, and should find out for himself what is being discussed at the meetings of the suffragists. Alas! he cannot attend, as men are debarred. The good woman has an idea! She will lend him her clothes and he will go to the meeting. He accepts. The woman's clothes are much too large for him. Mr. Duff is very slender. They, however, fill up the waist with any old things they find handy and the cook takes off her wig and puts it on Mr. Duff's head. There is yet to do away with the whiskers, and although this is a great sacrifice on his part, with a few strokes of a razor he cuts them off. Mr. Duff, minus this ornament which heretofore revealed his sex, leaves for the meeting. Nothing is more laughable than the gathering of the suffragists. The orator, Mrs. Mary Talker, is dressed like a man. She is repeatedly interrupted in her speech by one of the persons present, and the latter is finally called upon to speak. Mr. Duff ascends the tribune and carries the audience to such a pitch of excitement by his theories, which are contrary to those of the suffragists, that he is obliged to escape, and jumps out of the window. Then begins a most exciting pursuit; every moment it seems that Mr. Duff is to be overtaken by his pursuers; he tries to explain, and in his excitement he does not perceive that he has reached the end of a pier, and falls backwards into the water. His wife follows. Fortunately, someone in a motor boat catches sight of the couple as they fall, and noticing the excitement of the pursuers, who hesitate to throw themselves in the river, he hastens to the spot and rescues Mr. Duff, who has fainted, and his wife, who is very much alive. The crowd cheers the man who has saved the couple from drowning.
Mr. Duff is very sick in bed. He is surrounded by all the suffragists of note and his wife gives him some nourishment whilst one of the ladies reads something which will teach him quiet and resignation.

PATHE FRERES.

THE BELATED WEDDING.—An extremely amusing incident is revealed in this picture, which shows how the plans of several wedding parties were upset by the dilatoriness of the mayor of a little town, where the happy young couples gather at the city hall, to enter into holy wedlock, only to be informed that the mayor is away on a vacation. The righteous indignation and anger of the disappointed assemblage, soon gives way to strenuous merriment, and the whole crowd in passing the time while waiting for the mayor, sing, dance and have a real jolly time. The Registrar sends a hasty wire to the much needed mayor, who is away in the country, entirely forgetful of the fact that he should have returned to town to perform the wedding ceremonies. Upon receiving the message, the absent-minded official who is out fishing, starts immediately for town. After numerous delays and all sorts of accidents, he finally reaches the town hall where he is nearly pulled to pieces by the anxious mob. So effusive is his reception, that he rushes from the place, closely followed by the crowd, who are all trying to be the first couple married. The terrified mayor rushes into a pond to escape his pursuers, but one determined couple follows him, and insists upon being married on the spot. The mayor seeing no other way out of his embarrassing position, rises to the occasion, and performs the ceremony while standing knee deep in the water.

BOB'S ELECTRIC THEATER.—This is a beautifully colored trick picture, and opens, showing the interior of the nursery where Bob, who has a miniature electric theater, given him for his birthday, gives a performance for the benefit of his brother and sister. The two little actors give evidence of their wonderful skill in the arts of fencing, boxing, wrestling and all sorts of clever acrobatic stunts.

A HOME WITHOUT CHILDREN.—As an interesting study of human nature, this beautiful picture stands in a class by itself, and is bound to evoke enthusiasm wherever it is shown. The characters are cleverly portrayed by famous French artists, who handle their parts in an intelligent manner, bringing out every detail of the tender, sweet little story, making it wholly inspiring and elevating.
The story treats upon the lives of a happily married couple who have everything that money can buy, but lack that which they most desire—the love of a tender little child. The man has been married before, and although having a little girl who is being cared for by a friend, he has never informed his wife of the existence of the youngster. The good woman is a philanthropist, and makes daily trips to the homes of the rich, collecting money for the orphans. One day she happens into the place where her husband's little daughter is living, and without ever realizing that the child is so closely related to her, she takes a great fancy to the little girl, and the feeling being mutual, it is with great difficulty that the kind hearted woman tears herself away from the child. Immediately after her departure, her husband comes to visit his little girl, and while the latter is telling her daddy of the strange lady, he picks up the parasol which she left behind, and immediately recognizes it as the property of his wife. At this juncture the latter returns for the parasol, and is greatly surprised to meet her husband, of whom she demands an explanation. The bewildered man confesses, but his wife who doubts his veracity, leaves the place after denouncing him for his base deception. The couple arrive home about the same time, and the husband is not long in convincing his wife that all he said was true, for going to his desk he produces the last letter he ever received from his former wife, before she died, in which she requests him to marry again and be kind to their little girl. The good woman upon hearing the truth of the matter starts out immediately, and soon returns with the child, whom she takes to her heart, and gladly accepts the little one into the happy home, where she will be raised under the careful guidance of her father and stepmother who loves her like her own.

HUNTING JACK RABBITS IN HUNGARIA.—In Hungaria the jack rabbits are so numerous that their presence reaches the proportion of a common pest in the rural districts, where they destroy agricultural products in such large quantities that the losses sustained by their ravishment is greatly felt by the farmers. For this reason, the latter form a crusade against the destructive creatures during the Winter months, and in this interesting picture we are shown how the farmers turn sportsmen in their efforts to rid the country of the rodents. The men travel in large groups, going through the underbrush, where they drive the rabbits out into the open, and as the animals take flight, leaping and bounding across the snow covered farms, the sharpshooters fire upon them. It is all done in a sportsmanlike manner, for in no way is the game trapped, their destruction depending wholly upon the sure fire of the hunters. After the hunt some wonderful specimens are shown in large quantities.

DRINK.—Part One: The opening scene shows the interior of the squalid little home, where Gervaise has waited all night for Lantier's return, but when the latter enters the place, he casts the tearful woman aside with a gesture of ill-humor, begging her to leave him in peace. Gervaise takes her bundle of clothes and starts for the public wash house, where, after being assigned to a place, she begins her toil. A young woman named Virginie enters, and taking her place at a tub next to Gervaise, taunts the latter about the loss of her lover, for it is Virginie who has supplanted Gervaise in the affections of Lantier. Soon a little boy arrives at the laundry with a note which he hands to Gervaise, and the latter on opening it reads the following soul-crushing words: "I have had enough of your jealous outbursts, and have decided to leave you. Don't worry about me; I have found consolation. Lantier." The disconsolate woman's rival stands by with a triumphant sneer on her face and under her breath makes slurring remarks, whereupon Gervaise turns on Virginie, giving her a terrible beating. Gervaise has still another shock in store for her, for on leaving the place she is horrified to see her rival Virginie enter a cab with Lantier and drive away.
The next scene takes place a few months later, when we see Coupeau, who has been Gervaise's staunch friend all through her sorrow, meet the latter in the park and propose marriage to her. The happy Gervaise accepts the generous hearted fellow, and on their way home they stop to inform their friends of the coming event. Gervaise, who has a strong aversion to drink, makes Coupeau swear that he will never touch a drop of intoxicating liquor.
The couple are married and live happily together for five years, for Coupeau, who is a tinsmith, works steadily and is devoted to his wife and proud of

Kalem Films

Issue of October 22d, 1909

A BROTHER'S WRONG

LENGTH 955 FEET

An absorbing dramatic portrayal of how a brother's jealousy sent a man into exile with a shadow over his name that was only lifted by the erring brother's dying confession. A powerful theme splendidly presented. One well known critic said. "It is a rare treat to find in a single film such a combination of perfect photography and good acting."

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BIOGRAPH FILMS

TRADE MARK TRADE MARK

Released October 18th, 1909

His Lost Love

A Brother's Sacrifice and Its Outcome

To yield our beloved for the sake of their happiness is one of the noblest sacrifices man can make. There is a note of unselfishness in it that is without parallel. Such was the deed of the hero of our story. Luke and James are brothers. James goes to London, but Luke remains among the simple country home folk. Mary was the childhood sweetheart of James, who forgets her in the business whirl of the metropolis, and Luke's tender attentions move her young heart and they become affianced. James, however, revisits the old home, and the old love is enkindled. Luke, considering only her happiness, surrenders in James' favor. They marry, but Jim neglects Mary for her sister, finally deserting her to leave with the sister. The shock proves fatal to the poor wife, and Luke now realizes that woe instead of happiness is the outcome of his sacrifice, so he resolves to give his life to the care of her little baby, which is now orphanaged.

Length, 958 feet.

Released October 21st, 1909

The Expiation

Atonement of a Self-Accused Wrong

Expiation is invariably the act of a noble heart. It is a self-satisfaction as well as reparation for a deed the world may fully condone, but the consistent mind will accept no such condonation if the conscience is disturbed. While the heroine of this Biograph story was in no way responsible for the tragic end of her husband, yet she felt that it was due solely to her actions that he took the rash step. He was a confirmed dipsomaniac and irretrievably lost to the drink habit. Night after night he is assisted home by a friend of the family. This friend at first bears profound sympathy for the wife, as she appreciates his kindness. Later, however, they love, but honor compels them to dissemble. The friend decides to leave for the West to avoid a wrong. He must at least say "good-bye." This meeting is misconstrued by the husband, who, to rid them of his unworthy self, commits suicide. The wife resolves to spend the rest of her life in expiation of the deed she felt she incurred.

Length, 992 feet.

A Full Description of these Subjects will be Found on Another Page

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their little home. Virginie, however, has never forgotten the humiliation she endured that eventful day in the laundry, when Gervaise attacked her, and she is ever on the alert to have revenge. One day when Gervaise and her little daughter carry Coupeau his lunch, we see the latter come down from the housetop where he is working, and going with his little family to a secluded spot, he enjoys a hearty repast. Virginie, who has been haunting the neighborhood, climbs upon the scaffolding and loosens some of the boards. As Coupeau climbs the ladder to return to work he stops for a moment to wave good-bye to his dear ones, when suddenly the planks give way under his feet and he is precipitated to the ground below. The other workmen who hurry to the scene tenderly raise the injured man and carry him to his home.

Part Two: During Coupeau's convalescence, Gervaise has a birthday, and in honor of the event the happy couple give a little party to their few good friends. It is at this function that Gervaise sees her husband take his first drink. From that day, Coupeau loses all ambition and self-respect, and refuses to return to work. His poor wife is made to shoulder the responsibilities of the household while he spends his time in the tavern. One day Coupeau happens to meet Lantier in the saloon and in the course of conversation bets the latter than he can drink eight brandies while the clock strikes eight. The wager is placed, but Coupeau loses, for he is only able to finish six before he is helplessly intoxicated. At this juncture Gervaise enters the place and, seeing the condition of her husband, begs him to go home with her, but the drunken man positively refuses to move. Finally Coupeau is attacked with delirium tremens and after a difficult struggle with his companions, is carried a raving maniac to the hospital, where he remains for two years.

On leaving the hospital, Coupeau is warned against the use of strong liquors; the smallest glass, he is told, will cause immediate death; he may, however, partake of a very little red wine. He is accompanied home by a friend, who stops on the way and purchases a bottle of wine. Great indeed is the joy in the little home when Coupeau arrives, and after an effusive greeting, Gervaise takes her basket and hastens off to purchase some food for the poor invalid. While Gervaise is absent the heartless Virginie slips into the room and substitutes a bottle of whiskey for the wine. Soon the sick man feels the need of a drink, so going to the closet he picks up the bottle and raises it to his mouth, but scarcely has it touched his lips when he realizes that he is doomed. Burning with the desire for liquor, the unfortunate man drains the bottle of its contents and is immediately seized with delirium tremens. After much suffering the victim of drink falls prostrate upon the floor, where his lifeless form is found by his unhappy wife upon her return.

SELIG POLYSCOPE CO.

THE COWBOY MILLIONAIRE.—Bud Noble, a handsome specimen of manhood, is foreman on the Circle "D" ranch outside of Circle City, Idaho, and our opening scene pictures Bud as the cowboy roping and tying a steer.

With its bucking broncbos, pitching mustangs, bucking steers, and the biggest novelty ever—the acme of all thrillers—"see Bud bulldog a steer." Only three men have successfully accomplished this feat and lived to tell about it.

Then Bud receives a shock. The local operator appears with a telegram.

"Your Uncle John dead. You are sole heir to his estate valued at several millions. Come to Chicago at once."

The astounded cowboys tumble over with sheer amazement. Bud buys and the scene closes with a characteristic rush for the bar.

"One year later" Bud tires of society. We see Bud and his new wife entertaining and our cowboy shows plainly that he is desperately weary of the effete East, then Bud goes to the club and the men he meets there and their conversation is getting on his nerves. "After the theater"—a return home and Bud longs for the fresh air of the vast West. As he sinks wearily into a chair a Remington painting catches his eye. It is one he had recently purchased—a broncho buster and his locoed horse. The artist had caught the wild spirit of his subject, and as Bud's mind returns to scenes of a similar nature, a happy inspiration comes. "By Jove, I'll do it." He seizes a telegraph blank, rings for his butler, and sends the following message:

"Col. Dalton, Foreman Circle 'D' Ranch,

"This high brow life is killing me. Am sending you special train. Bring the whole outfit, hand, horses and all. This town needs excitement. Come and help wake it up. BUD."

A few days later we see the boys at a swell suburban depot; Bud and his wife in their auto, and the punchers in chaps and sombreros soon create a world of exeltement on the city streets. Then Bud takes the boys yachting; next to see a melodrama, where the Colonel takes exceptions to the villain's heartless treatment of "Bertha, the Sewing Machine Girl." "Bud, either send those horrid creatures back where they came from or I get a divorce," declares Mrs. Bud. So the boys are next seen in a palatial cafe car homeward bound. The Colonel gets into an argument with the colored cook and that worthy dives through an open car window to escape the cowboy's wrath.

Our closing scene is in the cozy home of the millionaire. He and his wife are enjoying a quiet tete-a-tete when the butler hands in a telegram. It reads:

"On roof. Everybody enjoyin' theirselves. The Colonel sure some happy. He just shot a coon. Will send the bill to you. THE BOYS."

Bud laughs heartily. The wife joins and as she nestles up to her big manly husband, says: "You won't ever want to be a cowboy again, will you, Bud?" Bud turns slowly; looks at the Remington painting which has been the innocent cause of their recent quarrel, and walking over, he turns the picture to the wall, holds out his arms to his wife, and as her head nestles against his shoulder, we plainly catch his words, "Never Again."

VITAGRAPH COMPANY.

THE MEXICAN'S REVENGE.—A delightful love story of Southern California with an intensely dramatic episode which holds breathless attention, but from which the hero is extricated in sensational fashion to form a happy conclusion. It is a fete day in one of the coast towns just above the Mexican border and the officers of a United States warship have come ashore to enjoy the fun and visit the old mission which was built a couple of centuries before the settlement of the State by Americans. They mingle with the merrymakers, and one, Rosita, the acknowledged beauty of the town, attracts the attention of the captain of the cruiser. He asks the Padre for an introduction and this request is granted. It is apparent that the captain has strongly caught the fancy of the pretty Rosita, for she gives him a rose with a smile and a glance far more eloquent than the gift. The incident has not escaped the jealous observation of Don Ramon Molina, a rauch owner, who intends to marry Rosita himself when he gets ready. There are words, to which the only answer is a blow, and Molina's ready knife leaps from its sheath. He is knocked down and now he is doubly eager for revenge. But the American is not slow to press his advantage. He wins Rosita's heart and her mother's consent to their marriage and, as the cruiser is to sail shortly, preparations are hurried forward for the wedding. The day of the ceremony Molina lies in wait for his enemy and as the captain comes galloping along, attended by his best man, they are dragged from their horses by well-thrown ritas and Molina and his friends hurry the captain off to the timber. The lieutenant is left for dead, but he soon revives and makes what speed he can to where the wedding guests are waiting. Meanwhile the captain is securely bound and laid beneath a tree from the branches of which hangs an immense boulder, to which a rope is attached. The other end of this rope is carried some distance away and beneath this end a fire is built. There is a strain of Indian blood in Molina's veins and he would first torture and then kill his victim. The rope will take some time to burn through. When it does it will fall directly upon the helpless man, but meanwhile the suspense is far more terrible than even the thought of death. The men are gathered about enjoying the situation when, with a rush, Rosita leads the bluejackets to the rescue. The lieutenant has given warning in time and Rosita draws her lover out of the way the instant before the half-ton rock comes crashing to the earth. Molina is placed in custody and the wedding party hurried back to the hacienda, where the ceremony is soon completed and the festivities are resumed.

A DULL KNIFE.—Maggie starts to slice some ham for luncheon, but the knife is too dull. It will have to be sharpened before she can go on with her work, and at that moment she hears the bell of the knife grinder and charges for the street. She startles a beggar woman, who decides that she is crazy and running amuck, and she flies from the assassin. The grinder steps into a store to see if there are any jobs for him, and Maggie, coming around the corner too late, does not observe this fact and puts on more speed to catch up with the elusive grinder. She gives no heed to the attention she is attracting, and though she starts a full-grown panic and a crowd madly rushes away from what they suppose to be butchery, she does not pause in her mad flight until she tears through a sidewalk band, throwing the terror-stricken musicians right and left, to turn her weapon over to another knife grinder. Then for the first time the crowd realizes what the trouble is and, sheepishly enough, they disperse.

COSETTE.—The third in the series of films de luxe based upon incidents of Victor Hugo's Les Miserables. Cosette will be found to be a worthy successor to The Galley Slave and Fantine. Although telling a complete story in itself, the action forms a continuation of the earlier releases. Jean Valjean has escaped from the galleys at Toulon and is supposed to have been drowned, but he is seen emerging from the sea and concealing himself in the thicket. He makes his way to the little village of Montfermeil, where, when eluding the police after the galley slave had been recognized as M. Madeleine, the Mayor of his town, he buried the money he withdrew from the Paris bank. Provided with funds he makes his way to the inn of the Thenardiers, where poor little Cosette, the child of the dead Fantine, is the slave of the brutal innkeeper and his still more callous wife. Jean purchases Cosette's freedom, but Thenardier repents his bargain and the letter given Jean by Fantine, to whom he had promised the release of her child, is produced. Jean hurries away with the child and makes for Paris, but here he is again recognized by Inspector Javert and is pursued by the police. He seeks safety in scaling the wall of the Convent of Little Picpus, and here he finds Fanchlebant, whom he had befriended in the old days. The old man secretes him in the coffin prepared for the dead nun as the soldiers demand admittance. To evade suspicion old Fanchlebant accepts the proffered aid of the soldiers in burying the coffin, and though each spadeful of earth brings the cold sweat to his brow, he continues his task until the soldiers retire and he is able to break open the coffin and remove the insensible man.

THE WEEK'S RELEASES AT A GLANCE.

Monday, October 18.

Biograph—His Lost Love (Dr.).
Luhin—The Major and the Judge (Com.).
Luhin—Haps and Mishaps (Com.).
Pathe—The Belated Wedding (Com.).
Pathe—Boh's Electric Theater (Com.).
Selig—A Tale of the Backwoods (Dr.).

Tuesday, October 19.

Edison—Their Social Education (Com.).
Gaumont—The Help Mate (Dr.).
Gaumont—Husband's Strategy (Dr.).
Vitagraph—The Mexican's Revenge (Dr.).
Vitagraph—A Dull Knife (Com.).

Wednesday, October 20.

Essanay—The Widow (Com.).
Essanay—A Woman's Wit (Com.).
Melies—For the Cause of Suffrage (Com.).
Pathe—A Home Without Children (Dr.).
Urban—Casting Bread Upon the Water.
Urban—Crown Prince of Germany Drilling Battery (Scenic).

Thursday, October 21.

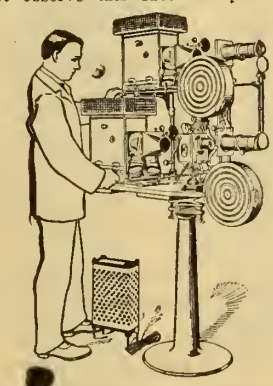
Biograph—The Expiation (Dr.).
Luhin—Mignon (Dr.).
Luhin—Aunt Lena's Visit (Com.).
Selig—The Cowboy Millionaire (Dr.).

Friday, October 22.

Edison—The Lost Handbag (Com.).
Edison—A Great Game (Com.).
Kalem—A Brother's Wrong (Dr.).
Pathe—Drink (Dr.).

Saturday, October 23.

Gaumont—Tickled to Death (Com.).
Gaumont—Country Life in a Flat (Com.).
Pathe—Part II. of Drink (Dr.).
Vitagraph—Cosette (Dr.).



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Someone Else.
Hello, Angel Face.
Oh! What I Know About You?
My Southern Rose.
I'm Going To Do What I Please.
I Wonder If I'll Ever Have A Sweetheart.

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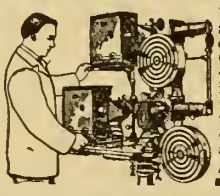
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INDEPENDENT FILMS

CENTAUR FILM COMPANY.

ALMOST A SUICIDE.—Clarence Smythe is married to a charming young woman, whose only fault is that she will sing and accompany herself on the mandolin. During one of these performances, after dinner, wifey catches Charlie asleep. She shows her displeasure at his lack of appreciation of her singing by breaking the mandolin over his head, and announcing to him that he is a horrid man, and that she is going right back home to mother. Despite Clarence's appeals wife flounces out of the house. Clarence is hearthroken. He determines to commit suicide. Writes wifey note: "Life is not worth while without you, so I am going to commit suicide.—Clarence."

First he tries hanging himself with a curtain cord to the chandelier, but the cord breaks and Clarence lands on the floor with a dull, sickening thud.

There are other ways. He looks about and finds a revolver. He points it at his head and pulls the trigger. But the revolver will not shoot. Then Clarence remembers that there is some rat poison in the kitchen. He is about to take a dose of it when he notices that the label guarantees a slow and painful death. "Not for me," says Clarence. "There are easier ways." He goes to the kitchen and gets a carving knife. Meauwhile Second Story Bill, an enterprising burglar, enters the house. As Clarence comes in with the carving knife uplifted the burglar seizes him, and then gets the surprise of his life. Clarence begs the burglar to kill him; and when the latter refuses to do so, Clarence gives him a large sum of money to plunge the knife into his vitals. Wifey, who has changed her mind about going home to mother, re-enters just as the burglar lifts the knife to kill her Clarence. With a shriek she grasps the burglar's arm and pleads with him not to kill her beloved Clarence. The burglar insists on finishing the job he has been paid for. Wifey gives him all her jewels, and the burglar with a laugh takes his leave. Clarence and wifey embrace. Clarence reaches behind wifey, picks up the note that he had written telling her of his intention to kill himself, and tears it into bits.

THE PURSE.—A laboring man returns to the wretched attic room that shelters himself and his sick wife after a fruitless search for any work that will save them from starvation. The sick wife's pitiful pleadings for food drive the despairing husband to resolve that he will get money regardless of the means.

We see the poor fellow begging from a well-to-do gentleman and his richly clad wife in front of their mansion.

The rich man refuses the poor laborer's plea, and the latter, hardened by despair, snatches the silver purse from the hand of the lady and runs away with it, pursued by the rich man and a policeman.

A thrilling man hunt follows. The laborer jumps over a fence and thinking he is safe he goes into a grocery store and buys some food, wine, and firewood. As he comes out full of the happy thought that he can bring food and warmth to his suffering wife, the policeman seizes him. A struggle, short but exciting, follows. The laborer knocks the policeman down and escapes.

The laborer enters his attic room and forgets his dangerous position at sight of his wife's smiling face when he shows her the food and wine, and explains that he has "found some money."

Footsteps are heard. The husband hides the purse just as the policeman enters the room. Deaf to the agonizing appeals of the sick wife to release her husband, the policeman drags the poor wretch toward the door.

At this moment the rich man enters. At a glance he realizes the awful situation of the poor laborer. A generous tip to the police secures the release of the laborer; the purse is given back and the benevolent rich man offers his hand of friendship to the laborer, then exits.

When the has gone, the dumbfounded victim of a terrible temptation finds in his hand a hundred dollar bill. With a cry of joy the poor laborer clasps his wife in his arms and hope shines in their faces.

NEW YORK MOTION PICTURE CO.

IONA, THE WHITE SQUAW.—A small child, not yet worldly wise enough to join in the wild rush made by the men and women of the mining settlement to inspect a gold nugget found by one, is carried off by an Indian. The women upon returning to their duties, and discovering what has happened, gives the alarm, and the men go in pursuit, but are unsuccessful in finding the little girl. The Indian rides into his camp with the child and tells of her captive. A young girl befriends her and taking her into a tepee, dresses her as an Indian, to the delight of all. The proprietor of a Western inn reads that a large reward is offered for the return of a girl stolen by Indians fifteen years ago. He and his friends are discussing the matter, when a stage coach pulls up to the tavern and a young man alights. He makes known he is the brother of the mining child, and tells the story of her disappearance. One cowboy leaves the party, and when an Indian boy rides up he asks him about the little girl. He will reveal nothing, but after he is presented with liquor, tells that the child is at his camp. The cowboy returns with the Indian and is shown welcome by all. He sees Iona, the white girl, and succeeds in speaking with her, arranging for her escape. They mount a horse and ride to the tavern. The cowboy gets the reward from the girl's brother for her recovery. The Indian boy comes into the inn, but is prevented from doing harm by Iona's rescuer. He finally leaves the place and Iona with her brother and another get into the stage coach and start away. The Indians, who have been warned by the boy of events, overtake the coach and recapture Iona. They return to their camp, and pull down the tepees and pack preparatory to moving. The driver of the coach returns to the tavern, tells of the mishaps, and the cowboys go in search of Iona. They reach the Indian camp, and finding it deserted, go further on. The Indians are overtaken and a fight ensues. The chief is about to end Iona's life, but a cowboy lassoes him, and the girl is rescued. From the opening scene to the finale, this picture is one of lively interest. The portrayal of Indian life is remarkable for its truth.

PHOENIX FILM CO.

THE TELEPHONE CALL.

It tells the story of a man who lives in a suburban town and who is called to the city on business. While away, burglars enter his house and overcome his wife. She communicates with him by telephone, telling him that burglars are in the house and he finally, after an exciting ride, arrives in time to capture the thieves.

The story opens showing a desperate-looking character sitting in the park. A little girl, our hero's daughter, sees him there and they become quite friendly. Their acquaintance ends when her mother takes her away. As they leave the park he is approached by a fellow cracksman, Jim, with a plan to burglarize the little girl's home. They are talking about it when the butler comes on the scene and gives them the ground plans of the house. A beautiful outdoor scene showing the road leading from the park, the mother and little girl walking along it will bring utterances of "Oh! how grand!" from all who see this film. It is here we again find Joe looking longingly after the little girl, but Jim, his pal, chastises him, and drags him away, warning him that they had some important business on hand.

The next scene opens showing Mr. Martin bidding his wife and child good-bye and leaving the address of the hotel at which he intends to stop. In order to drive away their fear of being left alone, he places his revolver in a drawer and calls his wife's attention to it. He then kisses her and the child good-bye and leaves.

He reaches the hotel in the city in the next scene, unaware that his butler enters his home, takes the revolver left for his wife's protection and makes an excuse for leaving the house. As soon as the butler leaves, his wife telephones and you can see him in the hotel cafe trying to cheer her up as she talks. The scene ends with the mother holding the little one up to the phone to exchange kisses with her father, and the butler on the outside showing his pals how to enter the house. His wife seems to scent impending danger and her fear becomes greater. Suddenly she notices a shadow and hears someone trying to unlock the door. She hurriedly puts the child in a chair and places an extra key in the lock and rushes to tell her husband.

It is in the next scene where the acting is superb. The husband in the cafe is called to the phone and his wife at the other end tells him that burglars are trying to enter the house. He reminds her of the revolver he left in the bureau drawer; she goes there only to find it gone and then rushes back to the phone. As she speaks to him she sees the burglars enter and her poor husband hears her scream. You can tell his agony from his facial expression as he listens for her voice again. The burglars seize her and as they do the frantic man rushes out of the cafe and makes his way to the depot, but upon arrival learns that all suburban trains have gone. He must get to his wife in some way and the closing scene shows the frantic father racing for life in order to get to the rescue of his wife and child.

But they are not to be harmed, as Jim recognizes the little girl as the one he met in the park and decides to protect her and her mother. A hot fight between him and his former pal is taking place when the father enters.

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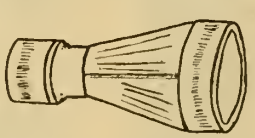

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May	8—Cowboy's Sweetheart	854 ft.
May	14—The Temptations of John Gray	930 ft.
May	22—Johnny and the Indians	877 ft.
May	28—Crystal Ball (Aprrox.	933 ft.
June	19—Love Wins	931 ft.
June	24—Private Brown (Approx.	904 ft.
July	7—Cowboy's Romance (Aprrox.	871 ft.
July	21—Tale of Texas (Approx.	945 ft.
July	28—Maryland, 1777 (Approx.	956 ft.
Aug.	4—Power of Love (Approx.	995 ft.
Aug.	18—The Lost Letter	965 ft.
Aug.	25—The Blacksmith's Daughter	985 ft.
Sept.	1—Peaceful Jones (Approx	932 ft.
Sept.	8—The Diamond Necklace	545 ft.
Sept.	8—The Wishing Charm	545 ft.
Sept.	15—A White Lie (Abont	1000 ft.
Sept.	22—Dan Blake's Rival (About	1000 ft.
Sept.	29—A Close Call (About	1000 ft.
Oct.	6—The Sheriff's Girl	960
Oct.	13—His Mexican Bride	970
Oct.	20—Almost a Suicide	340
Oct.	20—The Purse	650
Oct.	27—For Sale a Baby (Dr.)	600
Oct.	27—Hypnotist's Revenge (Com.)	350

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		Feet.
July	17—A Shadow of the Past (Dr.)	464
July	17—Carnival Merriment in the North	352
July	24—A Clever Nurse (Com.)	450
July	24—Off the Coast of Norway	315
Aug.	14—The Spy (Dr.)	619
Aug.	14—Water Sports	214
Aug.	21—A False Alarm (Com.)	353
Aug.	21—Surroundings of Copenhagen	396
Aug.	28—A Sheli (Dr.)	564
Aug.	28—Cowboys in Argentina	380
Sept.	4—The Henpecked Husband (Com.)	469
Sept.	4—The Cycle Rider (Com.)	195
Sept.	4—Norrkoping	321
Sept.	11—The Gray Dame (Dr.)	968
Sept.	18—Dr. Nicola (Dr.)	989
Sept.	22—Dr. Cook at Copenhagen	419
Sept.	25—The Great Prize (Com.)	451
Sept.	25—Life on Board a Training Ship	540
Oct.	2—Heroism Reconciles (Dr.)	670
Oct.	2—The Cremation	305
Oct.	9—Vagabond Life (Dr.)	412
Oct.	9—Adventures of an Emigrant (Com.)	460
Oct.	16—The Red Domino (Dr.)	902

"I. M. P."

INDEPENDENT MOVING PICTURE CO. OF AMERICA.

Oct.	25—Hiawatha	About 985

NEW YORK MOTION PICTURE COMPANY.

		Feet.
May	21—Disinherited Son's Loyalty (Dr.)	887
May	28—A Fishermaid's Romance (Dr.)	806
June	4—Davy Crockett in Hearts United (D.)	836
June	11—The Squaw's Revenge (Dr.)	990
June	18—Jones Gets Arrested (Com.)	450
June	25—A Cowboy's Narrow Escape (Dr.)	965
June	18—A Terrible Attempt (Dr.)	575
July	2—A True Indian's Heart (Dr.)	935
July	9—The Blacksmith's Wife (Dr.)	850
July	16—I Love My Wife, But Oh, You Kid (Com.)	775
July	23—The Gypsy Artist (Dr.)	1000
July	30—My Wife's Gone to the Country (C.)	800
Aug.	6—Sailor's Child (Dr.)	850
Aug.	13—Sheltered Under Stars and Stripes	450
Aug.	13—The Yiddisher Cowboy (Com.)	550
Aug.	20—Half-Breed's Treachery (Dr.)	1000
Aug.	27—Secret Service Woman (Dr.)	1000
Sept.	3—His Two Children (Dr.)	1000
Sept.	10—The Paymaster (Dr.)	1000
Sept.	17—A Kentucky Planter (Dr.)	1000
Sept.	24—A Squaw's Sacrifice (Dr.)	1000
Oct.	1—Faithful Wife (Dr.)	1000
Oct.	8—Dove Eye's Gratitude (Dr.)	1000
Oct.	15—The Gold Seeker's Daughter	1000
Oct.	22—Ioua, the White Squaw	2000

PHOENIX FILM CO.

Aug.	16—Victim of a Crisis	520
Aug.	16—Salome Craze	435
Aug.	16—Flirtation Collar	335
Aug.	16—Brave Girl on the Fifteenth Floor	917
Aug.	16—Spanish Girl	816
Aug.	16—It Takes Gasoline to Win a Girl	1014
Aug.	16—Spanish Girl	816
Aug.	16—Her Favorite Tune	892
Aug.	16—How the Loser Won	816
Aug.	16—A Young Bachelor's Dream	826
Aug.	26—A Strange Reunion	610
Sept.	16—The Actor Burglar	950
Sept.	23—Nobody Loves a Fat Man	950
Sept.	30—The Man and the Law	1000
Oct.	7—The North Pole Craze (Com.)	500
Oct.	7—A Child's Plea (Dr.)	500
Oct.	14—The Telephone Call	1000

Directory of Film Exchanges

Licensed Film Exchanges.

ALABAMA.

Birmingham Film Supply Co., 2008½ Third Ave., Birmingham.
Theater Film Supply Co., 2104 First Ave., Birmingham.

ARKANSAS.

Mitchell Film Exc., 102½ Main St., Little Rock.

CALIFORNIA.

Clune Film Exchange, 727 S. Main St., Los Angeles.
Kay-Tee Film Exchange, 224 Pacific Electric Bldg., Los Angeles.
Talley's Film Exc., 554 S. Broadway, Los Angeles.
Miles Bros., Inc., 790 Turk St., San Francisco.
Novelty Moving Picture Co., 418 Turk St., San Francisco.
Theater Film Service Co., 76 2d St., San Francisco.
Turner & Dahnken, 136 Eddy St., San Francisco.

COLORADO.

Colorado Film Exc. Co., 320 Charles St., Denver.
Denver Film Exchange, 713 Lincoln Bldg., Denver.
Kleine Optical Co., 302 Boston Bldg., Denver.

ILLINOIS.

Chicago.

American Film Service, 186 Madison St.
Calumet Film Exchange, Masonic Temple.
H. & H. Co., Monadnock Bldg.
Kleine Optical Co., 52 State St.
George K. Spoor & Co., 62 N. Clark St.
Standard Film Exchange, 79 Dearborn St.
Theater Film Service. 85 Dearborn St.

INDIANA.

H. Lieber Co., 24 W. Washington St., Indianapolis.

IOWA.

Iowa Film Service, 229 Commercial Bldg., Des Moines.
Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines.

KENTUCKY.

O. T. Crawford Film Exchange Co., Hopkins Theater, Louisville.

LOUISIANA.

Imported Film & Supply Co., 708 Union St., New Orleans.
S. Nye Bass Film Exchange, 823 Union St., New Orleans.

MARYLAND.

Miles Bros., 412 E. Baltimore St., Baltimore.
Pearce & Scheck, 223 N. Calvert St., Baltimore.

MASSACHUSETTS.

Howard Moving Picture Co., 564 Washington St., Boston.
Kleine Optical Co., 657 Washington St., Boston.
Miles Bros., Inc., Washingtou & Dover Sts., Boston.

MICHIGAN.

National Film Co., 71 Griswold St., Detroit.
Vaudette Film Exchange Co., 103 Monroe St., Grand Rapids.

MINNESOTA.

Twiu City Calcium Light & Stereopticon Co., 709 Hennepin Ave., Minneapolis.

MISSOURI.

Western Film Exc., 201 Miner's Bank Bldg., Joplin.
Yale Film Renting Co., 622 Maiu St., Kausas City.
O. T. Crawford Film Exchauge Co., Gayety Theater Bldg., St. Louis.
Western Film Exc., 949 Century Bldg., St. Louis.

MONTANA.

Montana Film Exchange, 41 N. Main St., Butte.

NEBRASKA.

Pittsburg Calcium Light & Film Co., 1318 Farnum St., Omaha.

NEW YORK.

Buffalo Film Exc., 272 Washington St., Buffalo.
Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester.
Moving Picture Service Co. of Syracuse, 527 S. Salina St., Syracuse.
Actograph Co., 22 3d St., Troy.
Imperial Film Exchauge, 299 River St., Troy.

New York City.

Actograph Co., 50 Union Sq.
American Vitagraph Co., 116 Nassau St.
Greater New York Film Rental, 116 E. 14th St.
Imperial Film Exchange, 44 W. 28th St.
Kleine Optical Co., 19 E. 21st St.
Miles Bros., Inc., 250 Sixth Ave.
People's Film Exchauge 126 University Pl.
P. L. Waters, 41 E. 21st St.
Alfred Weiss Film Exchange, 219 Sixth Ave.

NORTH CAROLINA.

Theater Film Supply Co., 202 S. Tryon St., Charlotte.

OHIO.

Luhin Film Service, 140 W. 5th St., Cincinnati.
Pittsburg Calcium Light & Film Co., 132 E. 4th St., Cincinnati.
Southern Film Exc., 148 W. 5th St., Cincinnati.
Lake Shore Film & Supply Co., 314 Superior Ave., N. E., Cleveland.
United Film Exchange, 414 Superior Ave., N. W., Cleveland.
Ohio Film Service, 20 E. Broad St., Columbus.
Kent Film Service, 218 Nicholas Bldg., Toledo.
Superior Film Supply Co., 325 Huron St., Toledo.

OKLAHOMA.

Monarch Film Exchange, 11 N. Robinson St., Oklahoma City.

OREGON.

Edison Display Co., 165½ 4th St., Portland.
Morton Film Exchauge, 107 6th St., Portalnd.

PENNSYLVANIA.

Pittsburg Calcium Light & Film Co., 108 S. Main St., Wilkes-Barre.

Philadelphia.

C. A. Calehuff, 4th & Green Sts.
Electric Theater Supply Co., 47 N. 10th St.
Luhin Film Service, 21 S. 8th St.
Swaab Film Service, 338 Spruce St.

Pittsburg.

Columbia Film Exchange, 414 Ferguson Bldg.
Duquesne Amusement Supply Co., Bakewell Bldg.
Pennsylvania Film Exchange, 403 Lewis Bldg.
Pittsburg Calcium Light & Film Co., 121 Fourth Ave.

TENNESSEE.

Mitchell Film Exchange, Memphis.

TEXAS.

Alamo Film Exchange, 405 Main St., Dallas.
J. D. Wheelan, 339 Main St., Dallas.
Alamo Film Exchange, 509 Travis St., Houston.

UTAH.

Progressive Motion Picture Co., 408 Eccles Bldg., Ogden.
Trent & Wilsou, 63 E. 3d St., Salt Lake City.

VIRGINIA.

Luhin Film Service., Paul-Gale Greenwood Bldg., Norfolk.

WASHINGTON.

Spokane Film Exchange, Pantages Theater Bldg., Spokane.
Edison Display Co., 221 Madison St., Seattle.
Morton Film Exchange, 214 Shaffer Bldg., Seattle.

DISTRICT OF COLUMBIA.

Imperial Film Exchange, 434 Ninth St., N. W., Washington.

WISCONSIN.

Western Film Exc., 307 Grand Ave., Milwaukee.

Independent Film Exchanges.

CALIFORNIA.

Pacific Film Exc., 830 Market St., San Francisco.
Pacific Coast Film Exchauge, 1724 Fillmore St., San Francisco.
Up-to-date Film Exchange, 438 San Fernando Bldg., Los Angeles.

DISTRICT OF COLUMBIA.

Washington Film Exchange, 506 Westory Bldg., Washington.

ILLINOIS.

20th Century Optiscope Co., Gayety Theater, Springfield.

Chicago.

American Film Service, 125 Monroe St.
Antl-Trust Film Exchange, 77 South Clark St.
Chicago Film Exchange, 46 Jackson Boulevard.
Eugene Cline, 59 Dearhorn St.
Exclusive Film Co., 225 Dearhorn St.
Globe Film Service, 107 E. Madison St.
Laemmle Film Service, 196 Lake St.
Royal Film Service, 188 Madisou St.
Schiller Film Exchange, Schiller Bldg.
Star Film Co., 120 Randolph St.
20th Century Optiscope Co., 59 Dearborn St.
Unique Film & Construction Co., Unity Bldg.

INDIANA.

Indianapolis Calcium Light and Film Co., 114 S. Capitol Ave., Indianapolis.
Laemmle Film Service, 6th & Main Sts., Evansville.
Lyric Film Supply Co., 720 Wabash Ave., Terre Haute.

IOWA.

Northwestern Film Exchange, Webster.
Waterloo Film Exchange, 503 Commercial Bldg., Waterloo.

KANSAS.

Wichita Film & Supply Co., Wichita.

LOUISIANA.

Dixie Film Co., 722 Maison-Blanc Bldg, New Orleans.
World Film Co., 177 University Pl., New Orleans.

MAINE.

L. E. Adams, Lewiston.
W. E. Greene, 511 Congress St., Portland.

MARYLAND.

Celtic Amusement Co., 250 W. Preston St., Baltimore.
Consolidated Amusement Co., 28 W. Lexington St., Baltimore.

MASSACHUSETTS.

Eastern Film Exchange, 578 Washington St., Boston.
Greene, W. E., 228 Tremont St., Boston.
New England Film Exchange, 611 Washington St., Boston.
J. J. Quigley, 233 Tremont St., Boston.

MICHIGAN.

Central Film & Supply Co., 702 Genessee Ave., Saginaw.
Detroit Film Exchange, Newberry Bldg., Detroit.
Jaxon Film Service, Jackson.
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.
Star Film Co., Sault Ste Marie.
Wolverine Film Exch., 407 Hodges Bldg., Detroit.

MINNESOTA.

Laemmle Film Service, 100 Lumber Exchange, Minneapolis.
Mullin Film Service, 226 S. 4th St., Minneapolis.

MISSOURI.

Kansas City Film Exc., Bryant Bldg., Kansas City.
J. W. Morgan, 121 E. 5th St., Joplin.
Mullin Film Service, Argyle Bldg., Kansas City.
Park Film Exchange, Gem Theater, St. Louis.
Wm. H. Swanson St. Louis Film Co., 200 N. 7th St., St. Louis.
20th Century Optiscope Co., Argyle Bldg., Kansas City.
Wagner Film Amusement Co., 208 N. 4th St., St. Louis.

NEBRASKA.

Freeman Bros., Neligh.
Laemmle Film Service, 1517 Farnum St., Omaha.
Wm. H. Swanson Omaha Film Co., 106 S. 14th St., Omaha.

NEW YORK.

Acme Film Exchange, Larned Bldg., Syracuse.
Motion Picture Supply Co., 401 Cox Bldg., Rochester.
Mullin Film Service, Rosenbloom Bldg., Syracuse.

New York City.

Atlas M. P. Co., 281 Broadway, Brooklyn.
Empire Film Co., 150 E. 14th St.
Electric Film Exchange, 28 E. 23d St.
Exhibitors' Film Exchange, 138 Third Ave.
Great Eastern Film Co., 21 E. 14th St.
Harstn & Co., 138 E. 14th St.
L. A. Hetz, 302 E. 23d St.
Improved Film Service, 34 E. 14th St.
International Film Co., 429 Sixth Ave.
Knickerbocker Film Exchange, 39th St. & Broadway.
Laemmle Film Service, 111 E. 14th St.
New York Film Exchange, 7 E. 14th St.
New Jersey Film Rental Co., 214 Sixth Ave.
Philadelphia Film Exchange, 438 Sixth Ave.
Purdy's Film Exchange, 300 E. 23d St.
Sterling Film Co., 32 Union Sq.

OHIO.

Akron Ind. Film Co., 39 E. Market St., Akron.
Cincinnati Film Exch., 214 W. 5th St., Cincinnati.
Cleveland Film Exchauge, 71 Superior Ave., N. E., Cleveland.
Eureka Film Exchange, 317 Everett Bldg., Akron.
Miami Film Exchange, 11 Fountain St., Cincinnati.
Toledo Film Exchange, Spitzer Arcade, Toledo.

OKLAHOMA.

Oklahoma Film Exchange, 7 West California St., Oklahoma City.

OREGON.

Independent Western Film Exchange, 204 McKay Bldg., Portland.
Laemmle Film Service, Wells Fargo Bldg., Portland.
Pacific Film Exchange, Pacific Bldg., Portland.
Rose City Film Exchange, Portland.

PENNSYLVANIA.

Keystone Film Exchange, 303 Lackawanna Ave., Scranton.
Mullin Film Service, Real Estate Exch., Scranton.

Philadelphia.

Eagle Film Exchange, 143 N. 8th St.
Mutual M. P. Supply Co., 934 Arch St.
Philadelphia Film Exchange, 14 N. 9th St.
Philadelphia Projection Co., 44 N. 9th St.

Pittsburg.

American Film Exchange, 650 Wahash Bldg.
Acme Film Exchange, 605 Smithfield St.
Eastern Film Exchange, Wabash Bldg.
J. Frank Hatch, Lewis Block.
Independent Film Exchange, 305 Bijou Bldg.
Liberty Film Rental Co., 713 Fulton Bldg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Laemmle Film Service, Salt Lake City.

VIRGINIA.

Richmond Projection Co., Richmond.

WASHINGTON.

Pacific Film Exchange, Seattle.

WEST VIRGINIA.

Nixon Film Exchange, Parkersburg.

LICENSED FILMS.

BIOGRAPH COMPANY.

		Feet
Aug.	30—The Mills of the Gods (Dr.)	672
Aug.	30—Pranks (Com.)	328
Sept.	2—The Sealed Room (Dr.)	779
Sept.	2—The Little Darling (Com.)	211
Sept.	6—"1776," or The Hessian Renegades	965
Sept.	9—Comata, the Sioux (Dr.)	963
Sept.	13—Getting Even (Com.)	587
Sept.	13—The Children's Friend (Dr.)	386
Sept.	16—The Broken Locket (Dr.)	999
Sept.	20—In Old Kentucky (Dr.)	983
Sept.	23—A Fair Exchange (Dr.)	995
Sept.	27—Leather Stocking (Dr.)	996
Sept.	30—The Awakening (Dr.)	691
Sept.	30—Wanted, a Child (Com.)	296
Oct.	4—Pippa Passes (Dr.)	983
Oct.	7—Fools of Fate (Dr.)	972
Oct.	11—The Little Teacher (Dr.)	982
Oct.	14—A Change of Heart (Dr.)	977
Oct.	18—His Lost Love (Dr.)	968
Oct.	21—The Expiation (Dr.)	992

EDISON MANUFACTURING COMPANY.

Sept.	3—Ethel's Luncheon (Com.)	
Sept.	3—Backward, Turn Backard, etc. (Dr.)	
Sept.	7—A Dangerous Pair (Com.)	
Sept.	7—The Temptation (Dr.)	
Sept.	10—The Making of Honey (Indus.)	190
Sept.	10—The Amateur William Tell (Com.)	810
Sept.	14—Little Sister (Dr.)	975
Sept.	17—How the Landlord Collected His Rents	460
Sept.	17—'Tis Now the Very Witching Time of Night (Com.)	500
Sept.	21—The Ordeal (Dra.)	950
Sept.	24—A Knight for a Night (Com.)	370
Sept.	24—True Love Never Runs Smoothly (C.)	230
Sept.	24—Love and War (Dr.)	400
Sept.	28—Why Girls Leave Home (Com.)	1000
Oct.	1—The Wallace Jewels (Com.)	720
Oct.	1—Two of a Kind (Com.)	280
Oct.	5—Laddie (Dr.)	1000
Oct.	8—The Minister's Daughter	830
Oct.	8—Expert Glass Blowing	170
Oct.	12—A New Life	1000
Oct.	15—Hansel and Gretel	630
Oct.	15—Whittier's Witless Wanderings	330
Oct.	19—Their Social Education (Com.)	1000
Oct.	22—The Lost Handbag (Com.)	400
Oct.	22—A Great Game (Com.)	590

ESSANAY FILM MFG. CO.

Aug.	18—The Wonders of Nature (Sc.)	1000
Aug.	25—On Another Man's Pass (Com.)	950
Sept.	1—My Wife's Gone to the Country (C.)	952
Sept.	8—Justified (Dr.)	970
Sept.	15—A Case of Tomatoes (Com.)	495
Sept.	15—Three Reasons for Haste (Com.)	485
Sept.	22—Gratitude (Dr.)	950
Sept.	29—The Brothers (Dr.)	970
Oct.	6—A Birthday Affair (Com.)	550
Oct.	6—The Magic Melody (Com.)	431
Oct.	20—The Widow (Com.)	520
Oct.	20—A Woman's Wit (Dr.)	475
Oct.	13—The Twelfth Juror (Dr.)	1000
Oct.	27—Maud Muller (Dr.)	982

GAUMONT.

(George Kleine.)

Sept.	1—An Awakened Conscience (Dr.)	627
Sept.	7—The Mason's Paradise (Com.)	414
Sept.	8—The Stolen Gems (Dr.)	464
Sept.	8—Glimpses of Paris (Sc.)	417
Sept.	11—Mozart's Last Requiem (Dr.)	940
Sept.	14—The Tricky Dummies (Com.)	370
Sept.	14—Her Busy Day (Com.)	250
Sept.	14—The Fiddle and the Fan (Com.)	324
Sept.	21—Saved from the Quicksands (Dr.)	600
Sept.	21—Taking in a Reef (Com.)	380
Sept.	22—The Legend of the Lighthouse (Dr.)	770
Sept.	22—Dropped from the Clouds (Com.)	240
Sept.	25—On the Crest of the Waves (Dr.)	554
Sept.	25—All for a Nickel (Com.)	404
Oct.	2—The Masterpiece (Dr.)	857
Oct.	2—Papa's Hat (Com.)	140
Oct.	5—The Pill Box (Com.)	450
Oct.	5—Breaking the Bank (Com.)	490
Oct.	9—A Wedding Party in Luna Park (C.)	434
Oct.	9—The Sleuth and the Wig (Com.)	504
Oct.	12—Convicting Evidence (Dr.)	714
Oct.	12—How He Earned His Medal (Com.)	280
Oct.	13—Princess of the Sea (Fairy Drama)	520
Oct.	13—The Liquid Air (Trick Comedy)	450
Oct.	16—The Broken Violin (Dr.)	377
Oct.	16—Alphonso, the Dead Shot (Com.)	297
Oct.	16—One-Legged Pete and Pat (Com.)	320
Oct.	13—The Twelfth Juror (Dr.)	1000
Oct.	19—The Help Mate (Dr.)	517
Oct.	19—Husband's Strategy (Dr.)	387
Oct.	23—Tickled to Death (Com.)	434
Oct.	23—Country Life in a Flat (Com.)	504

URBAN-ECLIPSE.

(George Kleine.)

		Feet
Sept.	4—In Hot Pursuit (Dr.)	514
Sept.	4—Romantic Italy (Sc.)	437
Sept.	15—The Fatal Love (Dr.)	584
Sept.	15—Pontine Marshes, Italy (Sc.)	367
Sept.	18—Aeroplane Contests at Rheims (Top.)	480
Sept.	18—The Farmer's Treasure (Dr.)	500
Sept.	28—Wife or Child (Dr.)	494
Sept.	28—Breach of Promise (Com.)	484
Sept.	29—Love, the Conqueror (Dr.)	650
Sept.	29—Chasing the Ball (Magic)	347
Oct.	6—Yachting Off Cowes (Sc.)	464
Oct.	6—Gambling Passion (Dr.)	539
Oct.	20—Casting Bread Upon the Water	453
Oct.	20—Crown Prince of Germany Drilling Battery (Scenic)	517

KALEM COMPANY.

Aug.	20—The Dog Circus Rehearsal	170
Aug.	27—The Conspirators (Dr.)	410
Aug.	27—The Dyspeptic and His Double (Com.)	575
Sept.	3—The Pay Car (Dr.)	930
Sept.	10—Hiram's Bride (Dr.)	
Sept.	17—The Story of a Rose (Dr.)	680
Sept.	17—Winning a Dinner (Com.)	245
Sept.	24—The Winning Boat (Dr.)	925
Oct.	1—The Mystery of the "Sleeper" Trunk	870
Oct.	8—The Hand Organ Man (Dr.)	910
Oct.	15—The Man and the Girl (Dr.)	940
Oct.	22—A Brother's Wrong (Dr.)	955

LUBIN MANUFACTURING COMPANY.

Sept.	2—The Woman Hater (Dr.)	810
Sept.	6—The Call of the Heart (Dr.)	670
Sept.	6—Our Country in Arms (Patriotic)	255
Sept.	9—A True Patriot (Patriotic)	735
Sept.	9—Glimpses of Yellowstone Park (Sc.)	200
Sept.	13—Her Face Was Her Fortune (Dr.)	810
Sept.	16—The Fortune Hunters (Com.)	575
Sept.	16—All on Account of a Letter (Com.)	385
Sept.	20—When Woman Hates (Dr.)	750
Sept.	23—The Conquering Hero (Com.)	730
Sept.	27—A Fish Story (Com.)	510
Sept.	27—Old Love Letters (Com.)	400
Sept.	30—The Judge's Ward (Dr.)	950
Oct.	4—Who Discovered the North Pole (C.)	505
Oct.	4—Billiken (Dr.)	455
Oct.	7—A Blank Check (Dr.)	975
Oct.	11—Papa's Honeymoon (Com.)	600
Oct.	11—Out for the Day (Com.)	390
Oct.	14—Sandy, the Poacher (Dr.)	840
Oct.	18—The Major and the Judge (Com.)	
Oct.	18—Haps and Mishaps (Com.)	240
Oct.	21—Mignon (Dr.)	
Oct.	21—Aunt Lena's Visit (Com.)	
Oct.	25—A Visit to Uncle (Com.)	
Oct.	25—A Buried Secret (Com.)	
Oct.	28—More Precious Than Gold (Dr.)	

GEORGE MELIES.

Oct.	13—The Stolen Wireless (War Drama)	915
Oct.	20—For the Cause of Suffrage (Com.)	905

PATHE FRERES.

Sept.	1—The Little Street Singer (Dr.)	426
Sept.	1—Sam Not Wanted in the Family (Dr.)	502
Sept.	3—A Visit to Biskra (Sc.)	443
Sept.	3—Show Your License (Com.)	420
Sept.	4—A Grave Disappointment (Com.)	361
Sept.	4—Launching the "Voltaire" (Sc.)	253
Sept.	4—Training Bulls for the Fight (Sc.)	331
Sept.	6—Versailles (Sc.)	462
Sept.	6—They Robbed the Chief of Police (C.)	456
Sept.	8—The Little Soldier (Dr.)	394
Sept.	8—Sweden: Gotha Canal (Sc.)	456
Sept.	10—Tom Thumb (Dr.)	1016
Sept.	11—Chasing a Sea Lion in the Arctics	371
Sept.	11—Sports in Java (Sc.)	298
Sept.	11—How to Tame a Mother-in-Law (Com.)	351
Sept.	13—Amateur Detective (Com.)	390
Sept.	13—The Child's Prayer (Dr.)	571
Sept.	15—The Pretty Girl of Nice (Dr.)	492
Sept.	15—City of Naples (Indus.)	449
Sept.	17—Mountebank's Son (Dr.)	892
Sept.	18—Oh, What a Beard! (Com.)	335
Sept.	18—The Fresh Kid (Com.)	295
Sept.	18—Construction of Balloons (Indus.)	361
Sept.	20—Aviation Contests at Rheims	607
Sept.	20—Caught in His Own Trap (Com.)	374
Sept.	22—The Tower of Nesle (Dr.)	1088
Sept.	24—Careless Tramp (Com.)	574
Sept.	24—Caucasian Customs (Sc.)	387
Sept.	25—Servant's Good Joke (Com.)	548
Sept.	25—Trained Birds (Sc.)	397
Sept.	27—He Learned the Trick of Mesmerism	433
Sept.	27—Suitors' Competition (Com.)	518
Sept.	29—Pierrot, the Fuddler (Dr.)	318
Sept.	29—Jane is Unwilling to Work (Com.)	525
Oct.	1—A Game of Chess (Dr.)	558
Oct.	1—An Eventful Trip (Com.)	390
Oct.	2—The Garbage of Paris (Indus.)	407
Oct.	2—Vendetta (Dr.)	541
Oct.	4—The Story of a Banknote (Dr.)	981
Oct.	6—Female Sleuth (Dr.)	604
Oct.	6—The Music Lesson (Com.)	295
Oct.	8—Sister Angelica (Dr.)	705
Oct.	8—How Jack Helped His Little Sister	213
Oct.	9—Anti-Fat Sanitarium (Com.)	653
Oct.	9—Dog Pickpocket (Com.)	315
Oct.	11—The Trappers (Dr.)	804
Oct.	13—A Lucky Husband (Com.)	515
Oct.	13—Wonderful Remedy (Com.)	377
Oct.	15—The Romance of a Poor Girl (Dr.)	656
Oct.	15—Blessington's Bouny Babies (Com.)	262
Oct.	16—Chums (Com.)	669
Oct.	16—Physical Culture Fiend (Com.)	311
Oct.	18—The Belated Wedding (Com.)	584
Oct.	18—Bob's Electric Theater (Com.)	361
Oct.	20—A Home Without Children (Dr.)	669
Oct.	22—Drink (Dr.)	2106

SELIG POLYSCOPE COMPANY.

Aug.	30—Winning a Widow (Dr.)	450
Sept.	2—The Blight of Sin (Dr.)	995
Sept.	9—The Engagement Ring (Dr.)	995
Sept.	13—Freebooters (Dr.)	995
Sept.	16—Crooked Path (Dr.)	960
Sept.	20—The Bachelor's Visit (Dr.)	775
Sept.	20—False Alarm (Com.)	175
Sept.	23—Stricken Blind (Dr.)	990
Sept.	27—Across the Divide (Dr.)	980
Sept.	30—The Druukard's Fate (Dr.)	930
Oct.	7—Wheels of Justice (Dr.)	950
Oct.	11—Pet of the Big Horn Ranch (Dr.)	1000
Oct.	14—Lost in Siberia (Dr.)	785
Oct.	14—Bear and Forehear (Com.)	180
Oct.	18—A Tale of the Backwoods (Dr.)	1000
Oct.	21—The Cowboy Millionaire (Dr.)	

VITAGRAPH COMPANY.

Aug.	28—The Evil That Men Do (Dr.)	925
Aug.	31—The Hunchback (Dr.)	633
Aug.	31—Niagara in Winter Dress	350
Sept.	4—The Galley Slave	885
Sept.	7—The Fisherman (Dr.)	430
Sept.	7—He Tried on Handcuffs (Dr.)	564
Sept.	11—An Alpine Echo (Dr.)	990
Sept.	14—The Little Father (Dr.)	610
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Oct.	30—Entombed Alive (Dr.)	994

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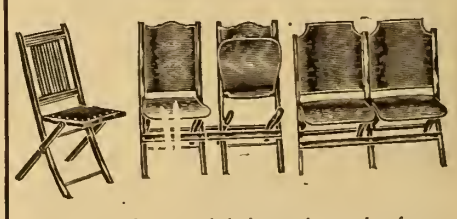

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THE MAJOR AND THE JUDGE

The Major is satisfied with his daughter's choice and invites the Judge to take a hand in the marriage Court. This the Judge does so well that even the Major is greatly surprised.
LENGTH, 695 FEET.

HAPS AND MISHAPS

Life consists of haps and mishaps, and so does this film. Every hap follows a mishap, and he laughs best who laughs last. LENGTH, 240 FEET.

RELEASED OCTOBER 21.

MIGNON

The clown is in love with Mignon, the bareback rider. Her rival is the Spanish dancer, who tries her best to win the clown away from Mignon. After many dramatic incidents, the lovers are united. LENGTH, 575 FEET.

AUNT LENA'S VISIT

Aunt Lena, with her daughter, Louise, is visiting her brother, Heinie. Max and Moritz entertain their little cousin so well that Aunt Lena decides to go home. LENGTH, 345 FEET.

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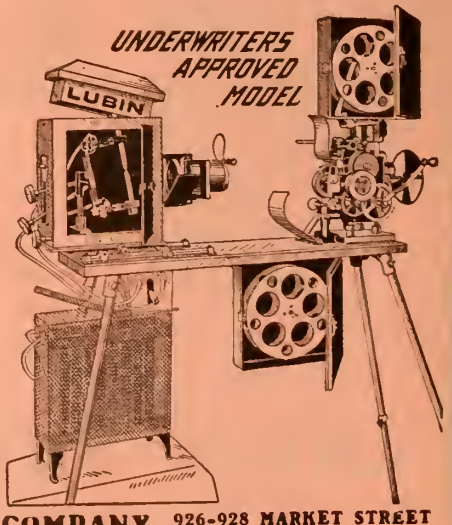

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ADVANCE FILM DESCRIPTIONS

WEEK OCTOBER 17 TO 23, '09

ECLIPSE

Oct. 19th—"HIS HELPMATE"—Gaumont
Comedy 517 Feet

Shows how a wife can distinguish herself when she is permitted to assist her husband in his affairs. In this case however, the wife proves to be the head of the house and the husband is left far behind. Women will be very favorably impressed with this lively comedy.

Oct. 19th—"HUSBAND'S STRATEGY"—Gaumont
Drama 387 Feet

Teaches how to win a wife's affection. The husband who realizes that his wife is in love with a serenading lover, disguises himself as his wife's rival, deceives his own wife and only reveals his identity when she confesses her love.

Oct. 20th—"CROWN PRINCE OF GERMANY DRILLING BATTERY"—Urban-Eclipse Military 517 Feet

A splendid and stirring subject, sure to arouse great interest and enthusiasm.

Oct. 20th—"CASTING BREAD UPON THE WATER"
Urban-Eclipse Drama 450 Feet

An exquisite country scene, illustrating simply but graphically a kind action and its reward.

Oct. 23rd—"COUNTRY LIFE IN A FLAT"—Gaumont
Comedy 504 Feet

A sportsman equips his city flat with sporting attractions of the country, and hunts and fishes in his parlor. A most novel and amusing idea in a film.

Oct. 23rd—"TICKLED TO DEATH" Gaumont
Comedy 434 Feet

Depicts the fearful tortures endured by a ticklish man. His sensitiveness, however, eventually saves his life.

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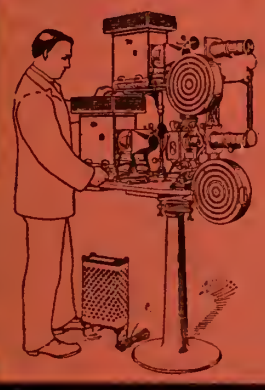

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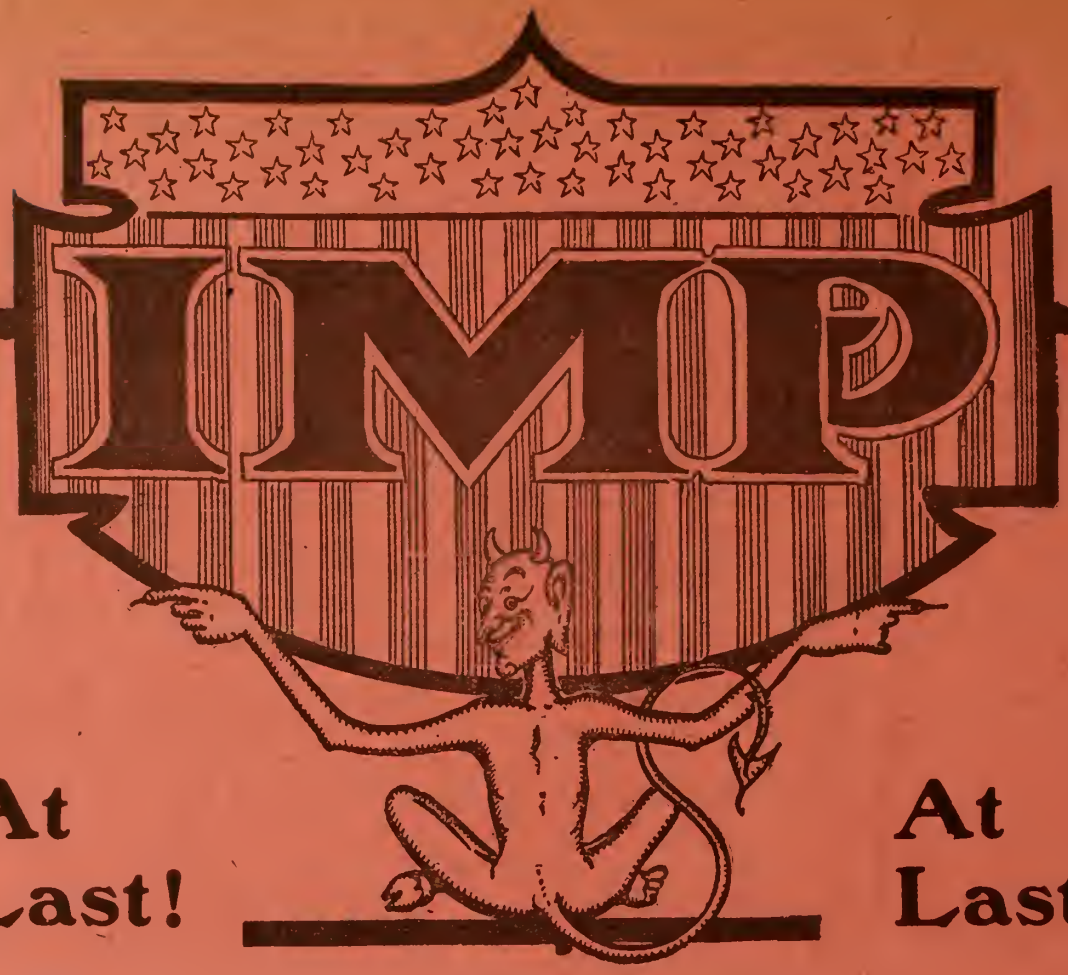

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Length 988 feet. Taken at the Falls of Minnehaha in the Land of the Dacotahs. And you can bet it is classy or I wouldn't make it my first release. The title explains the nature of the picture. It is taken from Longfellow's masterpiece of poesy and it is a gem of photography and acting. Following this I will release some more pictorial corkers and some screamingly funny stuff, bearing the true stamp of American humor. Get "Hiawatha" and see if you don't agree that it starts a brand new era in American moving pictures.

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Historic episode of the reign of Napoleon I

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VITAGRAPH FILMS

THE FILMS OF "QUALITY"

Tuesday, October 26th, 1909

The Two Mr. Whites

A clever comedy, in which John White, a lawyer of convivial proclivities, accepts an invitation to spend a few days with a friend at his country home. At the same time, Jonathan White, a temperance reformer, is asked to address the "Sons of Temperance" in the same town where John White is to visit. The temperance committee get hold of the lawyer and are horrified when he insists upon having a beer, while Jonathan is carried away by some club men, who shock him by offering a drink. The reformer leaps out of the window, encountering his own committee, who are amazed over the actions of the other White. The error is quickly rectified and the conference breaks up when the lawyer offers to treat. **LENGTH, 543 FEET.**

He Fell in Love With His Wife

Another pleasing comedy, depicting the waning gallantry of a young husband after the honeymoon is past, and the clever manner by which the wife regains his affection. Three gentlemen guests and the wife concoct a scheme in which each one of the three declares his love for the woman, as the husband looks on in amazement. He orders his supposed false friends away and upbraids his wife for her unfaithfulness. After explanations, the husband realizes that he is still in love with his wife and thanks his guests for their part in impressing it upon his mind. **LENGTH, 435 FEET.**

Saturday, October 30th, 1909

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Moving Picture World

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Vol. 5 OCTOBER 30, 1909 **No. 18**

Editorial.

Pictures and Politics.

Tammany and Mr. Hearst have missed their opportunity. Anybody in search of a little cheap amusement and a smattering of political education can gratify themselves just now on the west side of Union Square, New York City, where a couple of free entertainments are in daily progress. One of these is provided by Mr. W. R. Hearst. Anti-Tammany facts and figures, are on the walls, the megaphonic barker sits at the door; and inside the orators revile Tammany and all its works to such of the electorate as can spare the time to go and listen.

A few doors off, Tammany goes one better. There is a monkey, an elephant, and caricatures of Mr. Hearst and the members of his literary staff. Outside, the band plays; inside, orators tell what a nice man Mr. Gaynor is; and it is all free. Decadent and decaying Union Square has not been so lively for a long time. But both Tammanyite and anti-Tammanyite have missed their opportunity. They should have had free exhibitions of moving pictures, illustrative of the political iniquities of their opponents. There is plenty of field for it; there is plenty of field for pictorial propaganda of the kind. The alleged crimes of Tammany as regards the civic administration of this city, could all be arranged by a competent producer, photographed, and shown on the screen. Similarly, the adventures and misadventures of the elusive Mr. Hearst could also be produced and exhibited. Neither side has risen to the level of its opportunities.

But still, the moving picture is to play a part, and an important part, during the present election. The Moving Picture Exhibitors' Association has taken sides; pictures are being made of the candidates as well as of incidents in the fight, and these are to be shown in theaters through the city. Yet, after all, this is a somewhat half-hearted way of putting into use what might be made a very effective aid in electioneering. Printers' ink and pictures talk, but moving pictures convince. People are agitating for more subways. A clever operator at Fourteenth or Forty-second streets could tell a most harrowing tale with a moving picture camera, and so bring home to the minds of the electorate the horrors which have to be endured on account of the ineffective subway system. So with regard to perfunctory street-cleaning when the snow comes; so with regard to excessive crowding on the East Side; badly paved thoroughfares; and other signs of defective municipal administrations. The moving picture camera would be an accurate, infallible and cogent witness.

It is to be hoped, by the way, that moving picture men will impress on the candidates, or the candidates they are supporting, the desirability of supporting rather than harrassing a very important section of the entertainment business, such as the moving picture is. Mayor McClellan was no friend to the moving picture. He was imperious, nay, autocratic, in his policy. He closed and opened theaters in a very irrational way; he persecuted where he should have encouraged; and generally he behaved towards the moving picture theater in far from a statesmanlike way. Opportunity should be taken to impress Mr. Gaynor, Mr. Bannard, or Mr. Hearst, that moving picture men form an important section of the community, and that their interests are worth conserving. If this election demonstrates the fact that moving picture men are an active factor in city politics, it does not matter whether Tammany or anti-Tammany is victorious. The end justifies the means, and what is needed is a wiser administrative policy towards the most popular amusement in New York City. The advice given by "The Man About Town," last week, to the exhibitor to combine and make himself felt in politics, is very opportune, and we hope it will bear good fruit.

To the Poets of the People.

We are all extremely busy in reforming the moving picture; we are reforming the plays and the method of writing them, and we are reforming the morality of the subjects; we are reforming the producing end of things; we are reforming the photography of the picture; we are reforming the theaters, the exhibitors, the operators;—in fact, we talk reform, we breathe reform all round It is reform first, last and all the time.

Then there is the music. Each and every one of these subjects has been dealt with in our columns are being dealt with week by week, and of course will be continued to be dealt with each successive Saturday of the year. But with it all there is one little factor in the moving picture entertainment that has hitherto escaped notice in these columns, to which we think reference should be specially directed. We mean the illustrated song slide. The illustrated song slide is a composite production. Music from the piano accompanies the vocalized efforts of the performer on the stage, who is supposed by a pleasant fiction to find his inspiration from a colored picture projected on the screen. Now, to none of these factors do we specially refer on this occasion. Aforetime when the colored lantern slide had been criticised in these pages, indignant slide makers have risen in their wrath and rebuked us for our strictures. The producers of these colorific gems are very touchy and perhaps justly so in regard to the basic qualities of their pictures. So we will let them pass on the present occasion. We will also let the singing and the music pass. They do not concern us now.

What then thus concerns us, gentle reader? If neither the music, the singing, nor the photography of the illustrated song slide is the object of this criticism, what is? Clearly by this process of elimination the only thing that remains for notice on this occasion are the words of the

songs. The words of the songs, we repeat. Frankly speaking, we are unable in a majority of cases, to dignify these productions by the sacred name of poetry or the more gentle appellation of verse. For they are never either. This is a bold statement, but we shall uphold this contention in any body of educated critics or literary men. We do not know the authors of these collections of doggerel, and we do not want to know them. All we have to say is that a more deplorable collection of maudlin, verbal banalities could not possibly be found than a group of rhymes—nay, they are not even rhymes, —well, let us say a group of verses—forms which go to make up a number of songs to which colored photographic slides and music are fitted.

Reform in this direction is urgently needed. The music publishers of New York City should combine to assassinate the miserable bards who afflict Broadway with their wretched productions. Let any intelligent reader who is acquainted with the fundamental theories of verse construction just apply one or two tests to these so-called songs and he will see how miserably they fail to rise to them. We do not know whether a little book on this subject is to be had in this country; probably it is. It is "Hood's Rules of Rhyme." Thomas Hood, who was a noted humorist, lays down the formulæ for verse construction. From that book the would-be rhymsters could learn the rules of the game. It is probable that not one single author of the songs we are condemning, chiefly on technical grounds, has ever heard of or read this invaluable little manual. It should be circulated broadcast amongst the Broadway music publishers, who of course are the real culprits in issuing such vapid, flabby, meaningless, pointless twaddle as does duty for the words of the average cheap song.

Of course it is out of our province to discuss the poetical side of matters. *Poeta nascitur non fit*—the poet is born not made. We do not look for Rudyard Kipling, James W. Riley, Eugene Field, Stephen Philips on the moving picture screen; in other words, we do not look for real poetry. But what we do look for and what we have a right to expect, and what the public is looking for, are good sensible verses on suitable topics properly constructed, properly scanning, and conveying the sentiment of the song in clear, intelligent, musical English. This sort of thing is painfully rare. The moving picture makers are inviting well-known authors to write the scenarios for their plays. Now let the music publishers take note of this protest of ours and let them seek the co-operation of good verse writers for their songs, and then something more will have been done to uplift the moving picture entertainment, which at its song slide end just now is painfully and deplorably weak.

We have before us a copy of the constitution and by-laws of the National Independent Moving Picture Alliance. The constitution outlines a broad and substantial platform. It was right and proper that everyone should be invited to join. But unless a fitting penalty is provided for a violator of the constitution and by-laws, even to making it impossible for him to continue in the business, the Alliance will fall short of fulfilling its mission. One section of the constitution provides for giving legal protection to members out of the common fund. Some of the members take decided objection to this clause. Suppose that an Alliance manufacturer should be sued by the Patents Company, and, after wasting all the money of the Alliance members in litigation, without a decision having been arrived at, what is to prevent this Alliance member accepting a license to manufacture and market under the Patents Company? What do the other Alliance members gain who have subscribed to the fund?

The Modern Moving Picture Theatre.

Chapter VII.

Advertising the Theater.

The other evening our attention was drawn to a boardman carrying the printed advertisement of a moving picture theater. This was in the neighborhood of Harlem, and it started in our mind the idea, or rather the question, of how best to advertise the moving picture theater. Of course, in the downtown sections of a great city, where many picture theaters cluster pretty closely, they advertise themselves. Take Fourteenth street, New York City, for example. These houses chiefly rely upon the enormous stream of pedestrians constantly passing at all hours of the day. So, in a measure, with Eighth avenue and 125th street. In these cases there is no necessity for other advertising than that which is done by means of electric signs and posters.

But not all theaters are situated in these centers. They are dotted about in all corners of the city. They are to be found in out-of-the-way and most unexpected places. Only the other evening we ran across two theaters situated on a main thoroughfare, the existence of which we have never previously heard. But they were doing good business, nevertheless.

It is the outlying theater which is not known to the generality of the surrounding inhabitants which stands in need of advertising other than on its facade. In cases like this the boardman is a very effective means of drawing attention to the theater. But there are other devices open. There is the distribution of handbills, the display of posters in the various stores, and advertising through the mail.

The latter, though an expensive form of advertising, is, in a manner, the best. Cheap and tastefully gotten up booklets containing effective reading matter and well-shown illustrations, are permanent advertisements in the home. The owner of a high class theater might do worse than obtain a mailing list of all the best families in his immediate neighborhood, and send them a well compiled illustrative booklet descanting on the value of the moving picture in modern entertainment, drawing attention to the excellence of the pictures which he shows at his house; the sanitation, the safety, the comfort and the other attractions of the house should also be set forth.

Some moving picture theaters, especially those situated remotely from New York, systematically issue broad sheets descriptive of the films, and containing news items, advertisements of their pictures, and the like. This sort of thing draws attention to the theater and keeps it constantly in the minds of possible audiences. Then press notices in local papers are always easily to be had and form good reading matter. Wherever possible, the moving picture theater exhibitor should constitute himself his own press agent and keep his local editor well supplied with stories of the films. The stories of the films, as we know from repeated observation, supply attractive reading matter to a mass of people.

Of course, the very best possible advertisement the moving picture exhibitor can have is an excellent entertainment in a suitable hall. People who go there, if impressed, tell their friends, and so the nucleus of a constant patronage is built up. But it must never be overlooked that it is still the minority of the entertainment-seeking public that supports the moving picture theater. The great majority has to be won over. These people have never been to a moving picture theater. They look down upon it. Their prejudices have to be overcome, and the best way to overcome them is by judicious adver-

tising upon the lines suggested. That advertising should not be intermittent; it should be constant, dignified, and effective. Conducted on such lines, it is tolerably certain to pay for itself.

(To be continued.)

Instigated by jealousy, no doubt, because the Film Import and Trading Company selected the Moving Picture World as the best medium in which to make their announcements to the trade, certain people have circulated the ridiculous report that the F. I. & T. Co. own or control this paper. It so happens that we are next-door neighbors but there is no closer bond of unity, and, if the truth were known, we made less advances for the patronage than some of our contemporaries. We hold no brief to exploit the cause of the F. I. & T. Co. They send us their advertising copy and they pay their bills promptly. They ask for and get no other favors than an impartial review of their pictures. Their policy as at first outlined to us we agreed with. Their business methods in carrying out that policy we have never sustained. That is their own affair. What we are interested in seeing is that the very best pictures that the whole world produces are exhibited to the American public and that the film business is conducted on clean and business-like lines. If the Film Import Company attempt to market pictures that in our opinion lower the standard or fall down in any other respect, the Moving Picture World will be the first to jump on them, irrespective of advertising patronage.

WHAT BECOMES OF LICENSED FILMS WHEN THE EXHIBITOR AND THE EXCHANGE MAN ARE DONE WITH THEM?—Foolish persons on the Independent side have not scrupled to allege that these films are again sent out to do duty in moving picture theaters. In other words, that the licensed manufacturers are not loyal to their exchanges and exhibitors. It is time that this absurd rumor was disposed of once and for all. The other day we were present in the manufactory of a well-known licensed film manufacturer, when we were taken into one of the rooms where an employee was working. Before him was a pile of returned films which he was busily destroying, by means of a saw, preparatory to the final disintegration of the pictures. We were assured that all the films were treated in a similar way; that is, at the expiration of the stipulated period of their life, they were put out of existence so that there is no risk of them ever findiing their way into circulation again. We think the fact should be known that in respect of this matter of the destruction of films, the licensed manufacturers are scrupulously keeping to the letter of their agreement amongst themselves and with the exchanges and exhibitors.

N. I. STOCK SHOULD BE SO MARKED.

The writer would like to suggest, in all meekness of spirit, to the makers of N. I. film, that there should be some unmistakable distinguishing mark thereon—some mark by which the operator could readily distinguish this stock from the ordinary inflammable stock. As matter stand now, so far as the writer is aware, there is no method of telling which is which except by close examination, or an actual test. This is no serious drawback, but it would be very much better the other way allee samee. The writer believes that makers owe it to the operator, the manager and the public to plainly mark N. I. stock. The designation "Non-inflammable" could be printed along one margin even as one maker now prints his name on the margin.

At Keith & Proctor's Bijou Dream awestruck crowds are spellbound by the magnificent 2,000-foot presentation of Zola's powerful drama, "Drink." It is hardly possible to imagine a more convincing moral lesson than this Pathe film in which the art of the actor is seen at its best. It is the film of the week and for many weeks to come.

Plain Talks to Theatre Managers and Operators.

CHAPTER XXII.

Seating.

So far as price goes a theater may be seated with opera chairs costing from as low as $1.25 each to as high as one wishes to go, a very comfortable, substantial seat being available at about $1.40 each. Upholstered seats are not desirable in moving picture theaters from any point of view. They would be a distinct disadvantage any way one might look at it. The audience remains seated such a comparatively short time that the non-upholstered seat, provided it be properly made, is perfectly comfortable and in Summer it is much cooler also. Second-hand chairs are often available at very low figure, but you should either see them or have a guarantee in writing as to their size, condition, etc., with privilege of examination before paying if shipped from a distance. Theater seats should always have a wire hat holder beneath the seat and on the back of each seat should be affixed a very small ring or staple through which the ladies may thrust a hatpin to hold their headgear instead of being obliged to hold them in their laps. Two small staples, one one-half inch above the other, are best. You will probably have to throw a slide on the screen calling attention to the arrangement until the ladies become accustomed to it. You will find it will be highly appreciated by ladies who remove their hats. Advertisements in The Moving Picture World will put you in touch with manufacturers of theater seats who will send prices, descriptions and illustrations of the various style seats.

One very essential and important feature in seating is to utilize all available space, but at the same time not get the rows so close together that the user will experience discomfort. The requirements of Chicago will serve as a safe guide in this respect. It is as follows: 32 inches from chair back to chair back. Chicago law is good to follow in the matter of aisles also. It calls for aisles 3 feet wide if more than one and 4 feet if but one. Taking the above as a basis to measure seating capacity of a room, proceed as follows: Measure from the stage to the point you wish to locate your front row of seats. From this point measure to the point where the rear of your last row of seats will be. Multiply this measurement by 12, to reduce to inches, and divide by 32. The last result will be the number of rows. Next measure the width of the room and subtract width of the aisle, or combined width of all aisles if more than one. Multiply remainder by 12, to reduce to inches, and divide the result by width of chair you propose using, which may be 18, 19 or 20 inches. Next multiply the number of rows by the number of seats per row and the result is the seating capacity of your room. Of course if length of all rows is not the same you will have to subtract the deficiency of short rows or else measure all rows separately, adding all together and dividing by chair width. Theaters having curved rows will undoubtedly have an architect's floor plan to figure from. **All theaters should have a sloped floor.** The day of the flat floor is past. Such a house is hopelessly out of date and behind the times. What this slope will be will necessarily depend somewhat on how much you are able to get if the installation be in a building already erected. All the slope you can get up to the point where the rows of chairs must be on steps is an advantage. The best floor slope result the writer has seen is a newly constructed Chicago moving picture theater. The floor is of cement and the slope is about 5 feet in 50. There are two ways of getting a slope in an old flat floor room, viz.: Build an incline on top of the old floor or drop the front end of the old floor down into the basement. The latter is much the best where it can be done. The first named plan has the disadvantage of requiring a slope from the entrance up to the new floor level. Never use steps for this, since in case of panic people would certainly pile up on them and many be injured or killed. They are not likely, however, to fall on an incline, even though it be quite steep, especially if it be carpeted with heavy coarse matting, securely nailed down.

As regards seating plans, I think it would be somewhat a waste of space to elaborate upon them. The main thing is to have no long rows of seats unbroken by an aisle, and so arrange your exit, which in all cases should be entirely separate from the entrance, so that there will be the least possible congestion when the crowds are passing out. It is by far the best, where it can be so arranged, to have the exit at the opposite end of the house from the entrance. This is in some cases possible where there is an ample passage be-

tween the theater building and the next adjoining, provided it be not a public alley. This plan relieves all congestion caused by interference between people coming in and those passing out. In ordinary storeroom theaters the central aisle plan is almost invariably the best. Where it is practicable to have a center aisle and one at either side, it is a most excellent plan to use the center aisle exclusively for persons passing out, the incoming ones being steered into the side aisles, none being allowed to enter the center aisle. As the people usually do not come in in big bunches, the side aisles, where this plan is adopted, may be comparatively narrow. Where there are long rows of seats unbroken by an aisle, it is dangerous in case of panic; also it is annoying to patrons, in that late comers have to crowd past many seats to reach center seats in the row. In picture theaters, the further the front row of seats is from the curtain, the better, since when one is very close to the curtain, all sense of perspective is lost; moreover, the picture is little more than a blur. It is much the best to locate the piano in a pit in the center under the curtain or stage front, since the piano player then has a constant view of the picture without effort. This is essential, if he or she is to produce the best results in following the film action with music. Carpet all aisles with heavy matting or linoleum. The sound of people walking on the bare floor is very annoying to an audience. The curtain should be at such height, if possible, that the head of a man standing at the front row of seats will not interfere in the picture. As regards picture size, there is no rule. It depends on the house entirely. But it may be said that the picture should, if possible, be at least ten feet wide. A picture twelve feet wide is called life size from the fact that in this size there are a greater percentage of life-size figures than in any other. From twelve to fourteen feet in width usually makes the best appearing picture. Unless it is absolutely necessary, do not throw the top of the picture clear up to the ceiling. It does not look so well as when there is a margin of from six inches to two feet. After all other cleaning is done for the day, every seat should be carefully dusted. There is nothing more annoying to a lady in a light-colored dress than to find her costume soiled by a dusty theater seat. It amounts to an outrage.

Music.

Music is a matter of greater importance than many moving picture theater managers seem to imagine. Get a good piano player, **who can read any music at sight** and **make him or her attend strictly to business.** Pay a salary which will justify you in demanding the best work and then see to it that your player makes good. A piano player who cannot read music at sight has no rightful place in a moving picture theater, especially if illustrated songs are run. But the song is a comparatively small matter. Always and invariably the piano player can help out a film wonderfully if he or she wants to and knows how. Often and often have I entered a theater while the film was running and seen the piano player industriously engaged in talking to a friend, dividing her attention impartially between the friend and a wad of gum. He or she would have got busy or been fired in just one minute had I been managing that house. The piano player should have a wide range of "know it by heart" music; should watch the picture closely and play suitable music, with due attention to producing as many of the noises as is practical with that instrument. There is no reason, where a drummer cannot be employed, why an auto horn, a chime bell and a whistle cannot be manipulated by the piano player. They can easily be attached to the instrument within easy reach, and such things help. A piano player can do much if he or she wants to and mighty little if he or she don't want to and don't have to. Of course you will have to pay more for good service, but it pays to do it.

Where the house has seating capacity to justify there should always be a drummer. But **get a good one.** A good drummer can perform wonders in adding to the effectiveness of a film, but a poor one is worse than none. The up-to-date moving picture theater drummer has contrivances for imitating almost any sound and he knows how to use them, too. It may be safely said that any 300 capacity house which has available capacity business should have a drummer and piano player. More need not be added except in large houses. I feel that I cannot impress too strongly on managers the advisability of getting all you can out of the available music.

(To be continued.)

Mr. R. Prieur, American agent for Lux films, is back again in New York and is making direct connections with Independent exchanges. He may be addressed at the Broadway Central Hotel.

Film Renters as a Class.

An exhibitor writes asking if in our experience we find the veracity and reliability of film renters compares, on the average, with men in mercantile circles. There is some humor in this question. Some may call it sarcasm. There are good film renters, bad ones, and darned bad ones. It has not been our privilege to strike an average. We know some who really try to conduct their business on a fair and square basis and endeavor to live up to the letter of their contracts with the exhibitors. Others spend most of their time in figuring on the number of loopholes in the contracts. Another class sail along on the theory that it is foolish to live up to a contract because the other fellow never intended to do so. There are some renters who never make written contracts with their customers. They observe a verbal agreement with the same fidelity that they would their bond. Many of these renters hold customers for years and have been known to make good exhibitors out of some who have put many a thorn into the sides of other renters. These men do not give short weights, put water in the milk, or sell cotton for wool. And they are not few in number, either. Yes, we know of several, but we do not wish at this time to indulge in flattery. One thing is certain, many good renters are either spoiled or led from the narrow path by exhibitors. As a rule the latter look upon the renter as a "con artist." He is looked upon with suspicion from first to last, and gradually the renter becomes tired of or disgusted with his own rectitude, until at last the exhibitor is stung. The trouble lies in the false impression that the moving picture business is not a legitimate one. It is just as much so as the real estate, banking or commercial lines, but somehow there are too many who cannot see it that way. This is due to certain peculiarities. The exchange men greet each other most cordially and wine and dine together in the heartiest spirit of brotherly love, but crawl under the table and you will find a good-sized club within easy reach under each chair. These men admire each other, but take no chances with brain storms. Then look at the renter and exhibitor: see the cordial greeting the latter receives when he enters the exchange for the first time, and listen to the yards of advice he receivs gratis on how to manage his show successfully. And see how the exhibitor behaves. His looks indicate that he has found a great benefactor, that the paternal solicitude evinced by the renter will put him on the highway to prosperity. It is a perfect picture of legitimate business, and as they part eternal vigilance for mutual welfare is pledged. Only the experienced observer knows that the exhibitor looks upon the renter as a highbinder and the renter looks upon the exhibitor as the makings of a first-class chicken thief. Each has been palavering for the best end of the deal. But who shall say it is not business? Just as much—and legitimately—as transactions we see in the real estate exchanges every day, or the financial circles. But the lack of confidence in each other unfortunately keeps the business from ranking with the higher spheres of commercial circles, where more of the man to man spirit prevails. This lack of confidence is so deep-rooted that we know of some men who are brothers by birth and will not deal with each other. The main thought of most exhibitors is to get the most for the money, and the first move on the part of most renters is to find out how much the exhibitors know about the business. There is the issue as framed, and each goes in for a checkmate. Experiences related at a gathering of film renters recently indicated that the exhibitors who know too much fare as badly as those who know little; that the middleman who has a line on the business and is open to conviction generally gets the best run for his money. This is in all probability quite true. The fellow who enters upon an enterprise in entire ignorance of its bearings in almost every case knows he can only profit by experience. The fellow who knows it all is frequently trapped by his own over-confidence. Yes, there is a pretty fair average of veracity and responsibility among the film renters (and the exhibitors), all conditions being equal.

Colchester, Ill.—William Dickerson & Son have opened a new moving picture show in the Moore Building.

Clear Lake, Ia.—A. R. Martin has purchased the Jewell Motion Picture Theater here and has taken possession.

Chillicothe, Ill.—J. F. Lynch has sold his Orpheum Theater, at Henry, to the Dreamland Company.

Wilmington, Del.—A. Hirschman has opened a new moving picture theater at 117 Market street. It will be known as the Palace.

Observations by Our Man About Town.

It seems to be as unpleasant to hold a prominent position in the motion picture world as it is to hold public office; at least, one job seems to be fully as thankless as the other, and it evidently makes no difference whether the prominent picture man is on the licensed side, or with the independents This is a cold, ungrateful world! When Mr. Dwight McDonald, who is now buried in the volumes of his law library and apparently wholly forgotten by the "change every day" man, was the active, if not the leading star of the licensed moving picture forces, he was at the same time the chief target in the shooting gallery of public opinion as reflected by the exhibitors and exchange owners. If Mr. McDonald was actually shot at as he was in a figurative sense he would have been so full of holes when he retired to his fee-earning hive that his appearance would have suggested an exaggerated porous plaster to his friends. Now Mr. J. J. Murdock, the active figurehead of the independents, is going over the same route. A few months ago he was heralded and lauded as the modern Savior. He was pictured as healing the lame and the blind; the St. George that could alone give the dragon of oppression the proper solar-plexus treatment; the only leader of the leaders; and now as he leaves these shores to transact business in lands where film manufacturers are as thick as flies about a molasses barrel we see bunches of the most unkind sentiments hurled after his fast-receding figure. Since Mr. Murdock has left these shores we learn that he has been a four-flusher; that he has been as active and effective in his work in behalf of the independents as a fly that thoughtlessly lands on a well-prepared "made in Germany" piece of fly-paper. However much Messrs. McDonald and Murdock may have antagonized and disagreed with each other, it cannot be denied that in one respect at least they occupy the same berth —a bed of seeming ingratitude, or at least scant appreciation. But both gentlemen can find consolation in the thought that if the people appreciate the efforts of a man they almost invariably withhold an expression of their sentiments until after he is conveyed to his final resting place. Speaking conservatively and impartially, it cannot be claimed that either Mr. McDonald or Mr. Murdock accomplished anything outside of a routine character. Neither accomplished, either directly or indirectly, the smallest portion of the vital work their followers were led to believe they would. To be plain, in practical results, both men failed to score. At the same time, both must be credited with having worked earnestly, persistently and relentlessly in behalf of their followers; but all their energy has been exerted at a period when the establishment of routine monopolized attention. They were pitted against each other as Gen. Grant and Gen. Lee, but they did not have the advantage of a real battle in which to display their generalship, and they probably never will. Mr. McDonald has retired to his field of law practice and no longer holds the reins as leader of the licensed forces. If Mr. Murdock has completed his work of systematizing, he may have a chance to show his generalship now that he has returned to our shores. Meantime, both the licensed and the independent people are impatiently waiting to see something practical accomplished.

The writer dropped into a licensed film exchange the other day when the owner was entertaining another licensed exchange man. I remarked that the Patents Company was showing signs of life by revoking licenses of exhibitors that were sub-renting or exhibiting unlicensed films, two very serious infractions of the Patents Company contracts. "Yes," said one of the exchange men, "there does seem to be some sign of life, but not of the nature that partakes of the robust. I have here three postal cards that tell me the licenses of as many exhibitors have been revoked. Let me see; yes, one exhibitor is located in Indian Territory, another in Dakota, and the third somewhere in Arizona. I have been pestered almost to death by complaints of my customers that exhibitors next door, opposite and all about them are exhibiting both licensed and independent films, but I can now show them that steps are being taken to stop this, and some time between the present and the months of the year 1920 these double-dealers will be pounced upon and have their licenses taken from them."

"Surely, you do not intend to have me believe that the only places affected are those located at great distances," the writer ventured.

"Oh, no; not exactly; but the ratio is practically the same. If my memory serves me, about half a dozen licenses have been cancelled in Brooklyn and an equal number in New York, but as about a third of these places were open-air shows I fail to see the true effect. I cannot recall that any licenses have been revoked in New Jersey. Now there is the place. That New Jersey is certainly the king pin of the moving picture alley. I don't know whether it is due to the law or the climate, but you can take it from me that the New Jersey exhibitors care as much about licenses as the mosquitos do about a slap on the wrist. I have a customer in Newark, and upon learning that he was giving the use of the films he was renting from me to four or five other exhibitors, I notified him that unless he stopped doing that I would stop his service and have his license cancelled. What do you think he said? With the most tantalizing smile, he replied, 'Quit your kidding.' Well, he got my goat with such a strong hold that I stopped his service, and what do you think? My friend, sitting here, is now serving him and getting more money from him than I got. Can you beat it?"

"Is sub-renting openly done in Newark?" the writer asked with assumed surprise.

"It's the baldest city of the Union," was the answer. "Paterson is the home of the anarchists, they say, but, Oh, you Newark for the moving picture deals!"

The writer followed the cue and personally confirmed the situation. The position is simply this: There are numbers of exhibitors in Newark and other towns who do not care a rap for the Patents Company or its regulations. If a licensed exchange draws the line on sub-renting or the use of both licensed and independent films, the exhibitor, like the Arab, folds his tent and silently steals away to some other exchange, and if service cannot be secured from a licensed place, then he goes to a place where "all kinds can be had"—"the old curiosity shops," some of the exhibitors call them, because, they say, you can get anything you want.

Here is a story the writer heard the other day. It is the more interesting because it is based upon facts and it forms one of the solutions of the mystery as to how some of the independent exchanges secure the use of up-to-date licensed films. An exhibitor sends his operator to a licensed exchange for his daily supply of films—say, three reels. After securing them, the operator goes to an independent exchange and secures a reel, in return for which he gives that exchange one of the reels he secured from the licensed place. The next morning the operator goes to the independent house, returns the reel he borrowed, gets the licensed reel and returns it with the other two to the exchange with which his employer deals. For cleverly conceived schemes the moving picture business puts Wall street in the shade. The exhibitor beats the game without incriminating the licensed exchange.

Here is another story. An operator with a licensed reel and another with an independent reel board the same car. They become deeply interested in conversation, during which both lay the reels aside. Each grabs a reel hurriedly on leaving the car and neither has the reel he carried when they met. Through the mix-up the licensed man finds himself with an independent reel on hand, and vice-versa with the independent exhibitor. The exhibitors have no time to make a switch, because it is time for their shows to go on, so they must use the reels accident has brought to them. The next morning the reels are returned to the exchanges, the licensed place getting the independent films and the independent exchange getting the licensed film. Of course, explanations follow. The case being apparently one of excusable mistake, due to the thoughtlessness or stupidity of operators, the licensed and independent exchanges arrange over the telephone for the return of their respective reels. It is only recently that the trick was discovered. It is one that cannot be worked every day or too frequently, but it fits in very nicely where an independent exhibitor is anxious to secure a certain licensed reel and a licensed exhibitor has his eye on some particular independent film.

The comedy that marks some of the plays made by exhibitors is sufficient to dull the keenness that attends the rivalry and competition between the licensed and independent interests. It has been our privilege to be in the company of some of the leading lights of the licensed field when they have been irresistibly convulsed with laughter upon hearing recitals of some of the games played to beat their rules. At times it strikes us that the humor of some of the cases make all interests akin. Imagine two film renters meeting each other on the street. One is an independent renter, and he says to the other, "Say, that film your people turned out the day before yesterday was a bird."

"Yes," says the other, "it was certainly a winner. It is too bad your people cannot turn out stuff of that kind."

"We don't have to," rejoins the independent, "when your people make it. One of my customers had the picture yesterday."

"Is that so? Where in Jericho did he get it?"

"Oh, forget it! What'll yer have?" says the independent man.

OLIVER.

ON THE SCREEN.

By Lux Graphicus.

As the literature of the Urban-Smith Kinemacolor process of making moving pictures in natural colors has been circulated in this country, and some of it has fallen into my hands, it manifestly creates an opportunity for some reference to the process in these pages. It is a fair assumption that this literature is an advance guard of the introduction of the process into this country. Hitherto the only data available upon which an opinion may be expressed has been obtained from English sources. Still as this includes the patent specification, the reports of lectures, press comments, inspired articles and other matter, it is thoroughly easy for any one conversant with the subject to analyze the rationale of the method, and predicate its chances of success in practical hands.

* * *

The circular literature is very highly colored. You have a programme of the Palace Theater, London, where these Kinemacolor results are said to be shown. The Palace Theater, I may say, is a kind of Hammerstein's. Then there is a beautifully gotten up pamphlet dealing with the wonders of the process and quoting many press opinions. No doubt specimens of the process will be shown in America. Many subjects appear to have been taken, and to have created considerable favorable comment. So that on paper, at any rate, the Urban-Smith Kinemacolor process would appear to have something in it. Unquestionably something has been done and that something is a valuable step. Not for an instant do I wish to decry the value of what has been done and nobody more sincerely wishes the inventor's success than I do. Nobody is more convinced, however, that the process, as it at present stands, is quite uncommercial; that is to say, it has not been worked up to that pitch of practical simplicity where it could be placed in the hands of any film maker of ordinary intelligence with a certainty of turning out good results. This is the only test of any method of making moving pictures, either in monochrome or color. Experimental or laboratory results are one thing, results obtained in a factory from day to day are another.

* * *

It is significant that the inventors of Kinemacolor are the only people who are using the process to produce results. One would have thought that if it possessed all the virtues claimed for it some of the British and European manufacturers would be using it. Not so. You do not find Warwick, Hepworth, Paul, Williams, Lux, Ambrosio, Gaumont, Eclair —you do not find anybody in England or Europe using the process, although it is said by its inventors to be the greatest advance in Kinematography ever made. Nor do you find Pathe using it. Pathe has his own color process which the inventors of Kinemacolor somewhat foolishly deride.

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With these facts before me the American film maker may be pardoned if his attitude towards Kinemacolor is a somewhat sceptical one. I doubt very much whether anybody in this country will take it up. Of course it remains for the Kinemacolor people to come here themselves and exploit the process as they are doing in England. In that case the process may stand some chance of attracting public notice. I should have thought that if the process, to repeat myself, possesses all the virtues attributed to it, some of the English manufacturers would have taken out licenses to work it. But they have not. This is a very significant position of affairs. As I have said before and written on many occasions, I am no enemy of the process, but I doubt its practical efficiency in its present form.

* * *

To begin with, the patent itself is of doubtful value. In my opinion, and I am conversant with the annals of color photography ever since color photography was attempted, I doubt if the patent would stand the test of a fight in the courts, which is the only way of establishing the validity of a patent. There is little or nothing about Kinemacolor that is distinctly original. You take two pictures through color screens on a panchromatic film; you make positives, you project them through color screens and at the same time you color the light which you use for projecting the pictures. Here is the Urban-Smith process described as tersely as possible from the patent specification and from Mr. Smith's recorded lectures. Anybody who knows anything at all about the subject will realize that the difficulties at the panchromatic end of matters, in the taking and viewing filters, and in the coloring of the projection light, are so great they are almost insuperable except in very skilled hands. From what I know of modern moving picture plants, I doubt if there is anybody connected with them who will trouble about this process.

* * *

Of course I may be wrong in all this. I hope I am, and if I am I will be the first to admit my error, and to congratulate the inventors, or any American moving picture firm who takes up the process and successfully works it. But I am like the Scot, "I hae ma doots," and I consider it a simple duty to put them on paper, so that if anybody takes up the process, "monkeys" with it and fails, he will not be able to say that public attention has not been drawn to its difficulties. For, as I pointed out, it is one thing to devise a process in the laboratory and to produce good specimens from it, but it is another thing to make it so obviously good commercially and practically that persons less skilled in practice than the inventor can make just as good results. One of my objections to the Urban-Smith process is that nobody but the inventor, so far, appears to be able to work it. If it was really practical and workable you may be tolerably sure that it would have been taken up by some of the European manufacturers, because as I have pointed out, or rather in my opinion, the patent being open anybody can work it. The main principles of the Urban-Smith process were known to the scientific world before either Mr. Urban or Mr. Smith took up the matter.

* * *

James L., who has hitherto claimed so much of my attention, has had to make way this week for the discussion of more important matters. But I am pleased to see that he is at last making his sheet readable by freely quoting from the Moving Picture World. He is even becoming truthful in his serious moods and there is no truer statement in his whole paper than the line at the foot of the first column on the third page of his last week's issue, viz.:

"It pays to run two-page ads. in the M. P. World."

Many others, whose opinions carry more weight, will say the same thing, nevertheless we thank James L. for his magnanimous deliverance.

* * *

I also notice that James L. has "declined, with thanks," the invitation of Mr. Raleigh to call and see on the screen some of the Independent output. A similar invitation was accepted by the representative of the Dramatic Mirror, and this is what he says: "In a thoroughly impartial spirit The Mirror must state that the pictures inspected by its representative are fully equal in quality of photography, scenic background, story and pantomime to the general run of licensed films. If the same average of excellence be maintained the Film Import Company must prove a most important factor in the Independent field, and the relative standing of Independents as compared to the licensed interests will be materially strengthened." And so on in the same strain. In the same number of the Mirror "Spectator" mildly twits James L. for his one-sided views and calls him to order for quoting adverse criticisms of Independent films from the Mirror, omitting any words of praise. The same attempt to distort our views has been noticed in side quotations from the M. P. World. But—there is a reason. One thing we at least will give James L. credit for, and that is his consistency in his own inconsistency.

An immediate special release by the Vitagraph Company of America will be poses of Judge Gaynor, the Democratic and Independent candidate for Mayor of New York, and the Hon. John H. McCooey, the candidate for President of the Borough of Brooklyn. The two candidates were taken in front of the Gaynor residence and show Judge Gaynor in characteristic action. It will be remembered that the motion picture exhibitors have adopted a resolution in favor of Judge Gaynor's candidacy because of his sane decisions in motion picture cases, and this release is in answer to the demand for pictorial material.

The newest film de luxe to be put in hand at the Vitagraph studios is an elaborate production of "Twelfth Night." This Shakespearean production will be one of the most elaborate releases ever put out by the Vitagraph and special scenery and all new costumes will be employed, while the interpretation will be in the hands of a special cast, several Shakespearean players of note having been added to the regular stock company for this production.

Leroy, N. Y.—Lee Belson and Claude Bailey, of Oakfield, have purchased the Robert U. Criswell moving picture theater here.

Colchester, Ill.—Clarence Maguire, of Macomb, will open a moving picture theater here, in the Moore building.

Evansville, Ind.—Ed. Ropke, of Louisville, Ky., will erect a new modern vaudeville theater here.

EUROPEAN MANUFACTURERS OF RAW FILM.

The Paris correspondent of The Kinetograph (London) gives the following details relating to the manufacture of celluloid film in Europe:

Prominent among the stock film manufacturers, J. Hauff, of Feuerbac, near Stuttgart, Germany, has been manufacturing for two or three years; the factory sells directly to the user, the positive and negative film, in quantities which show a steady increase. The same can be said of the Neue Photographische Gesellschaft, of Steglitz, Berlin, except that the company sells only positive film. The celebrated Belgian manufacturers, Megevaert & Co., of Vieux Dieu, near Anvers, have been working for a year on the film problem, and they have now produced, according to one of our correspondents, a positive film fully deserving confidence; information received more directly states that positive and negative film is now quite ready for sale, direct to the film users. Photofilms, of Asnieres, Paris, is also now ready to make positive and negative film, after persistent researches and improvements which have been very successful, securing an extreme sensitivity in the negative emulsion created by Mr. Ziegle, a renowned chemist formerly connected with the Jougla Company.

English Advances.

The Ensign make is too well known in England to necessitate more than a mention, and the Austin Edwards film works at Warwick will certainly share in the future sales of kinematograph film in the markets of the world. They will now have a by no means negligible competitor in the Birmingham Photo Works, with the able collaboration of the able chemist Mr. Dawson, formerly with the Blair and Photofilm companies.

Some Other Stock Films.

The Crumiere works, which we mentioned in our last issue, will probably be completed by the 1st of March, 1910.

The Goerz Company, so well known for its lenses, has worked steadily for about a year on the film manufacturing problem, and we have received the assurance that they have obtained satisfactory results.

La Luminosa, La Ditta Danesi, and G. Scagliotti di Roma are three Italian concerns of recent date, which are considered to have nearly approached the stage of production.

The Astra and the Agfa, whose names were mentioned in a previous issue, must not be forgotten in the list of producers, as they will shortly rank among the most productive in the world. Agfa, is, as we know, the abbreviation of the name of the "Actien Gesellschaft fur Anilin," while the Astra is the name given to the film manufactured by the Deutsche Rollfilms, of Cologne, Germany.

Mention should also be made of the C. Schleussner Ges., of Frankfort.

Some results may also be expected from the last two German factories mentioned: The Kino Film Company, of Duren on the Rhein, and L. Langebastels, of Charlottenburg.

The Bayer film, worked out by Dr. Eichengrun, does not seem to have reached the practical stage; it belongs to the class of non-flam films, which already have several representatives in the field, and still more in the laboratory.

Lumiere's Non-Flam.

The Lumiere film has been in use for a long time, and while not mentioning at first the Lumiere flam or non-flam films in these notes, we have not in any way forgotten their merits, one of them very uncommon and precious, because it means autonomy and independence, viz., entirely home manufacture. The other makers of films we have mentioned are bound to certain dependence. The raw film is not an article of their own manufacture, but has to be imported from elsewhere. With the Lumiere Company the constituents only of the celluloid are imported, and the films, flam and non-flam, are entirely their own. It should be added to this list that the Cines Company has acquired the rights from the Lumiere Brothers for the same manufacture in Italy.

"Just Let Me Prove My Love to You" is a new song from the music house of Laemmle, and is one of the best things since "Love Me and the World Is Mine." The slides for this great hit were made by the Neosho Slide Company, of 100 South Wood street, Neosho, Mo., and are genuinely good. The ideas, photography and coloring of this great set of slides are all that the critical public could desire, and from the amount of orders for slides received by this manufacturer since the publication of their ad. last week indicates a big success for "Just Let Me Prove My Love to You" and its beautiful complement of slides. Detailed announcement of this splendid offering may be found in the advertising columns.

WEEKLY COMMENTS ON THE SHOWS.

The moving picture theater at 151st street and Amsterdam avenue is rather unique in its way. You go upstairs to the hall, which has a capacity of many hundreds, extending on a pinch to a thousand. The hall was not specially built for the purpose; it was originally a part of a manufactory. But still a better apartment for a moving picture exhibition could not be desired. It has exits on three streets. It is lofty, and there is plenty of room to move about on the floor of the hall. This theater, which is situated in the Washington Heights district, is now in the third year of its existence, and is a very well administered moving picture house. The operator shows a good picture; the attendants are courteous and obliging, and Professor Alfred Singer, the pianist, provides well-played and suitable accompaniments to the pictures. Important as all these features are in making the house a success, they would be insufficient to insure it if they failed to impress the surrounding public. But they do not fail. The public responds, and it is a very fine public, too. Your Broadway theater, even an opera house, might be proud to have such a high class patronage as this theater enjoys. The best people of Washington Heights compose the audience. They follow the pictures attentively and intelligently; they take a real interest in them, and they appear to be thoroughly well satisfied with the pictures and the excellent manner in which they are shown.

We have never seen a better audience than that which supports this theater, and we look upon it as a distinctly powerful sign in the progress of the moving picture in popular favor that you can find the inhabitants of such a fine section of the city as Washington Heights lavish in their support of local moving picture entertainments.

There is one feature which calls for special mention, and it is this: That before each picture is started, an especially prepared slide with very distinct lettering announcing the title is thrown on the screen. This is plainly visible to the audience who may be seated at the back of the hall. Another feature is that the operating booth is situated right at the back of the hall, and well away from the audience. Such an element makes for safety.

A WARWICK RECORD.

The Warwick Trading Company have this week established a record that will take a deal of breaking. They have had operators in America taking film pictures of the great Hudson-Fulton celebrations in New York, which commenced on the 25th of September. On the 28th and 29th they took pictures of the Hudson-Fulton review, showing replicas of the two first steamers, the Hudson "Half Moon" and the Fulton "Clermont." The review included about twenty miles of steamers, warships, etc., of all nations, including a gallant contingent of our British Navy. A street procession was also taken, representing in tableaux 300 years of New York's history. The pictures have an appropriate finish (by the courtesy of the Cunard Company), showing the loading up of the "Lusitania" ready for the voyage to England. The boat was kept waiting for a few minutes until the negatives were packed up and conveyed to the steamer by a small cutter. They were then thrown on board through a porthole, and the vessel went on her way. On this voyage, fortunately, the "Lusitania" beat all her previous records, and leaving New York at 10.30 on the 29th of September, reached Fishguard at 3.30 on Monday afternoon, October 4. The film was sent to London by express train, arriving at 9.30, and before 11 o'clock the complete set of pictures were shown at the Empire, Leicester Square, well within five days of the pictures being taken in America. Surely this feat is one to be proud of, and shows that all the "hustle" is not on the American side.—The Kinematograph and Lantern Weekly.

CHANGE IN MELIES' RELEASES.

Instead of bringing out, on October 27, "For Sale, a Baby" and "Hypnotist's Revenge," the film called "Cinderella Up to Date" was issued on that date by the G. Melies Company. "For Sale, a Baby" and "Hypnotist's Revenge" will be released November 3.

Baltimore, Md.—The Dixie Amusement Company has purchased the Dixie Moving Picture Theater, at 312 West Baltimore street, from A. H. Lavine, and has taken possession.

Two Harbors, Minn., October 11.—The Glen vaudeville and moving picture show opened here to-night with a crowded house.

Comments on the Week's Films.

HIS LOST LOVE (Biograph).

When this house undertakes the development of a heart subject it never fails in its purpose. In the acting of the capable company there is a quality which appeals irresistibly to all persons, whether young or old. In a drama like this, where personal sacrifice is the theme and where the heart is laid bare, one acquires a comprehension of some of the uncontrollable influences of human action which weave tangled skeins in a good many lives. When a brother sacrifices his own happiness because he believes he is benefiting the woman he loves, one is ready to applaud him for his unselfish act; but the years roll away, and when he holds the dead body of the same woman in his arms it is understood how futile has been his sacrifice and why one should never condone a wrong. The drama is beyond description. Its power lies in its subtle suggestion, rather than in the open illustration and development of the theme. Like most of the Biograph dramas, it depends more upon the acting than the action; and yet it is sufficiently powerful to hold the attention of the audience unbroken from beginning to end. It tells a heart story in such a convincing way that he who sees is forced to enter into it because a chord in his own heart is touched. He sees in the picture a reproduction of something that might occur in his own case, and his very spirit is chastened by its influence. Technically the picture is quite up to the Biograph standard, with its strong tones, speaking vigorously from the screen. Staging and accessories are alike satisfactory and pleasing. One must admit that the subject is depressing, but it is strong and its influence is for good.

THE CATTLE THIEVES (Kalem).

This subject is purely Canadian. It deals with the life of that celebrated body of men known as the Northwest Mounted Police, whose duty it is to preserve law and order in these vast agricultural wilds. Scene after scene is shown in which an idea is given of the life of the Northwest. The picture is educational in this, because it shows types of police and people with which perhaps the great American public is not quite so familiar as it might be. A Canadian half-breed figures in the plot, which centers around the undoing of some cattle thieves and the final release of the hero, who is suspended by the wrists from a tree, from that unfortunate position by a truly marvelous shot by a mounted policeman, whose bullet cuts the rope. The heroine of "The Girl Scout" again figures in this picture in a sympathetic part, and we again find ourselves admiring the whole-hearted way in which this young lady "lets herself go" in her acting. But then, we imagine, the atmosphere of Canada is favorable to vigor of action. If the Kalem Company have not, to quote the old phrase, "brought the scent of the hay across the footlights," they seem to us in these scenes of Canadian life to have reproduced the very atmosphere of the place. It is not merely acting that we are looking on, but life as it is lived in Northwest Canada. It is all natural, unstagey and untheatrical. We would like to pay a special word of praise to the quality of the photograhps. The scenes are well chosen, they are pictorial in composition, and then the printer has done such justice to the negatives that again we single out the richness of deposit of the positives for commendation. These Canadian subjects of the Kalem Company will no doubt go well. There is nothing of the made-up photograph about them. They are naturalistic, i. e., they are from nature. The proper way, we might almost say the only way of making photographs, as it is the proper way of making other kinds of pictures.

THE DIVER'S REMORSE (Vitagraph).

An unusual subject, worked out with the careful attention to detail characteristic of the Vitagraph Company. Its most interesting features are the deep sea diving scenes, which were posed by actual divers. All the paraphernalia and accessories are correct, and the pictures were made from a wrecking tug at work. The deep sea pictures were made from careful descriptions of divers long in the work and are as accurate as possible. The appearance of the submarine and the amount of dramatic license in the carrying out of the plot detracts from the realism, but the picture has valuable educational points. The story is one of jealousy, and the cutting of the air tube and life line are realistic bits which would bring about the results intended if rescuers did not appear. The staging and photography are both of high quality, and the picture is, in reality, a strongly educational film, affording those who never saw a diver at work opportunity of acquiring an understanding of their methods.

"The Man and the Girl" (Kalem).—A love story laid in a Western mining camp, which shows how love can triumph over brutality and transform a careless, indifferent and seemingly cruel man into one quite the opposite. The usual melodramatic qualities which make Kalem films interesting to the masses are present, and the picturesque scenery about the mining camps adds to the attractiveness of the film. There is an accidental death that could as well have been made merely an accident, followed by recovery. It was not absolutely essential that this man die, but perhaps it adds an element of dramatic force which would not have been manifest had he recovered. It left the two girls alone and sent them wandering away where they came upon Morgan unexpectedly and all was made right. To develop the story in this way the death was a necessity, yet it seems cruel to kill a man merely to carry out a story in a certain way. However, the action is lively enough to hold the interest and the dramatic situations are fully developed, with the result that the film affords an entertaining change from the heavier dramatic films which have an even more tragic development and ending.

"The Romance of a Poor Girl" (Pathe).—A story of a poor girl unfortunate enough to be beautiful, which subjects her to the advances of lecherous men, who take advantage of her in her extremity. Happily she escapes from the den of vice to which she is taken, and after numerous unpleasant episodes by flood and field, is discovered by her sailor sweetheart and goes with him to be married. The picture possesses a strong interest.

"Blessington's Bonny Babies" (Pathe).—A picture illustrating how a mass of dolls suddenly assume life and act like real live babies. The maker awakes to find he has been dreaming.

"The Belated Wedding" (Pathe).—To be ready to be married and then discover that the most important official is away on a vacation is extremely disturbing for the couples who call on the mayor and find he is away. He is hastily sent for, and while on his way home has numerous moving accidents by flood and field. When he does arrive he gets all that is coming to him, and finally ends by rushing into a pond, whither he is pursued by one determined couple, and he marries them while standing in the water. The principal interest in this film lies in its rough-house accidents and the drubbing the mayor gets on his arrival home.

"Bob's Electric Theater" (Pathe).—A beautifully colored trick picture, which shows Bob representing what his electric theater will do. It is a child's picture, but does not fail to interest older persons as well.

"The Broken Violin" (Gaumont).—A touching children's story, which has a strong appeal to older people, as well. The pitiful expression on the faces of the little ones when their violin is smashed goes straight to the heart. But the scene in the court room is pleasing, since it brings them release from the effects of an unjust accusation and finds them a good home. Anything dealing with child life, particularly its misfortunes, appeals to any audience, and this picture is no exception. The photography and staging are both excellent.

"Alphonse, the Dead Shot" (Gaumont).—Just what its name indicates, an exhibition of marksmanship, into which a number of funny incidents are woven. When he shoots out the light, his wife objects, and in her attempt to destroy the revolver an explosion occurs, which ends the picture.

"One-Legged Pete and Pat" (Gaumont).—An amusing exhibition of the methods adopted by two one-legged men to care for themselves in the ordinary vicissitudes of life.

"Chums" (Pathe).—A dog story, well told, well acted and well photographed. The chums are a little girl and a big, handsome dog. When tramps throw Fanny down a cellar she lets the dog know. He summons assistance and the thieves are captured after a sharp battle. The work of the dog is the main feature of the picture and excites admiration by its excellence.

"Physical Culture Fiend."—A story of an enthusiast who goes to a gymnasium to learn the best method of acquiring strength. His awkwardness is a source of amusement which never fails to please an audience. But his acquisition does not save him from arrest, and he is marched away by an officer for assisting a burglar.

"The Mexican Bride" (Centaur).—A picture brimful of melodramatic action, prompted for the most part by jealousy. The mixed situations around which the jealousy centers form a combination of thrilling scenes difficult to describe, yet thoroughly enjoyed by the audience. Attempted murder, a deliberately planned poisoning plot, and all the accompanying features of melodramatic action which revolve around them, are graphically reproduced, and one almost holds one's breath

as the scenes change. All this blood-quickening action, set against the romantic background of Mexico, leaves little to be desired in the way of pulse-quickening movement and swift change of scene. And it all ends happily, with the young couple devoted to each other in their new home.

"The Gold Seeker's Daughter" (New York Motion Picture Company).—A dramatic picture, with details well worked out, giving a story of mining life, attempted murder and robbery, and the discovery of the robber as the daughter's husband later. Perhaps the strongest scene in the picture is where the old man forgives the daughter's husband and they all live together in peace and plenty. The acting of the grandchild is unquestionably the strongest work in the piece.

"The Helpmate" (Gaumont).—A farce based upon a sentence in the French marriage ceremony which reads that a wife should follow her husband. In this particular instance the husband is a policeman, and in her endeavors to follow literally the law's requirement some extremely amusing incidents are developed. But after she has been the important factor in the capture of a prisoner and affords ample evidence that she is as capable as her husband, the judge directs that in her case the provisions of the law may be reversed, and she leaves the court room walking majestically ahead of her husband.

"Husband's Strategy" (Gaumont).—Perhaps the most attractive feature of this picture is the staging. The costuming is of the style of 1830, affording an interesting diversion from the usual run of costuming of motion picture plays. A marriage for expediency did not please a romantic young woman, and only by the exercise of strategy does her husband succeed in winning the young wife's affections. While the subject is commonplace, the interesting costumes, the clear photography and the acting are sufficiently attractive to hold the attention of the audience.

"The Mexican's Revenge" (Vitagraph).—A love story, the scene of which is laid in Southern California, with a picturesque old Spanish mission, a United States cruiser and her dashing officers, and a group of Mexicans for a setting and the actors. It is one of those stories of jealousy, followed by an attempt at revenge on the part of the Mexican. The scene where the captain lies bound under a huge boulder suspended by a rope under which a fire is burning. Eventually the rope will burn through and the stone will fall and kill the captain. Just before it falls, the girl rushes in and drags the man away. Here are all the elements of a melodrama, and the capable company has worked them out to good advantage. The story is well told and the acting is in harmony with the subject. The picture is also excellent from the technical side, a combination of good qualities which will cause it to appeal strongly to any audience. Such pictures do not require the highest type of acting, but the action is lively and interests a larger proportion of the visitors to motion picture theaters. It should have a good run.

"The Dull Knife" (Vitagraph).—A bit of fun built around a domestic who rushes out with a knife to a street grinder, starting a panic among the people, who believe she is insane and running amuck. A crowd follows in the usual rubber-neck way, and not until she hands her knife over to a grinder do the followers understand the situation.

"The Telephone Call" (Phoenix Film Company).—Most pictures with telephone scenes have seemed to lack something, either because there has been an attempt to criticise the service, or because the real dramatic features of the telephone were not understood. In this picture the telephone has been used to good advantage, with no straining after effect, and no introduction of inconsistencies. The wife's frantic efforts to inform her husband of the danger she is in, and the husband's facial expression as he hears her story, are alike good acting. Moreover, the action is sufficiently vigorous to hold the attention, even where the dramatic features are somewhat questionable. Further, the setting is good, some of the outside views showing beautiful scenery. The picture should prove a favorite, since it combines the principal attractions which make films popular.

The Powers Company have changed the date of their first release to Tuesday, instead of Monday, so as not to conflict with the "Imp" release.

E. K. Koff, who photographed the Ketchel-Papke fight, has traveled 1,192 miles in one week, making one-night stands in Pennsylvania, which we think is the world's record for a picture machine. E. K. Koff is of Miles Brothers. The Johnson-Ketchel fight, which was fought on Saturday, October 16, was also photographed by Miles Brothers.

CARL LAEMMLE RETURNS FROM EUROPE AND ENTHUSES OVER "IMP" FILMS.

Reports of phenomenal sales of "Hiawatha," the first "Imp" release, has reached us. Around the headquarters of the Independent Moving Picture Company, 111 East Fourteenth street, there are signs of hustle and bustle, and the staff are working nights to fill orders. Carl Laemmle, the president, who has just returned from Europe, the picture of health, wears a continual smile. Said he: "'Imp' films are made by the best talent money can secure. No amount of energy will be spared to produce the best work only. Each release will be better than the last. Quality, not quantity, is our motto. 'Imp' films will be in every independent theater because the public will ask for them. I have procured the most up-to-date and accurate machinery. I see you spoke favorably of our first release, 'Hiawatha.' Come in and see our second film and tell me if it is not even better."

We accepted the invitation and "Love's Stratagem" was shown on the screen. This is a simple little story, well told with good acting and with that touch of humor all through that will ensure its popularity. The slight technical faults visible in the first film have been overcome and the photographic quality in "Love's Stratagem" is high and even all through. Altogether a very creditable piece of work. Mr. Laemmle leaves for Chicago, but will return in a few days to personally superintend the affairs of the Independent Moving Picture Company.

At Keith & Proctor's Fifth Avenue Theater the latest Independent films are now shown and the announcement is flashed on the screen that the service is from "Laemmle, the largest film renter in the world." This week an interesting film of "Roosevelt in Africa," the work of the Warwick Trading Company, was shown. Next week "Hiawatha."

Among the Exhibitors.

Stroudsburg, Pa.—Clarence H. Dreher is planning to build and open a new moving picture theater here.

Fairbury, Neb.—The Majestic Theater, F. L. Kerns, manager, is enjoying a very prosperous business with motion pictures only. Mr. Kerns says he has been using the Motiograph for the last ten months and has not had one break down or any repairs for same in that time.

Schenectady, N. Y.—The Dorp Theater, under the management of Joseph Galaise, has been running all the Summer to good business. The theater seats 400 and presents four vaudeville acts and three reels of film. It caters to and secures the patronage of the best people of the city. Mr. Galaise keeps his theater well lighted and clean, and insists on all courtesy on the part of his attendants. His place is really superior in style of construction and other respects to most places of exhibition. It is large, roomy and well aired, constructed in theatrical style with a pitched floor. The theater is wider than deep and the seats are very comfortable. Mr. Galaise himself is an old member of the theatrical profession and knows how to cater to the public.

Amsterdam, N. Y.—The Lyceum Theater opened October 18 to excellent business. It is a new house, specially constructed, and seats 1,000. Two operators are employed, also uniformed attendants, and the place is provided with all the modern theater facilities. It is under the management of Mr. Galaise, who also runs the Dorp Theater in Schenectady, and presents the same program of vaudeville and three reels.

Brigham City, Utah.—James G. Ellis, of Ogden, has purchased the Globe Motion Picture Theater here from Norman and Edgar Stark, and has taken possession.

Granville, Vt.—Joseph Daley has disposed of his interest in the moving picture business to his partner, J. J. Hayes.

Osage, Ia.—Bert Ellis is making arrangements to open a new moving picture theater in the Hitchcock Block.

Akron, Ohio.—Frank M. Foye, of Chicago, Ill., has purchased the Luna Theater here, from Chas. Decker, and has taken possession. Mr. Foye has already inaugurated some new features and improvements to beautify the theater.

Simpson's Celebrated Song Slides
The Finest Made. $5 per Set
All of the New Song Hits.
A. L. SIMPSON, 113 W. 132 St., New York City

THE PROPER WAY TO MAKE LANTERN SLIDES.

By An Old Lantern Slide Maker.

The first attribute of a lantern slide maker is to be a good photographer, which the writer is free to confess that too many of those now bidding for custom are not.

The next thing is to have suitable apparatus with which to make lantern slides, namely, a good camera and lens to make negatives, and a reducing camera to make the positives with; and half a dozen other cameras for all purposes.

The last and most requisite thing is to know how to use these things, how to develop the negatives and positives and compound the necessary chemicals. That's all there is to the making of lantern slides.

But there are some other things, too, that the slide maker must know. They are all summed up in one thing, and that is: "To know a good slide when you see one."

There never was nor never will be a good slide made by contact. Practical slide makers never make a slide by contact. In spite of the elaborate treatises which have been published from time to time on how to make lantern slides, no one has advised lantern slide makers to learn their business before attempting the art of slide making. To learn their business they must put aside the toilet-room dark room, the small printing frame and the cheap toy camera, and even the costly snap shot camera. There are no slides like those made from time exposure negatives and the rapid camera should never be used, except where a time exposure cannot be made. The practical lantern slide makers have to a great extent discarded the very rapid exposure of negatives because of the fact that there is not latitude enough in the exposure. The camera must be focussed with the lens wide open if a snap shot is taken and then unless the lens is stopped down to a small aperture in the vast majority of instances the immediate foreground and often the background will be out of focus and the slide will be fuzzy. If the lens is stopped down an under exposure results. In making time pictures the focus can be gotten with the lens wide open and then the diaphragm turned down to the smallest opening and about ten seconds will suffice to give a good negative. All these things are details that the average camerist never thinks of and seldom practices. More often he does not know about them.

As to contact slides the fact should be remembered they must be made from a portion of the negative plate only three and a quarter by four inches in size. If the figures on the various negatives in the set are of different sizes they will be on the slide the same size as they are on the negative. That will make a set of slides the incongruity of which will be startling. And another thing. There were never made two sheets of glass (except optically worked) that came in perfect contact. All are to a degree buckled and wavy. Without perfect contact the slide will not be sharp. In making them by contact there is no way to get the figures in the whole set, where that is necessary, of the same size; while with a reducing and enlarging camera they can be adjusted to measurement on the ground glass. Besides, by making slides by contact much interest in detail on the negative must always be left out, simply because the size of the positive plate will not take them in its scope.

I have read most of the treatises published during the past two years on lantern slide making, but I have noticed that none of them were written by men who are recognized in this country as practical slide makers. Such names as Phillip H. Wheeler, John Kress, George McLeod, William B. Moore, DeWitt C. Wheeler, William M. Shoemaker, Caspar M. Briggs, Shippen, Little, Hawkes, Keller, Van Altena, Simpson and others were notably absent. The writers were generally those who enlarged upon the practice of making slides by contact, probably because they had no knowledge of making slides in any other way. Mr. DeWitt C. Wheeler, of this city, has an establishment that could not be duplicated for $25,000 ,and pays more rent every year than the entire receipts of any contact slide maker in the country. Yet these lantern slide slop shop workers presume to put their work in the market to compete with the work of a man who has not less than $50,000 invested in the work. The writer in establishing his business put fully $2,500 in the way of apparatus in his studio before he began work, and uses a lens that cost more than one of the principal contact slide makers was willing to sell out his entire establishment for after he found out that he could not get rich in a hurry by making slides by contact.

Photography, in spite of the fact that great prizes are being offered for Kodak pictures, is a science that must be learned by long and patient study. You cannot make good pictures with toys. To mix chemicals according to the formula in the plate box simplifies matters to a degree, but it is often and more often than otherwise misleading and meant to advertise certain chemicals. The photographer must watch the effect of the developer on his plate, he must know what causes the plates to turn red in the high lights, or gray in the shadows, and he must have experimental knowledge enough to know either how to remedy or prevent it. Who ever heard of a contact slide maker using a thermometer in testing his developer before he began developing? What contact slide maker knows about chemical decomposition taking place in dry chemicals by age? None.

The writer insists that the only way to become a good lantern slide maker is to be a practical photographer in other lines. There is one man now working in a slide shop in this city who has been around the slide shops for years, yet he didn't know any better than to make a snap shot of a subject not long ago with the bright sun shining full in his lens. Then he wondered why he had made a failure. He cannot mix a bottle of developer, neither does he know the base of any chemical, yet he presumes to direct the work in the establishment. His product is a laugh when it reaches the public. This is the kind of men who are turning out the trash with which the country is flooded. This man is always bemoaning the fact that he has not enough money to start a shop of his own. The writer told him a few days ago that it was the most fortuitous circumstance in the world for him that he didn't have the money, because he wouldn't have it long.

The writer once landed in New York after a long trip from Texas. He wanted a new suit of clothes. That was before the denizens of the Bowery had invaded Broadway. Not having enough ready cash to buy at a Broadway store, he went down to the Bowery and bought a suit. Then he got caught in a rainstorm, and his Bowery suit looked like a dish rag. The trousers, when they dried, crept almost up to his knees. He had to throw his new suit away. He looked like a public scandal. That's just the way the slides made by the contact shops look alongside the product of men who know their business. They ought to be consigned to the junk box.

Good slide makers do not always make slides that are a credit to them. Frequently they get hold of a good song that it is impossible to get life subjects to illustrate from. They are put at their wits' ends what to do and frequently have to turn to copies of paintings, steel engravings and mezzotints to get copies from. This is especially true of historical songs and songs that require old battle scenes and historical subjects. These pictures do not stand up well and they might better let them alone. They do not possess good color values and take color poorly. The writer speaks from experience and he has paid the penalty, because purchasers of slides do not judge the work of a slide maker from his best work, but rather from the nondescripts which he once or twice in a lifetime turns out. The managers of many moving picture theaters are very emphatic in denunciation.

And now let me say that when I have to make slides by contact I intend to quit the business. I heard a contact slide maker boast a few days ago that he had made one thousand slides that day for a certain song. I saw some of them a few days later and the man they were made for thought they were elegant. There was a funeral in one scene and every woman present either had on a bright red or a royal purple dress. There were plenty of yellows and garish greens in the coloring, but the only thing black was the hearse and the underexposed half tones. And they were so black that no detail showed. There were no two slides in the set uniform.

* * *

And so the merry war goes on, but the people are learning. They are beginning to discriminate, and their discrimination is beginning to be felt. That's the reason that many of the purveyors of trash are selling out or trying to sell out.

Just one brief remark about coloring slides. I notice an article in your last issue, quoted from an English publication, saying that all slides should be hardened, preferably with alum, before coloring. Now every practical lantern slide maker and colorist knows that to harden slides with alum before coloring is fatal. All slides hardened with alum will not hold aniline colors and will fade out over night even when put in a dark box. The color creeps away from the edges of the subject and will not take hold and, even with the best of care, alum with its astringent nature will leave reticulation marks on the plates. Practical makers have all discarded alum as an enemy fatal to their business. There is one reliable hardener which all practical slide makers use, and it is unnecessary to mention its name here, as all who know their business know what it is.

NOTES FROM NATIONAL MOVING PICTURE ALLIANCE.

That the Independents are steadily gaining customers is evidenced by the many exhibitors who are giving up licensed service. The Exclusive Film Company alone has taken on the following customers who formerly used trust film: Wm. F. Bernel, Colonial Theater, Oklahoma City, Okla.; California Theater, Twenty-sixth street near Trumbull avenue, Chicago, Ill.; Howell Graham; Theato, Chattanooga, Tenn.; E. E. Mathias, 50 South Howard street, Akron, Ohio; President Theater, Garfield Building, Chicago, Ill.; Princess Theater Company, Columbus, Ohio; Vaudette Theater, 812 Sixty-third street, Chicago, Ill.; Virginia Theater, Madison and Halsted streets, Chicago, Ill.

The Independent Western Film Exchange, Portland, Ore., has separated the following theaters from the trust and is now serving them: Bijou Theater, Washington and Seventh streets, Portland, Ore.; Orpheum Theater, Pendleton, Ore.; Electric Theater, Baker City, Ore.; Dreamland Theater, Salem, Ore.; Bijou Theater, Tacoma, Wash; Ideal Theater, Walla Walla, Wash.

* * *

That the N. I. M. P. A. is on the alert for the general good of the moving picture business was evidenced on Thursday, October 20, when Secretary Swanson called a meeting of Chicago exhibitors to take up for discussion the revision of the ordinance relating to moving picture theaters. The prompt action of the secretary will no doubt avert the threatened drastic legislation, similar to that which was permitted to be enacted in New York City.

Learning that the municipal code was to be revised, Mr. Swanson ascertained the committee on theaters, and secured information as to the proposed changes. The new ordinance provided for an increase in the license fee, and it was also proposed to bar from picture theaters children under sixteen unaccompanied by parent or guardian.

A circular letter was sent to every exhibitor in Chicago to meet at 106 Randolph street, where the Alliance had engaged a hall for the purpose. The time was very limited, as the aldermanic committee was to meet on Friday, October 22.

The exhibitors responded to the summons, and a large gathering enthusiastically greeted the secretary of the Alliance at the appointed time, when he called the meeting to order.

On motion duly made and seconded, Mr. Swanson was elected chairman, and H. J. Stryckmans, secretary, unanimously.

Mr. Swanson made an address, in which he called attention to the fact that there was no partisanship in the movement, and that personally he represented himself as an exhibitor, and officially the Alliance, as secretary; that the Alliance had taken the matter up in pursuance of its constitution, which provides that it shall, "by exerting its influence, prevent, in all lawful ways, the passage of oppressive local ordinances and State legislation, and of furnishing funds by which to test the legality of such ordinances and State legislation, as well as claims of others it may deem illegal."

Fred Schaeffer stated that he was present with forty members of the Chicago Vaudeville Managers' Association to cooperate with the committee to be appointed by the picture men.

Mr. Swanson said that he had consulted Alderman Nolan, who was on the committee drafting the ordinance, and that the Alderman had extended an invitation to the exhibitors to confer with the City Fathers before passing it; that the Aldermen were fair-minded and just, and would listen with attention to any suggestions which might be made, and that he did not believe there was any influence at work detrimental to the picture theaters. He showed the exhibitors that the opportunity was before them to get together and act while there was time, and called for general co-operation.

The speaker then called attention to the various abuses which had crept into the business, the outcry of reform societies and clergymen against the picture theaters, and stated that the pictures were not alone to blame, but that some of the vaudeville which was being shown in the cheap theaters was hardly the kind for young children to witness, and that he had been told so by an Alderman, which brought up the question of whether or not they would bar children under sixteen from these theaters.

General discussion followed, and the matter of free prizes as a means of attracting patronage was gone into, with the result that the exhibitors, with one exception, voted to taboo this.

It was proposed that the Operators' Union be represented on the committee, which was disposed of by agreeing that George Gilmore, proprietor of the Ideal Theater, who organized the Operators' Union, would act as honorary representative for the union.

The following committee was then unanimously elected to confer with the council committee: Wm. H. Swanson, George Gilmore, Luke H. Mithen, Arthur McMillan, D. L. Swartz, George Hines, F. L. Hirshfield and D. Brunswick.

This committee went into session with the Chicago Vaudeville Managers' Association committee, in the afternoon.

D. Brunswick made a speech in favor of a permanent organization, and the secretary was instructed to call another meeting for this purpose. D. L. Swartz, an officer of the old Exhibitors' Association, volunteered to lend his assistance in this direction and to submit to the secretary the names and addresses of the former members.

D. L. Swartz told of his experience with the ——— Film Exchange, a licensee of the Motion Picture Patents Company. Mr. Swartz stated that he had two theaters, close together, and that he used independent film in one and licensed service in the other. He was paying $35.00 a week for the licensed service, and was notified by the exchange that unless he took service for both houses from a licensed exchange they would cut him off, and if he wanted licensed service he would have to pay $50.00 for each house. He refused to be dictated to, and the exchange cut him off in the middle of the week, breaking his weekly contract. They then attempted to collect for the few days' service, which he declined to pay, and invited them to sue him, which they have not done.

All the exhibitors were much pleased with the result of the meeting and the social intercourse engendered, and with the spirit of co-operation manifested there is no doubt that the permanent organization to be perfected will prove highly successful.

A number of those present represented more than one theater. Among those at the meeting were the following: I. M. Weingarten, J. J. Sullivan, Harry Hyman, Geo. J. Gilmore, L. Solomon, A. Lewis, Geo. Freedman, Maleck & Pearce, H. Lemm, W. B. Malcolm, L. Salken, D. Brunswick, J. R. Cahill, B. & A. Bolaban, D. L. Swartz, H. Schoenstadt, Jos. B. Weisenfreund, A. O. Smerler, L. C. Jacobs, Wm. E. Fogel, C. M. Bromley, J. Ed. Green, Edw. Brooks, Krumholz & Koumowsky, E. Kraemer, Abrams & Sons, Bilharz & Lewis, A. G. Rider, J. W. Brickhouse, E. D. Hopson, S. H. Lynagh, I. B. Bair, T. L. Hirshfield, R. Navigato, Ligon & Hall, Louis Kolovakos, S. Krumholz, A. McMillan, Wm. H. Swanson, Jack Brown, Luke H. Mithen and G. T. Hesch.

Mr. Mithen is one of the attorneys for the Alliance, and was present at the meeting, representing several theaters. He explained the legal situation to the exhibitors, and also called attention to clauses in the ordinance covering moving picture operators which he contended should be remedied. This resulted in a lively discussion with George J. Gilmore.

LADIES AND THEIR HEADGEAR.

By F. H. Richardson.

Ladies who will not remove their hats voluntarily, should be requested, in a courteous manner, to do so. Should they still refuse, they should be tendered their admission fee, and, still courteously, requested to leave the house. This may lose you a little custom at first, but for every one you lose you will gain two. Such procedure may seem at first glance to be harsh, but you owe it to the other patrons of the house to give them a chance to see the show in reasonable comfort. It is not a matter of choice, but a matter of plain justice. The woman who is selfish enough to deliberately interfere with the enjoyment and rights of others is not worthy the name of lady, no matter what her standing in the social scale may be.

By the way, the writer witnessed an extremely amusing incident last week. He was seated in a North Clark street theater, enjoying a beautiful picture, when a lady (???) with a goodly sized sample of feminine headgear sat down in the seat next in front. He sat in eclipse a couple of minutes, and then, as she gave no indication of intending to remove the arrangement (miscalled hat), he leaned over and asked her politely if she would not kindly do so. The only response was a twist of the head and a haughty glare. Properly squelched, I subsided. Not more than two minutes afterward another woman with a hat which was first cousin to a full-sized umbrella came in and (O joy!) planked herself down in the neat next ahead of woman No. 1. Did she take her hat off? No! If she had, I would have felt tempted to murder her in cold blood. Woman No. 1 rubbered sidewise both ways, but that hat was a total eclipse and—nothing doing. She stood it maybe two minutes and then got up to look for another seat, but (again, O joy!) the house was jammed full, and she wound up by walking out. I still couldn't see the curtain, but still I was almost happy. Can you guess why?

CORRESPONDENCE.

NEW YORK EXHIBITORS ENDORSE GAYNOR.

At a meeting of the Moving Picture Exhibitors' Association of Greater New York, held on Friday, October 15, 1909, at the Crown Theater, West 116th street, Manhattan, the following resolution was adopted:

Resolved, That the Moving Picture Exhibitors' Association of New York, remembering the sound legal decision rendered by Judge Gaynor upon the application for an injunction restraining Mayor McClellan from revoking all licenses for moving picture shows on December 24, 1908, and knowing Judge Gaynor's liberal ideas regarding Sunday closing and personal liberty, hereby indorse his candidacy for Mayor and pledge him the support of the members of the Association, and ask all citizens of the city who believe in personal liberty to join them in securing Judge Gaynor's election; and it is

Further Resolved, That all the members of this Association will do what they can through their moving picture shows to further Judge Gaynor's candidacy in every practical way by throwing on their screens such pictures and slides as may be necessary.

DANIEL M. DONEGAN,

Secretary's Office, 1565 Third Avenue, New York City.

New York, October 19, 1909.

TO NEW YORK EXHIBITORS:

On the theory that everyone in the moving picture business wants the good will of the next Mayor of New York, we have made a short picture of **Mr. Otto T. Bannard, the Republican candidate.** The Patents Company has given special consent that this picture, as well as any that may be made of the other candidates, be run in licensed houses, and we would respectfully suggest that you secure Mr. Bannard's picture from your exchange at the earliest opportunity. Your audience will be interested no matter what its politics may be.

Yours very truly,

KALEM COMPANY, Inc.

IT PAYS TO ADVERTISE.

New York, October 20, 1909.

Editor Moving Picture World:

Dear Sir—We are pleased to advise you that our advertisement in your recent issues has given us good results, and has helped us to acquire a number of standing orders for the greatest hits of the season, such as: "If I Had the World to Give You," "I Lost My Gal," "Then We'll All Go Home," "Heinz is Pickled Again," "Bonnie Annie Laurie," "Wild Rose," and several others published by the foremost house in this line, Jerome H. Remick & Co., for whom we are the exclusive makers of slides. If the readers of your paper are interested, we are prepared to send them lists of new releases of songs weekly, also copy of music for our slides, giving them a chance to judge of the hits which we have in stock for them. Yours truly,

EXCELSIOR SLIDE COMPANY.

Chicago, Ill., October 16, 1909.

TO THE TRADE:

Gentlemen—We are confident you will be glad to learn that more American Independent film will be at your disposal, and we wish to inform you we will release two reels of Phoenix film weekly instead of one as heretofore.

Beginning Monday, November 1, we will ship another reel and will continue to ship one reel every Monday thereafter, in addition to our regular Thursday shipment. In other words, we will ship one reel Monday and one reel Thursday of each week.

In point of action and photography, the recent Phoenix productions are very fine and each treats of a subject that is sure to appeal. Our films continue to improve, so much so, that we do not hesitate to say that future shipments will agreeably surprise you, as we are going to spare no expense in our efforts.

As you already know the quality of our goods, we feel certain you will place a standing order with us for our Monday shipment, and we enclose herewith postal card, which kindly fill in and return to us.

Yours very truly,

THE PHOENIX FILM COMPANY.

MOVING PICTURE THEATER PROGRAMS.

Fayetteville, N. C., Oct. 6, 1909.

Editors Moving Picture World:

Dear Sirs—I am reading your article of this week's issue, "The Modern Moving Picture Theater—Chapter IV.—Handling the Visitor," in regard to programs. I enclose a few of mine that I have been issuing for the past year, and find it the best all-around handbill and program. I would like to know just what you think of it. As to the Moving Picture World, I only wish it were published every day, as it is all I can do to wait until Sunday for it to get here. It is in my opinion the best moving picture magazine in existence—in fact, it is my greatest help in making write-ups for the newspapers and for my programs. With best wishes, I am, Yours very truly,

The New Dixie Theater. S. A. LAMBERT.

[Mr. Lambert's program is plain, but effective. It is a 9 x 12 sheet, printed on one side. In the center column are the titles of the films for two days, as he changes three times a week. Under the titles, which are in bold type, he prints a brief synopsis of the story, just enough to awaken curiosity to see the picture and help the people to understand it. On each side is a column of advertisements of local trade people, the receipts from which should fully cover the expense of getting out the bulletin. It is a sensible solution of the moving picture theater program, and as Mr. Lambert speaks so well of its benefit, we believe others could profit by his example.—Eds. M. P. W.]

THE "POWERS" COMPANY'S FIRST RELEASE.

New York, October 20, 1909.

Postponement of our first release: In deference to the wishes and suggestions of a majority of the film rental exchanges, we have decided to postpone the release of our first subject, "A Change of Complexion," to Tuesday, November 2, 1909.

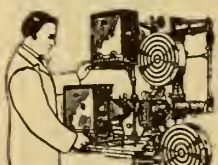
Reasons therefore: As at least one new manufacturer intends to release his first subject Monday, October 25, (of which fact we had no knowledge), and as several other manufacturers are releasing on Mondays, we have decided upon the above action, rather than embarrass the exchanges with too many subjects for one day.

Tuesday will be our regular weekly release day.

Very truly yours,

THE "POWERS" COMPANY.

BIG MONEY IN SHOWING MOTION PICTURES



but when you need a Machine or supplies write to us. We are **Specialists on Machines** and **Supplies**, and we can **save you money** and **increase your profits.** C.H.D. writes: "*Making a Big Hit, Business increased wonderfully.*" **Astonishing opportunity** in any locality for a Man with a little money. **Experience not necessary.** Easy to start. **We tell you how.** We sell the **MOTIOGRAPH, Powers, Edison and all other Machines and Supplies.** We negotiate a first class **Film and Song Slide Rental Service.** Write for Catalog.

Amusement Supply Co., 833 Ill. Bank Bldg., 115 Dearborn St. Chicago

IF YOU HAVEN'T TRIED

Silverine
TRADE MARK

CURTAIN COATING

we want you to do so. It means better pictures for you and better pictures means better patronage. The public demands the best, give it to them and your success is assured. Silverine is the best Curtain Paint on earth.

PRICE, $3.00 THE PACKAGE

Manufactured by

SILVERINE CURTAIN COATING CO.

Oklahoma City **Oklahoma**

FILMS

Released October 25th

A VISIT TO UNCLE

Two city nephews visit their Uncle. They have all kinds of fun with him, steal his cow and sell it back to him and otherwise upset poor Uncle, but all ends well. LENGTH, 505 FEET.

A BURIED SECRET

A Young Lady wishing to dispose of a little package gets into all kinds of trouble, and all this for an old pair of corsets, for which she had no further use. LENGTH, 445 FEET.

Released October 28th

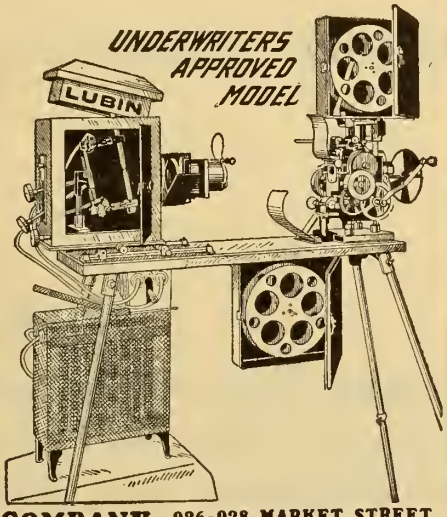
MORE PRECIOUS THAN GOLD

A young lady to save her mother from starvation decides to marry an old miser. At the last moment, however, she decides there is something "More Precious Than Gold." and marries her old sweetheart. LENGTH, 815 FEET.

LUBIN'S 1910 CINEOGRAPH Combined With STEREOPTICON

equipped with improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's patent), Asbestos Covered Wire Connections, new improved Lamp House, new style Fireproof Rheostat, improved Electric Lamp, new Condenser-Holders for rapid change, outside Shutter, POSITIVE REWINDING ATTACHMENT, the only correct one, ONE PIN-MOVEMENT and innumerable other important new features.

ASK FOR OUR FREE CATALOGUE.



LUBIN MANUFACTURING COMPANY 926-928 MARKET STREET PHILADELPHIA, PA.

CALEHUFF

A Member of the FILM SERVICE ASSOCIATION

Headquarters for only the best of latest FILMS and SONG SLIDES. No junk. MACHINES, SUPPLIES, Etc.

LATEST SONG SLIDES
$5.00 per set

N. E. Cor. 4th & Green Streets,
PHILADELPHIA, PA.

2 Color Film Subject POSTERS

Covering the productions of

Pathe	Biograph
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5 Cents a Poster

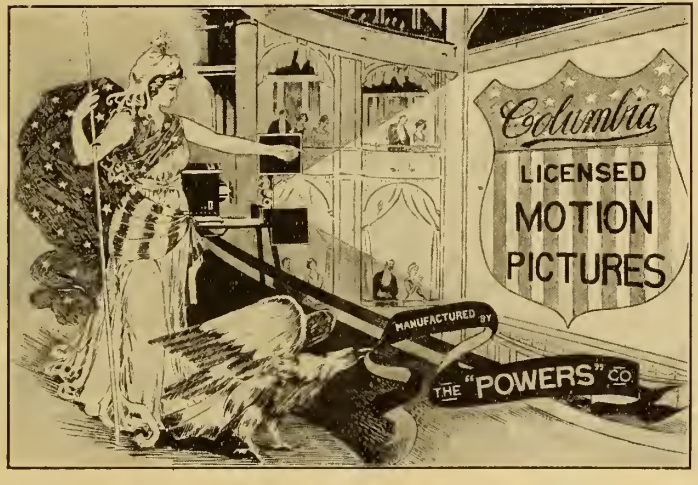
Estimates for Special Posters on Application.

TITLE POSTER CO., 231 Bowery, New York
'Phone 4267 Orchard.
Call or send for samples and list of Posters on hand.

Feature Films for Traveling Show

For Sale 40 reels feature films 2½, 3 and 4 cents per foot.

ECONOMY FILM COMPANY
314 Sheppard's Hotel
Sixth Street Pittsburg, Pa.



We postponed our first release originally annouced for

Monday, October 25, 1909

at the request and suggestion of a majority of the Film Renters that there was too much film released on Monday.

TUESDAY

will be our regular release day.

TUESDAY, NOVEMBER 2nd 1909

We will release

"A Change of Complexion"

Approximate Length 950 Feet Code "MAB"

This is a rattling comedy, bristling with action. The changes from Negro to White and White to Negro, are at once startling and ludicrous. The lack of good, clean mirth provoking comedy should make this picture a hit, and the fact that we have selected it as our first release, should be a guarantee of its merit. If you have not placed your order, do so at once, as our productions will be limited to actual orders, until we have proven the merit of "Columbia Licensed Motion Pictures" and obtained the confidence of Renters and Exhibitors in general.

The "Powers" Company 241st Street & Richardson Avenue WAKEFIELD, NEW YORK CITY

Full Sheet Four Color

Will always be supp

BIG FEATU

Released by us beginning November 1st, both on Foreign and

BUSI

in big letters for the exhibitor

Our first release of foreign films on November 1st, will contain BIG FEATURES of Ambrosio, Aquilla, Itala, Le Lion, Pineschi and Eclair, selected from the combined offerings of over thirty European manufacturers including.

ADOLFO CROCE, MILAN
AMBROSIO, ITALY
AQUILA, TURIN
BUTCHER, ENGLAND
COMERIO, MILANO
DEUTSCHE, BERLIN
DEUTSCHE BIOSCOP, BERLIN
DEUTSCHE VEATASCOPE, BERLIN
DUSKES, BERLIN
ECLAIR, PARIS
GERMANIA, GERMANY
HISPANO, BARCELONA
ITALA, ITALY
LE LION, PARIS
MEESTER, BERLIN
PASQUALI, TURIN
PEGLI, ITALY
PINESCHI, ROME
RALEIGH & ROBERT, PARIS
STELLA, PARIS
WARWICK TRADING CO., ENGLAND
WELT KINEMATOGRAPH, FREIBURG
VESUVIO, NAPLES AND OTHERS

In next week's papers we will announce the names of the subjects and the makers as well as the synopsis of each picture.

Three Things We Have Done of Benefit to You Mr. Exhibitor, And to You Mr. Exchange

1. *Stopped the shortage abuse*—we bill—*exact footage*—not one, or two, or three per cent. *shortage.* You get just what our bill calls for,

FILM IMPORT & TR

127 EAST TWENTY-THIRD STREET

r Lithograph Posters

pplied with all the

URE FILMS

d American pictures for which we are the agents. It spells

NESS

r—the exchange—and for us.

and this means MONEY for you; enough to almost pay your running expenses. Did you ever figure it? Paying for three (and sometimes thirty) per cent. more than you received. Great fun, isn't it?

2. Located a representative in Paris to select ***Features, who KNOWS*** what features are, and this means a fine program, more customers and satisfied ones.

3. Arranged a ***simultaneous*** release day both in Europe and America, and so made the DUPER'S trade an unprofitable one.

Our next release of American pictures

BROTHER AND SISTER

on October 27, is a full reel and will be supported by a ***Full Sheet Four Color Lithograph Poster.***

Our exhibition room—the finest of its kind in America—is open every week day, and a cordial invitation is extended to all to visit it and see some of the superb productions which we shall release regularly every day on and after November 1st.

RADING COMPANY

= = = = = = NEW YORK

Mr. Exhibitor, You Are Pleased

When your patrons take the pains to tell you that they enjoyed your show! Why? Because it proves that you know your business, and that you are successful in your profession to please and amuse the public. I am just as pleased when I get such letters as this one:

Bridgeport, Ct., Aug. 4, 1909

Mr. J. H. Hallberg
30 Greenwich Ave.
New York City

Dear Sir:

In regards to your Economizer, we have to say that if we ever open another theatre, the first thing we will buy will be a "HALLBERG" Economizer. If you want further testimonials we can give them, and give the figures to prove it.

Yours very truly
Victory & Wood
Park City Theatre
Bridgeport, Conn.

WHY? Because it proves that I know my business, which is to save 60 to 90% on your electric light bills, and at the same time give the best light you ever saw. I have hundreds of similar letters from the smallest to the largest theatres from all over the world.

The HALLBERG Economizer is A BIG SUCCESS—It will help to make your business and show more successful. Get in communication with me, Mr. Moving Picture Man, I have many good things for you, among them "HALLBERG" Economizers for all kinds of electric lighting—4000 c.p. Flaming Arc Lamps, Buzz and Exhaust Fans, Spot Lights, the Best Moving Picture Machines. My stock of ELECTRA Pink Label Carbons is complete. Get my prices, they are interesting.

Write for FREE booklet No. 5W.

Special Agent for the Motiograph M. P. Machine

J. H. HALLBERG, 28 Greenwich Avenue, New York

"See the Difference"

SONG SLIDES

Just Out

Was I a Fool (Chas. K. Harris)
Girl O' Mine (Laemmle)
Sweetheart, why don't you write (Haller & Stafford)
When she gets back, I'm going away (Leo Feist)
When I fell in love with you (Jerome H. Remick)
McKinley's Favorite Flower (Ashley Moore)
A Sailor of the U. S. A. (Roth & Redding)
I'm not that kind of a girl (Jos. W. Stern & Co.)
For love of you (Jos. W. Stern)
Sweet Star of Love (Chas. K. Harris)
When the fleet comes sailing home (T. J. Flanagan)
Just let me prove my love to you (Laemmle)

Price, $4.50 per set with music

LEVI CO., Inc.

24 Union Square, New York, U.S.A.

300 slightly used song Slides, sets all in good condition, $2.50 per set. Send for list and catalogue.

THE

World's BEST "Films D'Art"

NAPOLEON (Pathé)
2090 feet

LADY OF MONSOREAU (Cines)
1700 feet

THE FALSE OATH (Ambrosio)
900 feet

Ask your "EXCHANGE" and be convinced that these are the only copies in United States. Imported by

Exhibitors' Film Exchange

——Telephone 2775 Stuyvesant——

138 THIRD AVENUE Between 14th and 15th Sts.
NEW YORK

DON'T

Make your illustrated song act a secondary consideration. Don't you realize that, with a bum set of slides all marked and patched and faked, vs. a good film, **that** you're taking away the good impression from **that** film. Write for our latest renting proposition.

RENTING OUR SPECIALTY

We can supply you with any phonograph record to match our slides. :: :: ::

Chicago Song Slide Exchange
NINTH FLOOR
907 Masonic Temple : Chicago, Ill.
Department I.

All The Best
Nothing But The Best

That's what we have and what you want

READ THE LIST

N. Y. Motion Picture Co.,
Bison, Eclair, Centaur,
Great Northern, Phoenix

and the Pick of all the Foreign Films

No Old Assn. Films in Our Stock

WRITE us today, how many reels you use and how often you change and get OUR PRICE

Philadelphia Projection Co.
Perfection Film Service
44 N. 9th Street - Philadelphia, Pa.

THE BEST JUDGES

Declare that our PREMIER FILM SERVICE is expressive of the desires of Particular Moving Picture Theatres.

By "The Best Judges" we mean Exhibitors that seek and install the Film Service of the Highest Class.

We have added many of the most prominent and highest class theatres to our list of customers.

There are critics whose approval is gotten by cornering it.

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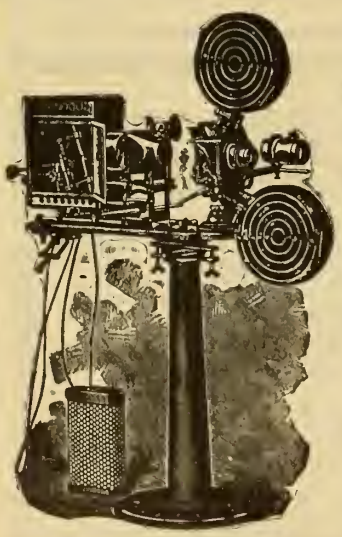

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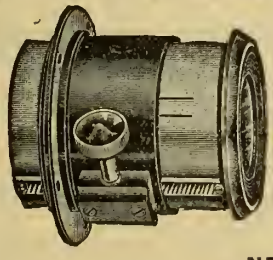

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LINES OF WHITE ON A SULLEN SEA.—A story of unrequited love. "Oh, the love of woman! No coldness, no neglect, no harshness, no cruelty, can extinguish thee!" These lines of William Carleton were never more forcibly exemplified than in this Biograph film story, which shows the unswerving constancy of a pretty fishermaiden, who sacrificed her life upon the altar of unrequited love. Emily Brackett is wooed by two fishermen of the village, and rejecting the proffered engagement ring of Joe, accepts Bill, who places upon her wrist a bracelet, which he locks, he keeping the key. In this manner they plight their troth. Joe is almost heart-broken, but dissembles, wishing Emily well. The time arrives for Bill to ship and the parting with Emily is undoubtedly sincere. He promises to make her his wife upon his return. But, alas, Bill is one of those impressionable beings, susceptible to conditions, and when he arrives at the foreign port he meets a pretty girl whose charms and innocent mien appeal to him. Hence, little Emily is forgotten. Bill being a handsome fellow, his proposal is accepted by the girl and they are married, taking up their residence in this foreign village, where he becomes commander of a fishing ship. But what of Emily? The poor soul is waiting ever hopeful. Each mail she is disappointed at not receiving any word from Bill. She watches the return of the boats after each fishing trip, but all in vain. Day after day she goes to and scans the sullen sea which only brings to the beach huge lines of white, which seem to taunt her as they break upon the sands. Often has faithful Joe importuned to place upon her finger the ring he still holds hopefully for her. But she has pledged her word to Bill. Weeks, months and years pass, yet she waits in vain, until finally she gives way under the strain of anxiety and death is inevitable. Six years have rolled around and the sands of her life have almost run, when Bill makes his appearance in the village accompanied by his wife and child. When Joe meets him, he is at first inclined to strike him down, but no, there is at least, a chance to make the last few moments of Emily's life happy, thereby easing death's sting. So Joe forces Bill to go with him to Emily's bedside, place his ring on her finger, pretending it's his own, and that he has returned to fulfill his promise. This he does, and not too soon, for the poor girl, a victim of a charitable deception, smiles and trying to raise herself from her pillow, drops back to yield up her pure faithful soul to God. Length, 975 feet.

IN THE WATCHES OF THE NIGHT.—A story of the silver lining of the clouds of despair. More torturing than the "rack" is desperation, for the being is in just as complete a state of helplessness. Furthermore, desperation almost invariably affects not only the desperate one, but all dependent upon him, making his anguish the more intense, for very often the sufferer could his quietus make without a qualm, were it not for the thought of those he would leave behind him in a state of uncertainty. In the honorable, desperation is almost lacerating to the heart, for the unscrupulous would resort to means of amelioration that the upright would resist. Edward Forbes, a mechanic, has been up against a siege of bad luck. Out of work, with his little child dangerously ill, his home is indeed a house of despair. As a last resort he writes a note and goes with it to Mr. Henry Brainard, a wealthy merchant, applying for some employment no matter how humble or meager the pay. It would at least relieve in a measure his anxiety and help to meet his obligations. Mr. Brainard, however, though kindly disposed, has nothing to offer, as Forbes has made it clear that he doesn't seek charity, but work, and bearing a reputation for honesty and conscientiousness, Brainard is grieved to have to turn him away. Back to his home Forbes goes in the extreme of despondency. The sight of his sick child and his woe-stricken wife fairly turns his brain, and induces in his mind thoughts he never entertained in all his life before—robbery. Quite beside himself he makes his way back to Brainard's house, and being now late at night, effects an entrance easily and from a desk drawer secures articles of jewelry. Returning home, his wife is amazed at his story and recalling him to his better self compels him to take back the loot. This he does, entering the house as easily as before, and putting the trinkets back into the drawer. Unfortunately, Brainard is aroused and apprehends him before he has time to escape, and hands him over to a policeman, who happens to be an old friend of Forbes. The officers on the way to the station allow him to go and say good-bye to his wife. Learning the true nature of the affair, the officer steps into the hallway ostensibly to allow them to say good-bye alone, but in reality to dispatch his brother officer to Brainard's to induce him to be merciful. While alone with his wife Forbes picks up a pistol that had dropped from the officer's pocket and is about to resort to desperate means to wipe out his disgrace, when the officers enter with Brainard who not only withdraws the charge, but lends material aid to the poor family. Length, 996 feet.

EDISON MFG. CO.

THE LIE.—A story of the Franco-Prussian War. The scenes of this aptly named silent drama are laid during the time of the Franco-Prussian War and, although devoid of the cannon's roar, the wild cavalry charge, the smoke of battle and flying flags, yet, nevertheless, abounds in that wealth of dramatic situations and startling climaxes that will hold and thrill the audience from the opening scene in the little German cottage to the reunion of the lovers at the close. This is due to the fact that it deals with that eternal triangle which never fails to interest and affect.

Two soldiers of the German army fall in love with a peasant girl whose heart does not decide which is to be the favorite one until the call to arms is heard when, by the old mill stream, love's old sweet story is told once again. She consecrates her life to one, while the other does not learn the truth until the time comes to say farewell, when he discovers, to his chagrin, that his comrade has won her heart. Little time is left for explanations; the bugle sounds, the comrades march to the front.

While escaping from the French her lover is shot and grievously wounded. Dictating a message to his sweetheart telling of his love and claiming her for his bride on his recovery, he entrusts its delivery to his comrade. The comrade, although torn with conflicting emotions, is loyal to his brother-in-arms up to the moment he approaches the cottage, but there he falters in his duty and, tearing up the letter before entering, he informs her that her lover is dead.

"The Lie" strikes deeper than he thought. It unseats the girl's reason and she wanders out into the woods with the vision of her lost one, as she believes, ever before her beckoning her on. To the edge of the dreaded black pool she wanders, where, ninety feet below, she sees her soldier lover calling to her to come. A moment she stands upon the brink of that awful abyss and then leaps down the dizzy height into the black waters below.

Meanwhile her brother, having found the torn letter, puts the pieces together and learning the truth starts in pursuit of his sister to acquaint her with the deception. He arrives just a moment too late, for he sees her leap from the high rocks of the black cliff into the water. Without a moment's besitation he leaps after her to the rescue. The heroic rescue and the ultimate reunion of the lovers are something it were better to see than attempt to describe.

ALL'S FAIR IN LOVE.—In this comedy of the time "when George the Third was King" we see the course of true love running very much as it does in this 20th century. Two very delightful young people, very much in love with each other, by the entrance of the green-eyed monster upon the scene, become involved in a harmless lovers' quarrel. The quarrel grows to the point where Katherine returns the Captain's engagement ring, and vows that she will never dance with him in all her life again.

Now all this takes place at a ball in Katherine's own home, and the Captain wants a dance very badly, so he is disposed to dispute her decision, and when she insists upon it they make a wager. He is to make her dance with him before 12 o'clock—if he can. There are only twenty minutes left in which to accomplish this result, now doubly desirable, but the Captain has an inspiration and his love finds a way. Bargaining with the footman for his livery and powdered wig, the Captain waits until the other guests have gone and, while the lonely little Katherine is writing a note asking him to come back, he appears before her in his disguise.

In the dimming light she is deceived by the powdered wig and livery and only notices that the footman has apparently had too much of the punch and is slightly tipsy. Though a brave little lady she is so badly frightened at being alone with a man in this condition, that when he boldly proposes that she shall dance with him she dare not refuse. In perfect measure they dance the beautiful old-time minuet, presenting a picture that is not only charming because of the grace with which the dance is performed, but delightfully comic as well, because we know that the little lady has so little cause for her fear of the footman (?).

While they are dancing the clock strikes twelve, and the Captain pulls off his powdered wig and tells her he has won the wager. While we laugh at her discomfiture we cannot blame her for tearing up the note she had written and throwing it in his face; nevertheless do we sympathize with the gallant Captain when we see her pick up the old flint-lock pistol and, presenting it at his head, force him to throw down the rose the other girl has given him, get down on his knees and swear to be good forever and ever.

THE THREE KISSES.—A Hallowe'en story. A comedy from the pen of Carolyn Wells. It concerns itself with a mischievous young woman, a more than audacious youth, an automobile breakdown and a domestic hurricane—good elements for trouble of the comic sort.

The first of the three kisses herein to be made famous is taken by our hero only after more than usual provocation. He lends "first aid to the injured" by helping the little heroine's chauffeur to repair her automobile and she does not even deign to smile upon him. This added to the fact that she is a most bewitching young woman is surely ample excuse for his stealing the first kiss and promptly whirling himself away in his own machine before she can tell him what she thinks.

Of course only Fate herself could so arrange matters that these two young folk should find themselves guests of the same host that very evening and only Fate could provide that the cook and maid should quarrel and so the hostess be left with no one to serve the dinner so carefully planned to please our hero, young Astorbilt. But even fate might not have thought of the next move, for the young woman promptly offers to dress as the maid, serve the dinner and so perhaps play a joke upon the young man, who is still ignorant of her arrival at the house.

The plan succeeds admirably—for the young man. He sees the girl be had kissed appear as the maid in the house where he is being entertained and of course a young social lion really ought to be privileged to kiss a pretty housemaid. Therefore he does so, and scores kiss the second.

But the plot thickens when there appears among the guests at the Hallowe'en party a young woman who seems to be the same, but who appears not to know him and to treat him with quiet frigidity. Our hero is puzzled and unable to guess whether his eyes deceive him or whether it is the girl, but when in the course of the games the girl is sent out to try the time-honored way of reading the future by walking backward holding a lighted candle in one hand and a mirror in the other, in the hope that "the one man" will show himself over her shoulder in the dark, our hero decides to try to solve the mystery.

Of course he does so and of course he gets the third kiss, but this time he doesn't really have to steal it.

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MAUD MULLER.—"The saddest words of tongue or pen, The saddest are those: 'It might have been!'" A story based on Whittier's beautiful poem, "Maud Muller," in which the pretty pastoral atmosphere is preserved, and the spirit that moved the great poet finds expression again in a simple, sweet story.

> Maud Muller, on a Summer's day,
> Raked the meadow, sweet with hay."

Maud Muller, beautiful and pure, a model of the rugged New England lass of Whittier's day, works with her brothers in the hayfield, singing blithely as she rakes into little windrows the sweet-smelling, newmown hay. Nothing to allure her from the pure-hearted love of the green meadows, she labors diligently for her father, unambitious and satisfied with her lot in life.

While at her work a horseman rides into view. He is the Judge, a handsome and courtly gentleman, and a wealthy aristocrat in the village. He is attracted by Maud's rustic beauty and draws rein as he approaches her to pass the time of day. Their eyes meet and the message they bear is only too evident: "I love you." Yet, he merely asks for a drink of water, which the girl brings him from the spring nearby. Then the Judge, bidding her good-bye, mounts his horse and rides away.

The girl looks after him, her heart beating fast. So different is he from the rough men of her acquaintance, so kindly courteous, so straight and handsome, that:

> "The sweet song died and a vague unrest
> And a nameless longing filled her breast."

It is her first desire for something better than her lot, a peep into the other side of life. A newborn ambition conjures up vague dreams of "stately halls" and we hear her murmur, "Ah me! That I the Judge's wife might be!"

On the other hand the Judge, though he feels he could give all his wealth to work in the hayfield with Maud Muller, realizes the social gulf which separates them. So

> "He wedded a wife of richest dower
> Who lived for fashion as he for power."

> "She married a man, unlearned and poor,
> And many children played around their door."

Maud Muller is forced into an unhappy union by a scheming and avaricious mother. She is married to a rough, boorish country fellow, who spends most of their little earnings over the bar of the village tavern. Striving hard to clothe and feed the many hungry little urchins, Maud finds happiness in sweet dreams of the past and of "what might have been" had the Judge but spoken the word.

> "Sometimes her narrow kitchen walls
> Stretched away into stately halls,
> And for him who sat by the chimney log,
> Dozing and grumbling o'er pipe and mug,
> A manly form at her side she saw
> And joy was duty and love was law."

The drunkard husband goes from bad to worse. Finally, under the influence of liquor he commits a serious crime and is haled before the Judge. He is tried by the Judge, who, when he hears Maud's pitiful story, is shocked and horrified and removes the wicked husband.

When she is left a poor, struggling widow, the Judge is able to befriend her. Ever a kind and indulgent husband to his ambitious wife, the Judge sighs and lives in dreams of the past, of the sweet-faced Maud in the hayfield, and the message of love her eyes spoke when he foolishly turned away.

> "God pity them both! and pity us all
> Who vainly the dreams of youth recall.
> For the saddest words of tongue or pen,
> The saddest are these: 'It might have been!'"

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Because the pictures are clear and steady. The same crowd won't go to the same show twice if the pictures hurt their eyes.

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EDISON FILMS

Releases of October 26th and 29th

RELEASED OCTOBER 26

THE LIE

Dramatic. Soldier of the German army, wounded, is reported dead to his sweetheart by a rival. "The Lie" unseats her reason. At his imaginary summons she leaps from a cliff ninety feet high into the "Black Pool." Her brother rescues her, making same leap. Reunion restores reason. Thrillingly dramatic. Wonderfully acted.

No. 6534 Code, VERTILGEN Approx. Length, 1,000 feet

RELEASED OCTOBER 29

ALL'S FAIR IN LOVE

Costume Comedietta. Two lovers quarrel at a ball in days of George III. To win a wager, the captain, in guise of a tipsy footman, compels the young lady to dance a minuet before 12 o'clock. She turns the tables on him. Dainty comedy.

No. 6535 Code, VERTRAGUS Approx. Length, 415 feet

THE THREE KISSES

Hallowe'en comedy, written by Carolyn Wells. Story of how an audacious young man stole three kisses from a mischievous young woman in three different meetings on Hallowe'en night. Very humorous situations well portrayed.

No. 6536 Code, VERTRAHA Approx. Length, 500 feet

Releases of November 2nd and 5th

RELEASED NOVEMBER 2

COMEDY AND TRAGEDY

(Introducing Mlle. Pilar Morin)

No. 6538 Code, VERTRAUEN Approx. Length, 1,000 feet

RELEASED NOVEMBER 5

A DUEL IN MID-AIR (Dramatic)

No. 6539 Code, VERTREIBEN Approx. Length, 725 feet

BILL, THE BILL POSTER (Comedy)

No. 6540 Code, VERTREKJES Approx. Length, 240 feet

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Happiness.
There's a Mother Old and Gray Who Needs Me Now.
I'd Rather Be With You On Old Broadway.
Pansy, The Moon is Shining.
Someone Else.
Hello, Angel Face.
Oh! What I Know About You?
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I Wonder If I'll Ever Have A Sweetheart.

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"A BACHELOR'S LOVE AFFAIR"

(Length Approx. 1,000 feet)

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GAUMONT.

(George Kleine.)

THE OLD LORD OF VENTNOR.—The Lord of Ventnor, despite his beautiful estates and vast wealth and many vassals, is a rather ridiculous old person in many ways. In fact, he has, in the parlance of to-day, passed into his second childhood.

The first scene of the comedy shows us a street in one of the villages of his exceedingly picturesque domain. A village peasant dance is in progress, and the mirth runs high among the carefree young people.

It chances that the old lord passes the group of dancers, catches sight of a beautiful girl among them, is infatuated by her pretty face, proposes a union of autumn, personified by himself, with spring, symbolized by the rural belle, is readily accepted, and carries his bride to her new and wonderful home, his castle.

The bride soon becomes disdainful and irreverent to the old lord, who has given her so much, while his affection is so great that he does not reprimand her.

Before long war is declared against the old lord and he is forced to depart at the head of his troops.

During his absence, his wife, to divert her mind, goes to her old companions in the village and joins in their dances. The husband returns during the festivities, sees his lady dancing with a peasant, orders her arrest, has her taken to the castle, tries her case before a burlesque jury, decides on execution by beheading as just punishment for her inconstancy, and arranges the courtyard for the awful deed. Now, by a clever piece of magic, the madam substitutes for her own head that of a dummy and when the old husband is grief stricken because of her supposed death, she shows him the secret and is forgiven.

AMBULANCE VENTILATORS.—A short, intensely amusing film showing the many surprising effects of the heavy wind emanating from a new portable ventilator for use in cities.

People, vehicles, small buildings, in fact all movable portions of the landscape are sent shooting through space by the impetuous breath of this powerful machine.

THE SONG OF THE CRADLE.—In the grounds of a magnificent castle on the banks of the beautiful Loire river, we are introduced to the mistress and her wee baby, cooing in its heavily bejeweled cradle and lulled to rest by a song from its mother.

While we watch the stately chatelaine playing upon her guitar and note her royal pose we easily transport ourselves to her time, the 16th century, and are in humor to almost expect the things which later happen.

When the child finally sinks to sleep the mother leaves the nurse maid with the baby, while, with her page she walks about the garden. The nurse, careless of the child's safety, leaves him to while away her time with a soldier of the guard, and during her absence two traveling knights of gypsy type steal the child.

We are shown several scenes in the child's life between this time and his fifteenth birthday, when he gains his freedom. During these years he is taught to sing and makes his living as well as that of one of the highwaymen who had captured him. The old lullaby of his babyhood has ever been one of his favorite songs, and now meets with great favor as he wanders from one castle to another singing for food and lodging.

Next we see him come near nightfall to an inhospitable castle where he is refused admittance, for they are in mourning. He turns to go and as he passes beneath the windows of the building hums the old melody.

He has come to the home of his childhood and through his song has been recognized by his mother, who sends her servants to call him back and great rejoicing follows his return to the old home.

A BARROW RACE.—Hilarious comedy in every foot of this film, with excitement intermingled, of a very startling kind.

A race in which each barrow contains a man who must indicate the way to the blindfolded contestant.

One marvels at the great endurance exhibited and the many very dangerous falls and collisions which are suffered by the racers.

KALEM MFG. CO.

THE GIRL SCOUT; Or, The Canadian Contingent in the Boer War.—Scene I.—War Declared—The Girl Neltze Begs to Go. At the time of the opening of the first scene all hope of a peaceful settlement had been abandoned. Actual war had begun and we see a Boer messenger dashing across the country carrying the news to the scattered farmers. At the Voorhaut farm the elder Voorhaut and his son are discussing the rumors of war. Even the Kaffir servant, Schrake, stops to listen. Now they are joined by Neltze, Voorhaut's only daughter. A shout is heard in the distance and up dashes the war messenger. In a few words he tells of the declaration of war and of the appeal to the burghers issued by the President, then rides on. Voorhaut orders his son and the Kaffir to bring their horses. Neltze begs to go with her father. She offers to show him how well she can shoot. He holds out his hat and stepping back a few paces Neltze pulls the trigger and the bullet pierces the hat exactly in the center. But still her father refuses to let her go. Now young Voorhaut and Schrake return with the horses and the two Voorhauts mount and ride off to join the army. Neltze watches them out of sight then tells Schrake she is going to disguise herself in her brother's clothes and follow them. Schrake agrees to go with her, for he has been her devoted servant since she was a small toddler.

Scene II.—Neltze Follows Her Father and Brother. By the time the next night has arrived Neltze and Schrake are ready. He is waiting for her at the gate leading to the farm house. Now he whistles softly and Neltze hurries down the path. A long coat of her brother's completely covers her. Handing her rifle to Schrake she throws off the coat and asks him if she will pass for a boy. Schrake chuckles at the sight of his young mistress in boy's clothes but assures her she is the image of her brother. But they must hurry for they need the aid of this bright light from the friendly moon to guide them across the veldts. Schrake leads the way to the barns where their horses are waiting. Soon Neltze is mounted on her pony and impatient to be off she calls to Schrake to hurry. Now he joins her mounted on one of the farm's plow horses and jogs along after her.

Scene III.—Neltze Becomes a Recruit. Out on the broad expanse of the rolling veldts a small party of Boers have camped on their way to join the main army. The leader is reading his well thumbed Bible to the burghers lying about when a distant shout brings them to their feet with rifles ready. Into the camp ride Neltze and Schrake waving a white flag to show their errand is friendly. Neltze approaches the leader. He inquires her business. She wants to enlist. What! a mere girl enlist and fight with his hardy men. He laughs at the idea. Neltze grows indignant and tells him she is a better soldier than he will ever be. At this the leader, a stern old Boer, grows angry and lifts his whip to strike her. But faithful Schrake who has kept near his mistress wrests the whip from his hand. At this moment the general in command enters and inquires the cause of the commotion. Neltze is telling him when her father and brother enter, attracted by the crowd. Neltze sees them and rushes into her father's arms. She tells him of the leader's threatened attack. Voorhaut starts toward him, but he humbly begs pardon. Now Neltze renews her pleading to her father to be allowed to join the army. Finally he consents, the general calls for the Bible and Neltze with her hand on the book, standing straight and firm, her eyes eager, her young body pulsing with patriotism, takes the oath that makes her a soldier fighting for her country's freedom.

Scene IV.—Neltze and Her Brother Ordered to Reconnoiter. The little band of Boers soon joins the main army. In the stern conflict that is being waged Neltze proves herself of invaluable aid to the general. With untiring enthusiasm she is ever ready for any difficult task that requires a keen brain and daring riding. Time and again she has saved the army from blunders that would have cost many lives. But now the general is troubled. Over beyond the enemy's position is a little band of Boers that are bringing much needed ammunition to his army. They are unconscious of the enemy in their front. Someone must ride over the hills and warn them. He thinks of Neltze. Never has she failed him. An orderly is dispatched for her. Soon she returns accompanied by her brother. The general tells them of the dangerous mission he is about to send them on. They gladly consent to go. Soon the dispatch is in Neltze's hand and she and her brother are away, leaving her father and the general standing looking after them and silently praying for their success.

Scene V.—Sergeant Cameron of the Canadian Contingent Volunteers as a Scout. Over the top of the hill we see approaching a small detachment of Canadian troops, those gallant soldiers who did so much towards winning the victory for England in the war. They are in the heart of the enemy's country. Scouts must be sent out. Who will volunteer? Two ride forward, the commander sends them off in different directions. Now only the most dangerous route is left. Straight ahead through the low hills where a bullet from a hidden enemy may come singing at any moment. For this Sergeant Cameron volunteers. With a word of commendation for his bravery the commander orders him away. Now the gun convoy halts. The cannon is brought forward and the soldiers dismount to await the return of their scouts.

Scene VI.—Cameron is Captured. Cameron makes his way slowly over the broken ground. To all appearances there is not another person within a hundred miles of him. He looks intently out with shaded eyes, for any one of those distant hills may secrete the silent enemy. And now we see Neltze and her brother riding down a little valley. They have reached the Boer detachment, delivered their warning and are now returning to the camp. Suddenly they catch sight of Cameron as he stands silhouetted against the sky. A daring resolve enters their minds to capture him. The brother jumps from his horse and creeps towards Cameron down a little gully that hides him from Cameron's sight. He sees Cameron approaching and crouches down behind a small bush. As Cameron, entirely unconscious of danger, reaches him, he steps out and leveling his rifle tells Cameron he is a prisoner. But Cameron slides from his horse and throwing up the rifle seizes Voorhaut. Soon they are struggling desperately, Cameron's superior size tells and he is about to throw the brother to the ground when Neltze approaches and by a skillful shot in Cameron's arm forces him to release her brother. Cameron turns to find out who his new assailant is and seeing Neltze's face over her threatening rifle removes his hat and bows with a smile to such a charming captor.

Scene VII.—The Canadians Attack the Boer Laager. Cameron is now a prisoner in the Boer laager. His modest winning manner has made him a favorite with the stern Boers even and they have allowed him all the privileges they can. He and Neltze are fast becoming dear friends. He tells her of his home in Canada and shows the locket containing his mother's picture. Suddenly two Boers dash headlong into the laager. The English are upon them! Hurriedly rifles are seized. Crouched down behind the rocks and using smokeless powder the Boers offer no target for the enemy while their own rifles are dealing death to the approaching English. The noise stampedes the horses. Over goes the supply wagon. Neltze's father drops. A stray bullet has killed him. Neltze falls weeping across the body. Far over the hill Cameron can see his own company of Canadians moving to the attack. Twice they move forward only to be stopped by the cannon on the hill back of him. A daring thought comes to him. If he could only silence that cannon.

Scene VIII.—Cameron Silences the Cannon—The Boers Surrender. And still the battle rages on. The Boers although few in number are fighting desperately. Now the English have moved their cannon within range and death dealing shells are dropping down in the center of the laager. With their own cannon the Boers are still firing regularly. So long as it can be worked the English cannot make a successful charge. Crash it goes again. One of the gunners fall. Through the crowd comes Cameron. Now is his time. Dealing savage blows right and left to the gunners he seizes the breech-piece and throws it far away. The cannon is useless now. Over the hill come the Canadians. Cameron's own company leading in a desperate charge. The Boer commander realizes resistance is useless and waves the white flag of surrender. The firing ceases and the Boers are soon surrounded by the victorious English. The attack is successful and Cameron's bravery has won the day for his comrades.

Scene IX.—War is Over—Neltze a Prisoner of Love. Down the street of one of those quaint little villages that are scattered sparsely about the upland veldts come the victorious English and their prisoners. Under the new orders all combatants captured are to be conveyed to the nearest concentration camp. With bowed head and lagging step the Boers march along. Meanwhile out over the veldts another messenger is dashing along as did the war messenger in our first scene, only this one carries a message of peace. Reaching the troops he pulls up and delivers his message to the commander. He glances at it then turning to his men reads it aloud to them: "Cronje has surrendered. Parole your prisoners." Hats and guns are waved in the air. Soon the prisoners are given the oath and depart to take up again their quiet lives on their deserted farms. As Neltze and her brother turn to depart, Cameron holds out his hand to her. He tells of his love and begs her to go back to Canada with him as his wife. The brother consents and Neltze goes to Cameron's arms, for although all war prisoners are released she finds herself a prisoner to a stronger power than war, the power of love.

GEORGE MELIES.

FOR SALE A BABY.—No one will dispute the fact that it is very unfortunate if one is so poor that he cannot buy things that would make his life interesting and worth while living. Children having poor parents are always beset by this misfortune. All children like toys and if they do not possess them, they will sometimes go a long way to get them.

In this picture a poor mother who has only recently lost her husband finds it hard to find employment sufficient to provide her children and herself with food without ever thinking of such a luxury as toys.

One day one of the children, a boy of twelve, takes his infant brother out in a self-constructed vehicle for a ride. On the way he meets another little friend of his and they walk together. Suddenly one of them spies a sign near a house stating "For Sale." He quickly removes it and reconstructs it to read "For Sale, a Baby," and places it on the little cart. They plan to buy toys if they can find a buyer for the babe. Soon a woman passes and arranges to buy the child. The deal is made and the child is given to the woman. The boys then buy toys and are about to go home when at the thought that the babe has been sold to satisfy their own pleasure and that the mother will give them a very warm reception, they become conscious stricken and return to the woman and tell her that they want the child back. They also leave with her all the purchases which they made and are glad to get the babe even though they will have to get along without the toys. The good woman is of a sympathetic nature and besides returning the babe, she also gives them the toys which they had bought. Then she goes to the children's home and brings necessaries for the mother. Length, about 600 feet.

HYPNOTIST'S REVENGE.—A well-known magician and hypnotist is invited to attend a house party given by a very rich man. When he makes his entrance he is greeted very warmly by the

Kalem Films

Issue of October 29th, 1909

OR THE CANADIAN CONTINGENT IN THE BOER WAR

LENGTH 945 FEET

The Canadian Contingent in the Boer War. A historically correct presentation of a wonderfully thrilling incident of the Boer War. Everything is real in this sensational film. The story is true, the troops used are actual veterans, the guns and equipments saw service in this war, and the scenic settings are reproductions of actual South African scenes selected by a participant in the war. *A head liner for any bill.*

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BIOGRAPH FILMS

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RELEASED OCTOBER 25, 1909.

In the Watches of the Night

A Story of the Silver Lining of the Clouds of Despair.

More torturing than the "rack" is desperation, for the being is in just as completely a state of helplessness. Furthermore, desperation almost invariably affects not only the desperate one, but all dependent upon him, making his anguish the more intense, for very often the sufferer could his quietus make without a qualm, were it not for the thought of those he would leave behind in a state of uncertainty. Edward Forbes, a mechanic, has had a siege of bad luck; out of work, with his little child dangerously ill. In the extreme of desperation, he commits his first theft, but his wife insists that he return the loot. This he endeavors to do, and is caught. His captor will not believe his story, and hands him over to a policeman, who happens to be an old friend. The officer, learning the facts, intercedes and saves the man, not only from prison, but from the committing of a greater crime—self-destruction.

LENGTH, 996 FEET.

RELEASED OCTOBER 28, 1909.

Lines of White on a Sullen Sea

A Story of Unrequited Love.

"Oh, the love of woman! No coldness, no neglect, no harshness, no cruelty can extinguish thee!" These lines of William Carleton were never more forcibly exemplified than in this Biograph film story, which shows the unswerving constancy of a pretty fisher-maiden, who sacrificed her life upon the altar of unrequited love. Emily Brackett is wooed by two fishermen of the village, and rejecting the proffered engagement ring of Joe, accepts Bill, who places upon her wrist a bracelet, which he locks, he keeping the key. In this manner they plight their troth. Bill leaves on a fishing trip and locates in a foreign port. Forgetting Emily, he marries another girl. Poor, faithful little Emily is ever hopeful of his return, steadfastly rejecting Joe's repeated proposals. Thus she sinks into the depths of decline, and it is only a matter of a few hours of life, when Bill returns to the village, accompanied by his wife. Joe meets him and forces him to pretend that he has returned to fulfill his vow, that her last moments, at least, may be happy ones—indeed a charitable deception.

LENGTH, 975 FEET.

A Full Description of these Subjects will be Found on Another Page

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host and his guests. He is invited to perform several of his best known tricks to amuse the company. After delighting them with many feats of prestidigitation which are truly interesting, they partake of some refreshments and some of the men get together for a friendly game of cards. To make the game more interesting, the magician suggests that they play for money. He is soon seated at the table and an interesting game is now in action.

It does not take very long before he wins all the money from those with whom he is playing, but they also perceive that he has come to his gains unfairly. By his sleight of hand tricks he is able to conceal cards and make rapid changes to come out ahead.

When his trickery is discovered they immediately chase him from the house and he is pursued by all the guests. The chase is a good one in which the incidents are very amusing. He is finally pursued back to the house where he turns about, hypnotizes them and then leaves the house in peace. Length, about 350 feet.

CINDERELLA UP-TO-DATE.—A young girl buys a nice pair of shoes. Delighted with her purchase, she takes the shoes home to show to her mother.

What a disappointment! She finds only one shoe in the parcel! She returns to the store and tells the proprietor of her loss. He informs her that he has not found the other shoe. She looks in vain to recover her loss, but nowhere is it to be found. Not having any more money to buy a new pair, she is very much vexed.

She reads in a newspaper an advertisement that a gentleman has found a very pretty little shoe and that he will be glad to return same to the owner any day. The young lady is convinced that the shoe belongs to her and decides to call on the gentleman. In the meantime, several other girls who have read the advertisemnt, see an opportunity of seeing the gentleman. When all these girls call on the man, he is very much provoked over the trouble that he has had with all the callers. There is not a pretty girl among all those who appeared. At last the young girl makes her appearance and the shoe fits her to perfection.

The gentleman is fascinated with her and asks permission to call. The girl accepts. They fall in love and are shortly after married. The newspapers devote much space to the romance of the Cinderella up-to-date. Old maids and young girls are very much excited over the news and consider it a good method of securing a husband. The shoe store is besieged by ladies who purchase the best shoes. Each of the girls loses a shoe and hides herself until some gentleman picks it up. Then the girl leaves her place of concealment and at once lays claim to the shoe, incidentally complimenting the man very profusely. Some of the girls are successful in getting lovers, others are less fortunate.

The last girl has an original idea. She attaches a string to a shoe and as soon as the man, who happens to be in this instance a poor invalid soldier, has picked it up, she runs quickly to him and thanks him very much. He likes her and they agree to marry. Length, about 950 feet.

PATHE FRERES.

ROMANCE IN THE ANDES.—A beautifully colored and cleverly portrayed picture representing life in the Andes Mountains of South America. The magnificent natural scenery forms a fitting background for the excellent subject, making the picture one worth while seeing.

Tom Toro, a cow puncher, while passing a stable, discovers an Indian stealing a goat, and after giving the miscreant a thrashing drives him away from the place. The thieving Indian swears vengeance on Tom, and with other members of the tribe, keeps a close lookout for his enemy, awaiting the right opportunity to get revenge. One day Tom goes for a little jaunt through the country with his sweetheart Maud, the latter riding in her trap, while Tom rides alongside on horseback. As they near a turn in the road they discover a large log obstructing the path, and Tom is obliged to dismount to remove the obstacle. Immediately the Indians, who are in hiding, spring out and attack Tom; binding him hand and foot they carry him off. Maud who is unable to lend assistance hurries home and gives the alarm, and soon Tom's friends are on the trail of the Indians, ready to give assistance to the helpless prisoner. Fortune favors them, for while they are passing through the woods, they come upon the daughter of the chief of the tribe, whom they take prisoner, to hold as security for the return to liberty of their friend Tom. They send a note to the chief, informing him of their action, and demanding the immediate release of Tom, otherwise the girl must pay the penalty with her life. The chief, thus cornered, is obliged to obey, and Tom is released from captivity, going straightway to meet his faithful friends. Upon seeing Tom, the Indian girl is released and hastens back to the tribe. The bloodthirsty Indian who is determined to get revenge, has followed Tom from the camp and is just about to attack him, when prevented by Maud, who fires, killing the ruffian on the spot.

THE BOGUS HEIR.—This is an exceptionally funny picture abounding with many droll situations, caused by the effrontery of Jack, an indolent fellow who happens to pick up a letter which Count Galmier has just dropped. The letter is from the count's attorney, informing the lucky nobleman that a large fortune has been left to him through the death of his grandmother. Realizing at once the importance of the lucky find, Jack calls upon the attorney, who becoming reassured on the production of the letter, furnishes the imposter with ready money and gives him a letter of credit to all the tradespeople. Mr. Jack has a glorious time on the easy money, dressed in the finest clothes with a luxurious flat at his disposal, he spends money like a good fellow. Soon the rightful heir puts in his appearance, and once more poor Jack is precipitated into his former state of poverty, while the unfortunate lawyer whose fate is no less serious, is compelled to pay all the tradespeople out of his own pocket, for the extravagance of happy Jack.

THE GAMBLER.—This cleverly portrayed drama depicts the life of a foolish gambler who sacrifices his family's happiness that he might have money to throw across the gaming table. In the first picture we see the gambler entering the gambling den, leaving his wife and child on the street, unheeding their plea to come home with them. He is a heavy loser, and returns home penniless, where he vows to his good wife that he will never play again. The poor woman has to sacrifice her jewels that she might have money to buy bread, and when her husband learns that there is more money in the house, he awaits his opportunity and steals it, after which he returns to the gambling den to try his luck once more. When the wife learns of his rash act from her little daughter, who saw her father take the money, the disheartened woman decides to end it all. She locks up the room, and turns on the gas with the hope of suffocating herself and child. The gambler this time has been more fortunate, and is successful in breaking the bank. He returns home in high glee, but upon reaching the door of his apartment, is horrified to detect the odor of gas. The terrified man breaks down the door and enters the room where he finds the inanimate forms of his wife and child. He quickly opens the window, and it is not long before the fresh air has the desired effect upon the victims, and they soon regain their senses. At last the gambler realizes the enormity of his rash acts, and vows to reform. He tears up the cards and taking his wife and child in his arms, swears upon his honor, to never enter a gambling den again.

GROTESQUE MIXUP.—As might be imagined from the title of this extremely funny picture it is one of those subjects which is inadequate of description. It is a grotesque mixup from start to finish and will be the source of great amusement to the most critical audiences.

Two funny fellows appear upon the scene and perform some very funny stunts in a knockabout act, relying somewhat on the ingenuity of the camera to make their already funny work more effective and amusing.

BUFFALO RACING IN MADIERA.—This richly colored picture was taken in Asia Minor, where the natives who have marked sporting proclivities amuse themselves in a rather exciting and strenuous manner by racing wild buffalos. The half savage beasts are harnessed to frail vehicles driven by the natives, and when they are let loose and the race begins it is certainly an exciting bit of sport. They drive through the swamps and mire for a great distance, while the excited spectators cheer them on to victory. Finally exhausted and almost failing in their traces they arrive at their destination, where the prize winners receive their reward.

LIFE BEHIND THE SCENES.—We have a decidedly original conception in this film, which is very cleverly gotten up and reveals that touch of realism so greatly appreciated by the majority of animated picture enthusiasts.

The opening picture reveals the interior of a theater where a play is being produced, and we see the actors grouped around the table hearing a sumptuous feast which is given in the palace of Louis XIV. After the play we see the man who played the part of Louis, dismantled of his royal apparel, in a cheap restaurant, dining on a few slices of sausage, washed down by a cheap substitute for wine.

Next we see a stage hero of the most approved type, who evokes the greatest appreciation by his gallant deeds. Behind the scenes, his cowardice is apparent, for in a quarrel with a scene shifter, he gets the worst of the deal.

A poor orphan is next seen on the stage. She is starving and implores in vain the assistance of the passersby. After the fall of the curtain the orphan meets a group of her admirers, and they take supper at a high class cafe amidst the splendor of riches.

Next appears the Gold King of the stage. The famous financier, who can change the whole aspect of the stock market in a moment, sits conducting his affairs in the security of a luxurious office. On leaving the theater after the play, the actor receives a note from a restaurant keeper to the effect that he will not have another meal until he has settled his debts. The poor hungry artist applies to the manager for a loan on his week's salary, but is met with a prompt refusal.

BURGLAR IN THE TRUNK.—A comedy of unlimited merit, very cleverly acted by one of our best comedians who infuses into the picture a great amount of humor, making the many droll situations extremely amusing and refreshing.

A burglar breaks into a house, and is in the act of pilfering, when he hears footsteps approaching. Finding detectives the fellow jumps into a trunk and pulls the lid down. The occupants of the house are about to depart for the country, and thinking that the trunk is filled with clothing, they accordingly fasten down the lid, and lock poor Mr. Burglar inside. The latter's troubles now commence, for the trunk is sent off, and as can be imagined it is handled in no gentle way by the express men who come to remove it. The amount of banging and knocking about that it receives on its journey is not to be expressed in mere words. Finally it reaches its desination, and the burglar when released from his cramped position is in no fit condition to continue committing further felonies for some time to come.

MOUNTEBANK'S WATCHCASE.—This funny comedy opens showing two mountebanks giving a performance on the street, and when they are not successful in raising a little money among their numerous spectators, they turn away disheartened. They hit upon a better scheme, however, to get rich quickly. One of the pair feigns sickness, and when a person stops to lend his assistance, the crook steals his watch and swallows it. This performance is repeated a number of times with great success. Finally those who have been duped by the clever pair discover their losses, and report to the police. They follow the pair, and when they are searched there is no sign of the stolen goods, so they are again turned loose. The policemen then miss their watches, and knowing that the culprits have some secret about their mode of thieving they are shadowed by the crowd. The fellows enter their lodgings and to the horror of the police and victims who are peeking through a keyhole, one of the men is seen taking all the stock of watches out of his stomach. The police break in the door and the pair of mountebanks are made short work of.

SELIG POLYSCOPE CO.

NO MAN'S LAND.—Tom Black, an adventure-loving American, sails on an expedition to the South seas. A typhoon strikes the ship and she is driven many miles out of her course. Finally the vessel strikes a hidden reef and is dashed to pieces by the fury of the waves. The entire crew is lost with the exception of young Black, who seizes a broken spar and clings to it throughout the night, landing next day on an apparently desolate island where he finds on the shore among the wreckage a sailor's chest and a keg of brandy.

Now it happens that the island upon which young Black has been cast is inhabited by the old Spanish recluse and his only daughter, and a few natives who are devoted to old Castro, "the white-bearded chief," as they call him. The daughter, Beatrice, is equally beloved and has been promised in marriage to Chino, a native chief of half Castilian blood. So powerful is the influence of Castro over the islanders, that he has been made dictator of the little province, over which the nation's flag is seen. "No Man's Land" is the name given it on the chart, and by that title it is known.

Some days after the wreck old Castro, his daughter and two burly slaves, his bodyguard, are walking along the beach, when they are startled by the appearance of a stranger, who is making his way over the rocks ahead of them. The old man commands Beatrice to return to the bungalow, while he proposes to investigate the reason for the stranger's intrusion on their little island. Tom soon makes Castro understand how he happened to be on his domains. Bidding the aged man follow him, he leads him into his cave and shows him the rough abode in which he has obtained shelter. Offering the old man a sip of brandy from the cask, he is delighted to see with what evident relish he partakes of it. "Come now to my home, stranger, and bring your cask of cheer," cries the old recluse. "You are welcome to make your home with me and mine." Bidding one of the slaves fetch the cask, the party sets out for Castro's bungalow, which is situated some distance back from the beach.

Beatrice is just telling her devoted maids of the presence on the island of a handsome stranger, when the object of their conversation comes into view arm in arm with old Castro. Tom is astonished by the apparition that greets his eyes as he approaches the abbode of his new friend. A maiden of surprising loveliness he thinks, as, taking the hand of Beatrice, he presses it to his lips in admiration.

Bidding him feel at home, the old man orders a feast to be prepared. Just then Chino, the native suitor of Beatrice, hearing of the stranger's presence, hastens to investigate. Finding him seated near his inamorata, the jealous suitor shows his annoyance by refusing the proffered hand of the stranger. Calling Castro aside, he voices his uneasiness, but is laughed down by the guileless old recluse, who, cheered by the influence of the liquor, can see no harm in the presence of the genial stranger. Chino departs in anger, and for several days absents himself from Castro's house.

In the meantime Beatrice has begun to feel an interest in the stranger that strongly approaches love. Being shut away from the world and seeing only the swarthy faces of the natives about her, it is little wonder that one of her own color should awaken a deeper feeling within her breast than mere friendship.

At last Tom tells his love to Beatrice and receives the confession of the maiden's heart. For a while the two young people are extremely happy, but a shadow crosses their path in the shape of the jealous Chino, who, seeing the lovers together.

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convinces Castro of his daughter's love for the castaway.

Bound in honor to keep his word to Chino, the old man's anger is aroused at the discovery, and the young American is forbidden to cross his threshold again or hold further communication with his daughter. Tom returns sadly to his cavern home, while Beatrice is dragged back to her father's house, there to remain in seclusion until her marriage with Chino.

But the plucky young lady is not so easily subdued. Watching her opportunity, she makes her escape and hurries away to seek her sweetheart. Her absence is soon discovered by the irat father, who, summoning his slaves and sending for Chino, soon takes up the chase after his runaway child.

Beatrice has no sooner reached her lover's retreat than she hears the approaching pursuers. Bidding her fear not, Tom seizees a heavy cudgel and the two lovers hurry away just as the father and his party arrive. Chino sees the flying couple and dashes after them, overtaking them as they are going through a crevice in the rocks. He attempts to cut the American down with his sword, but the young athlete is too quick for him, and bringing his club down on the descending blade, diverts it from its course. With a yell of rage Chino seizes a spear from one of the slaves and hurls it after Tom, striking him on the leg and bringing him to the ground. Beatrice sees the sad plight of her sweetheart and bravely attempts to defend him with the spear, but is quickly dragged away. Chino is for finishing his enemy then and there, but old Castro bethinks of a fitter punishment, and stays the chieftain's hand. Bidding the slaves carry the wounded American, they ascend to the top of the highest cliff overlooking the sea, and binding their helpless victim, they lower him over the precipice, there to dangle in mid-air as a warning to all who dare to cross the old recluse or disobey his wishes.

Young Black is in a bad way, and only a miracle saves him. A passing gunboat cruising in the Southern waters discerns the castaway's signal of distress flying from the mouth of the save, and sends a boat ashore to investigate. Beatrice sees this boat, and breaking loose from her tormentors dashes towards the sailors, who are just coming through the surf. Screaming out her plea for help, she makes them understand her lover's peril, and no time is lost in reaching the dizzy heights and dragging the half-dead man back to life.

Tom is quickly revived, and, accompanied by his fair one, the rescuers conduct them to the boat and the lovers climb aboard. Old Castro rages and storms. The boat is pushing off. He rushes out into the surt to hurl one last curse at his daughter, when two burly tars seize the astonished old fellow and bundle him into the boat. It is thus old Castro against his will accompanies the two young people back to America, where he finally forgives them and consents to their marriage.

BRITON AND BOER.—The story opens just before the Boer War at the farm house of John De Larey, just outside Kimberly, S. A. John's family are Boer's with all the strange customs and fierce hatreds of this mansplanted people—all except his oldest daughter Gretchen. She has attended the English school at Kimberly, and while there met and fell in love with Allen Hornby, superintendent of the mines. Knowing that her father's people mean to fight the English, she tells Allen to demand his consent to their marriage. Allen replies, "And if he refuses?" Then comes a true woman's answer—"A woman's heart belongs t oher husband or lover, not to any country or any overhears Piet Cronje tell her father to prepare for war, and that he intends to seize the mines. Gretchen sees Hans, a young Boer whom her father wished her to marry, receive from Cronje a message to the Commondoes in their district, which meant Allen's capture, if Hans delivered it. She by a clever ruse steals both the message and Han's horse and rides into Kimberley to warn the man she loves. The message is missed, she is pursued, and then at the bottom of the shaft she renounces her people and casts her lot with Allen.

Three months later we see a relief train outside of Kimberly with its traction engine, outspans of oxen and marching Highlanders. Then we are with Piet Cronje at Kleppersdorf where he captures the native dispatch bearers and the news these dispatches contain causes him to lay a trap for Hornby's scouts, a body of men the superintendent has organized and is leading against the Boers. They ride into the trap and in the stirring battle that follows only escape annihilation when a passing regiment of Gordon Highlanders comes to their rescue.

We then follow the fortunes of Cronje and his principal lieutenant, John De Larey, through a series of battles that lead up to that last fatal stand at Paradesburge where the greatest general flag." De Larey does refuse his consent. Gretchen of modern times, the unconquered Bohs of England, Lord Roberts, outwits the Boers and forces Cronje to surrender. Hans and De Larey escape the net and ride into Kimberly at night. De Larey seeks out his daughter determined to kill her for her treachery to the Boer cause. Her husband, Allen Hornby, arrives in time to defeat this plan and in the fight that follows Hans is killed.

Our closing scene occurs at Hornby's home two years after the war. Old De Larey, broken and desitute, comes to beg his daughter's forgiveness and meets with a reception that insures his passing his declining years by the fireside of the man he had so bitterly hated, but now sees is a noble man, a gentleman and one who bears no malice.

URBAN-ECLIPSE.
(George Kleine.)

AWAKENED MEMORIES.—Opening in a quaint city, the film shows us a happy couple of the laboring class strolling along the river front. As they pass a little flower girl the youth buys for his sweetheart a bunch of May lilies. In an exceedingly true to life scene he presents them to her and asks her hand in marriage. Several dainty scenes during their betrothal are next shown in perfect photography, followed by hits of the life in their new home after the marriage.

Time passes and a little girl comes to bless their union and make life even more beautiful for them. After a few years of absolute happiness they receive word of a strike at the factory in which the husband is employed. The leaders overcome his aversion to trouble by making him secretary of the organization.

Swift poverty comes to the little home, while the cue-time happy wife is neglected in favor of meetings and speeches and carousings of the men.

Hunder next assails the little household, but while their families suffer, the misguided husband, and his associates, still attempt to gain the concessions which they have asked of the factory owners. Finally, in despair, the wife goes to the factory where she gains a promise of work for her husband if he will return.

Now, in order to get him to leave the trouble makers and return to his shop, she secures a basket of the memory laden May lilies. She then takes her little girl to a corner which she knows the father will pass. Here she leaves the little lady to sell them.

As the poor woman expected, when her husband with one of his friends comes upon his own baby selling flowers in the street, he is touched with the memory of the days when first he bought flowers for his wife. Following these thoughts he realizes how he has made her suffer and how thoughtless he has been in his devotion to the men.

The picture happily ends by showing his remorse and repentance.

VITAGRAPH COMPANY.

THE TWO MR. WHITES.—John White, a spruce man-about-town, receives an invitation from a friend to spend a week-end with him at his country place. As the friend is confined to his home by illness, he promises that some good fellows will meet White at the station and bring him out to the house. White is delighted with the suggestion and starts for the train. Meanwhile Jonathan White, a noted temperance reformer, receives an invitation from the local branch of the Sons of Temperance to address a meeting, and he takes the same train. Both men are carrying suit cases marked with their names, and when Jonathan White is seen on the station platform the crowd of good fellows hustle him into an automobile and off for the house. The Sons of Temperance make John White welcome to their city and start uptown with him. On the way he suggests stopping in for a drink. They are horrified, but follow him into the saloon, thinking it to be the opening for some temperance agitation, but their hopes are dispelled when five beers are set before them and White half drains his glass at a single thirsty gulp. They hurry to the sidewalk, where he joins them and the matter is still being discussed when Jonathan happens upon them. He has been forced to drink with his reception committee and has jumped out of the window to escape further indignities. One glauce at his face and another at the two suit cases explains the mixup, and John White completes their confusion by absentmindedly suggesting "Let's all go in and have another drink on the strength of it." The Sons of Temperance flee the society of the wicked and John White at last finds his friends and enjoys a hearty laugh over the odd mixup. This is another of the Vitagraph's delightful little comedies in which the humor is so obvious as to appeal to everyone, while it is kept a comedy and not permitted to become a clowning farce. It will win laugbs from everyone and the incidents are so tactfully handled that not even a temperance reformer can find offense in the production. If your audiences like comedy—and they all do—this is the sort they like best. Approximate length, 543 feet.

HE FELL IN LOVE WITH HIS WIFE—"Man's love is of his life a thing apart." Robert Kendrick is bored by his pretty wife's endearments. He loves her, but the honeymoon is over and he no longer considers it necessary to make the pretty speeches that once were her delight. He does not realize her heart hunger for the loving words, the caress that is the food of love, and her timid advances irritate him. In despair she conceives the idea of arousing his jealousy. Three of his man friends are his guests and she confides her plan to them. At first they are reluctant to even appear to be making love to their host's wife, but her pleas are effective and they have noticed his coldness. One after the other each contrives that Kendrick shall oversee some apparently tender passage. At the first sight he is indignant, the second flirtation adds to his anger, but at the third tableau he sees his passion is roused and furiously he accuses her of unfaithfulness. Then the plot is explained and to his surprise Kendrick finds that post-honeymoon kisses have not lost their savor and that he still is very much in love with his wife. A dainty little story told in a series of spirited scenes enacted in the grounds of one of the handsomest private estates in America. The settings never have been surpassed in motion photography and the story, though not wholly new in theme, is given an entirely new aspect through clever treatment by producer and players.

ENTOMBED ALIVE.—A very free adaptation of a French classic which introduces the company of Italian players recently added to the Vitagraph Stock Company. Camilla Frugoni is so unfortunate as to attract the attention of Luigi Zuccari, a miserly old man, to whom her father is under heavy financial obligations. For his sake she is polite to the withered old usurer, but she shrinks from his touch and barely can endure his presence. Guido Marini, a handsome young fellow, is her heart's choice and expects some day to be accepted by the family as her husband. The match is approved by her parents and she looks forward to the time when they shall be united. But Zuccari is determined to win her, and when her father defaults in his payments the miser presses him for a settlement and at last makes formal demand for the money due, threatening to have Frugoni thrown into jail unless he meets the obligation. There is hope that the money presently will be forthcoming when Frugoni's ship comes to port, but even as they are discussing the matter a sailor arrives with the evil news that the ship is a total loss. Zuccari offers to cancel the note if Camilla will promise to marry him and in despair the girl gives her hand to save her father from imprisonment and ruin. It is the hand alone she gives, for union with the old dotard is worse than death, and she shrinks from his caresses. Zuccari knows of her love for Guido and wrongs her by suspecting her of infidelity. He pretends to go on a journey and Guido, seeing him depart, is unable to withstand the temptation to see her once more. She is delighted when he comes to her and pours for him a glass of wine. They have just settled down for a chat when Zuccari is heard returning and she begs him to conceal himself in a closet. The miser perceives her agitation and his suspicions are aroused, for in her terror she has forgotten her dislike and is unusually demonstrative. He asks why two wine glasses are filled and her explanation that she poured one for him when she heard him coming does not satisfy him. He questions her closely, but she denies that anyone has been there. A noise in the closet confirms his suspicions. He commands her to swear that no one is concealed there and she makes oath. Masons are working on the garden wall, a part of which is falling down, and Zuccari sends for them and orders the arch to be walled up. Closely he watches her face, but she does not give way until the wall is breast high and rapidly being completed. To save Guido she confesses his presence and Zuccari sends the workmen away. He throws her to the ground and is strangling her to death when Guido, hearing her cries, breaks open the door and, throwing down the barrier, is about to engage the old man in combat when the heart disease, from which Zuccari has been shown to be suffering, again attacks him and over the dead body of the dotard the lovers are united. The story is intensely dramatic and is told in graphic pantomime by a troupe of finished palyers well known to Italian theatergoers of Rome and other centers. The production has been made with unusual care and the tragic story is unfolded rapidly and with entire clearness. Approximate length, 994 feet.

THE WEEK'S RELEASES AT A GLANCE.

Monday, October 25.

Biograph—In the Watches of the Night (Dr.).
Lubin—A Visit to Uncle (Com.).
Lubin—A Buried Secret (Com.).
Selig—Briton and Boer (Dr.).
Pathe—Romance in the Andes (Dr.).
Pathe—The Bogus Heir (Com.).

Tuesday, October 26.

Gaumont—The Old Lord of Ventnor (Dr.).
Gaumont—Ambulance Ventilators (Com.).
Edison—The Lie (Dr.).
Vitagraph—The Two Mr. Whites (Com.).
Vitagraph—He Fell in Love with His Wife (C.).

Wednesday, October 27.

Urban—Volcanoes of Java (Scenic).
Urban—Awakened Memories (Dr.).
Pathe—The Gambler (Dr.).
Pathe—Grotesque Mixup (Com.).
Melies—Cinderella Up-to-Date (Com.)
Essanay—Maud Muller (Dr.).

Thursday, October 28.

Biograph—Lines of White on a Sullen Sea (Dr.).
Lubin—More Precious than Gold (Dr.).
Selig—The Senorita (Dr.).

Friday, October 29.

Edison—The Three Kisses (Com.).
Kalem—The Girl Scout (Dr.).
Pathe—Buffalo Racing in Madoera (Scenic).
Pathe—Life Behind the Scenes (Dr.).

Saturday, October 30.

Gaumont—The Song of the Cradle (Dr.).
Gaumont—A Barrow Race (Com.).
Pathe—Burglar in the Trunk (Com.).
Pathe—Mountebanks' Watchease (Com.).
Vitagraph—Entombed Alive (Dr.).

GREAT NORTHERN.

THE BRACELET.—A woman's noble sacrifice. An artist, Mr. Woolward, is madly in love with Miss Ford, an actress. She poses as his model, but as he is not successful in painting her portrait, he makes her an excuse that she is too beautiful to reproduce on canvas. The actress, who is not averse to flattery, notices that he is very much in love with her, and she decides to amuse herself by playing with his feelings. She asks him to prove his love by buying her a most expensive diamond bracelet, and to show his great love for her, the artist sells everything he possesses, and buys her the desired bracelet with the money thus obtained. This extravagance however leaves him absolutely penniless, and he is forced to visit and obtain a loan from a friend, a chemist who is at work in his laboratory. While at the laboratory he carelessly tampers with some boiling chemicals, which causes a disastrous explosion. The result is that the artist is badly injured and taken to the hospital. During his illness he is visited by the actress. Shortly after, he leaves the hospital totally blind, the result of the accident. He naturally goes to appeal to his former sweetheart for whom he had sacrified all he had, but as he is now a poor cripple, she refuses to see him. A year later we find the poor blind man begging in the streets, and on one of his begging excursions he is run down by a motor car, of which a lady and gentleman are the occupants. The gentleman kindly helps the beggar up, takes him home in the auto and instructs the servants to render him every assistance. After he has been attended to, the lady appears to find out the condition of the invalid, and to her great surprise, she recognizes in him her old sweetheart, the artist. It was she, the actress, who was on her way home from the theater in her friend's motor car. When she sees the artist in such a pitiable condition, she realizes that she has done him a great wrong, and her better nature asserts itself. She consoles him with kind words, and when the gentleman comes into the room to escort her home, she tells him that her place is now by the side of the blind man. In the last scene we see them happily married, she devoting her life to her husband to make up for the wrong she had done him in former years. This subject will prove a big favorite, as it is a decidedly interesting story of real life.

NEW YORK MOTION PICTURE CO.

MEXICAN'S CRIME.—The opening scene of this picture shows a concert hall of the West, and a Spanish dancer performing. After finishing her dance she goes among the spectators for money, and Jim Belden is the favored of them all. Alvers, a Mexican, resents this, and when scorned by the Spanish girl, draws a knife. Jim soon masters him and he is obliged to leave the place. A new admirer enters, and in the excitement of tormenting him, a shot is fired through the window which fells the dancer to the ground. Jim points to the window and all rush to it and see the Mexican mounting and riding off. The cowboys then mount their horses and go in pursuit. The Mexican sees he is being followed, but succeeds in hoodwinking his pursuers by leading his horse off the trail, and after the men pass he rides back over it, joining a band of Mexicans, who, upon hearing his trouble, go away with him. The cowboys, after much hard riding, decide to camp for the night, and after their fires are made they are surrounded by the Mexicans. A fierce conflict ensues, in which many on both sides are wounded. One cowboy, however, succeeds in capturing the guilty Mexican. After caring for the injured ones, the cowboys proceed to prepare for their homeward march, dragging the Mexican along with them. When they reach the concert hall the dancer identifies the Mexican, who pleads for mercy. This is refused him, and he is later taken away by the Sheriff to be punished for his crime. The picture ends with a tableau of the Spanish dancer holding the hands of her two admirers.

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June 19	Love Wins	931 ft.
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July 7	Cowboy's Romance	Aprrox. 871 ft.
July 21	Tale of Texas	Approx. 945 ft.
July 28	Maryland, 1777	Approx. 956 ft.
Aug. 4	Power of Love	Approx. 995 ft.
Aug. 18	The Lost Letter	965 ft.
Aug. 25	The Blacksmith's Daughter	985 ft.
Sept. 1	Peaceful Jones	Approx 932 ft.
Sept. 8	The Diamond Necklace	545 ft.
Sept. 8	The Wishing Charm	545 ft.
Sept. 15	A White Lie	About 1000 ft.
Sept. 22	Dan Blake's Rival	About 1000 ft.
Sept. 29	A Close Call	About 1000 ft.
Oct. 6	The Sheriff's Girl	960
Oct. 13	His Mexican Bride	970
Oct. 20	Almost a Suicide	340
Oct. 20	The Purse	650
Oct. 27	For Sale a Baby (Dr.)	600
Oct. 27	Hypnotist's Revenge (Com.)	350

GREAT NORTHERN FILM COMPANY.

		Feet.
July 17	A Shadow of the Past (Dr.)	464
July 17	Carnival Merriment in the North	352
July 24	A Clever Nurse (Com.)	450
July 24	Off the Coast of Norway	315
Aug. 14	The Spy (Dr.)	619
Aug. 14	Water Sports	214
Aug. 21	A False Alarm (Com.)	353
Aug. 21	Surrouudings of Copenhagen	396
Aug. 28	A Shell (Dr.)	564
Aug. 28	Cowboys in Argentina	380
Sept. 4	The Henpecked Husband (Com.)	469
Sept. 4	The Cycle Rider (Com.)	195
Sept. 4	Norrkoping	321
Sept. 11	The Gray Dame (Dr.)	968
Sept. 18	Dr. Nicola (Dr.)	989
Sept. 22	Dr. Cook at Copenhagen	419
Sept. 25	The Great Prize (Com.)	451
Sept. 25	Life on Board a Training Ship	540
Oct. 2	Heroism Reconciles (Dr.)	670
Oct. 2	The Cremation	305
Oct. 9	Vagabond Life (Dr.)	412
Oct. 9	Adventures of an Emigrant (Com.)	460
Oct. 16	The Red Domino (Dr.)	902
Oct. 23	The Bracelet	823

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Oct. 25	Hiawatha	About 985

NEW YORK MOTION PICTURE COMPANY.

		Feet.
May 21	Disinherited Son's Loyalty (Dr.)	887
May 28	A Fishermaid's Romance (Dr.)	806
June 4	Davy Crockett in Hearts United (D.)	836
June 11	The Squaw's Revenge (Dr.)	990
June 18	Jones Gets Arrested (Com.)	450
June 25	A Cowboy's Narrow Escape (Dr.)	965
June 18	A Terrible Attempt (Dr.)	575
July 2	A True Indian's Heart (Dr.)	935
July 9	The Blacksmith's Wife (Dr.)	850
July 16	I Love My Wife, But Oh, You Kid (Com.)	775
July 23	The Gypsy Artist (Dr.)	1000
July 30	My Wife's Gone to the Country (C.)	800
Aug. 6	Sailor's Child (Dr.)	850
Aug. 13	Sheltered Under Stars and Stripes	450
Aug. 13	The Yiddisher Cowboy (Com.)	550
Aug. 20	Half-Breed's Treachery (Dr.)	1000
Aug. 27	Secret Service Woman (Dr.)	1000
Sept. 3	His Two Children (Dr.)	1000
Sept. 10	The Paymaster (Dr.)	1000
Sept. 17	A Kentucky Planter (Dr.)	1000
Sept. 24	A Squaw's Sacrifice (Dr.)	1000
Oct. 1	Faithful Wife (Dr.)	1000
Oct. 8	Dove Eye's Gratitude (Dr.)	1000
Oct. 15	The Gold Seeker's Daughter	1000
Oct. 22	Iona, the White Squaw	2000
Oct. 29	Mexican's Crime	1000

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Aug. 16	Victim of a Crisis	520
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Aug. 16	Spanish Girl	816
Aug. 16	It Takes Gasoline to Win a Girl	1016
Aug. 16	Spanish Girl	816
Aug. 16	Her Favorite Tune	892
Aug. 16	How the Loser Won	816
Aug. 16	A Young Bachelor's Dream	826
Aug. 26	A Strange Reunion	610
Sept. 16	The Actor Burglar	950
Sept. 23	Nobody Loves a Fat Man	950
Sept. 30	The Man and the Law	1000
Oct. 7	The North Pole Craze (Com.)	500
Oct. 7	A Child's Plea (Dr.)	500
Oct. 14	The Telephone Call	1000

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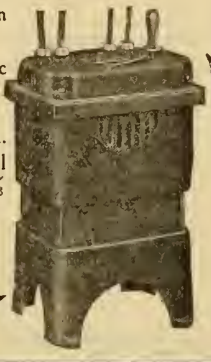

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BIOGRAPH COMPANY.

		Feet
Sept.	2—The Sealed Room (Dr.)	779
Sept.	2—The Little Darling (Com.)	211
Sept.	6—"1776," or The Hessian Renegades	965
Sept.	9—Comata, the Sioux (Dr.)	963
Sept.	13—Getting Even (Com.)	587
Sept.	13—The Children's Friend (Dr.)	386
Sept.	16—The Broken Locket (Dr.)	999
Sept.	20—In Old Kentucky (Dr.)	983
Sept.	23—A Fair Exchange (Dr.)	995
Sept.	27—Leather Stocking (Dr.)	996
Sept.	30—The Awakening (Dr.)	691
Sept.	30—Wanted, a Child (Com.)	296
Oct.	4—Pippa Passes (Dr.)	983
Oct.	7—Fools of Fate (Dr.)	972
Oct.	11—The Little Teacher (Dr.)	982
Oct.	14—A Change of Heart (Dr.)	977
Oct.	18—His Lost Love (Dr.)	968
Oct.	21—The Expiation (Dr.)	992
Oct.	25—In the Watches of the Night (Dr.)	996
Oct.	28—Lines of White on a Sullen Sea (Dr.)	975

EDISON MANUFACTURING COMPANY.

Sept.	10—The Making of Honey (Indus.)	190
Sept.	10—The Amateur William Tell (Com.)	810
Sept.	14—Little Sister (Dr.)	975
Sept.	17—How the Landlord Collected His Rents	460
Sept.	17—'Tis Now the Very Witching Thue of Night (Com.)	500
Sept.	21—The Ordeal (Dra.)	950
Sept.	24—A Knight for a Night (Com.)	370
Sept.	24—True Love Never Runs Smoothly (C.)	230
Sept.	24—Love and War (Dr.)	400
Sept.	28—Why Girls Leave Home (Com.)	1000
Oct.	1—The Wallace Jewels (Com.)	720
Oct.	1—Two of a Kind (Com.)	280
Oct.	5—Laddie (Dr.)	1000
Oct.	8—The Minister's Daughter	830
Oct.	8—Expert Glass Blowing	170
Oct.	12—A New Life	1000
Oct.	15—Hansel and Gretel	630
Oct.	15—Whitler's Witless Wanderings	330
Oct.	19—Their Social Education (Com.)	1000
Oct.	22—The Lost Handbag (Com.)	400
Oct.	22—A Great Game (Com.)	590
Oct.	26—The Lie (Dr.)	1000
Oct.	29—All's Fair in Love (Com.)	415
Oct.	29—The Three Kisses (Com.)	500

ESSANAY FILM MFG. CO.

Aug.	18—The Wonders of Nature (Sc.)	1000
Aug.	25—On Another Man's Pass (Com.)	950
Sept.	1—My Wife's Gone to the Country (C.)	952
Sept.	8—Justified (Dr.)	970
Sept.	15—A Case of Tomatoes (Com.)	495
Sept.	15—Three Reasons for Haste (Com.)	485
Sept.	22—Gratitude (Dr.)	950
Sept.	29—The Brothers (Dr.)	970
Oct.	6—A Birthday Affair (Com.)	550
Oct.	6—The Magic Melody (Com.)	431
Oct.	20—The Widow (Com.)	520
Oct.	20—A Woman's Wit (Dr.)	475
Oct.	13—The Twelfth Juror (Dr.)	1000
Oct.	27—Maud Muller (Dr.)	982
Nov.	3—A Bachelor's Love Affair (Dr.)	1000

GAUMONT.

(George Kleine.)

Sept.	11—Mozart's Last Requiem (Dr.)	940
Sept.	14—The Tricky Dummies (Com.)	370
Sept.	14—Her Busy Day (Com.)	250
Sept.	14—The Fiddle and the Fan (Com.)	324
Sept.	21—Saved from the Quicksands (Dr.)	600
Sept.	21—Taking in a Reef (Com.)	380
Sept.	22—The Legend of the Lighthouse (Dr.)	770
Sept.	22—Dropped from the Clouds (Com.)	240
Sept.	25—On the Crest of the Waves (Dr.)	554
Sept.	25—All for a Nickel (Com.)	404
Oct.	2—The Masterpiece (Dr.)	857
Oct.	2—Papa's Hat (Com.)	140
Oct.	5—The Pill Box (Com.)	450
Oct.	5—Breaking the Bank (Com.)	490
Oct.	9—A Wedding Party in Luna Park (C.)	434
Oct.	9—The Sleuth and the Wig (Com.)	504
Oct.	12—Convicting Evidence (Dr.)	714
Oct.	12—How He Earned His Medal (Com.)	280
Oct.	13—Princess of the Sea (Fairy Drama)	520
Oct.	13—The Liquid Air (Trick Comedy)	450
Oct.	16—The Broken Violin (Dr.)	377
Oct.	16—Alphonso, the Dead Shot (Com.)	297
Oct.	16—One-Legged Pete and Pat (Com.)	320
Oct.	13—The Twelfth Juror (Dr.)	1000
Oct.	19—The Help Mate (Dr.)	517
Oct.	19—Husband's Strategy (Dr.)	387
Oct.	23—Tickled to Death (Com.)	434
Oct.	23—Country Life in a Flat (Com.)	504
Oct.	26—The Old Lord of Ventnor (Dr.)	764
Oct.	26—Ambulance Ventilators (Com.)	197
Oct.	30—The Song of the Cradle (Dr.)	647
Oct.	30—A Barrow Race (Com.)	357

URBAN-ECLIPSE.

(George Kleine.)

		Feet
Sept.	15—The Fatal Love (Dr.)	584
Sept.	15—Pontine Marshes, Italy (Sc.)	367
Sept.	18—Aeroplane Contests at Rheims (Top.)	480
Sept.	18—The Farmer's Treasure (Dr.)	500
Sept.	28—Wife or Child (Dr.)	494
Sept.	28—Breach of Promise (Com.)	484
Sept.	29—Love, the Conqueror (Dr.)	650
Sept.	29—Chasing the Ball (Magic)	347
Oct.	6—Yachting Off Cowes (Sc.)	464
Oct.	6—Gambling Passion (Dr.)	530
Oct.	20—Casting Bread Upon the Water	453
Oct.	20—Crown Prince of Germany Drilling Battery (Scenic)	517
Oct.	27—Volcanoes of Java (Scenic)	417
Oct.	27—Awakened Memories (Dr.)	544

KALEM COMPANY.

Aug.	27—The Conspirators (Dr.)	410
Aug.	27—The Dyspeptic and His Double (Com.)	575
Sept.	3—The Pay Car (Dr.)	930
Sept.	10—Hiram's Bride (Dr.)	
Sept.	17—The Story of a Rose (Dr.)	680
Sept.	17—Winning a Dinner (Com.)	245
Sept.	24—The Winning Boat (Dr.)	925
Oct.	1—The Mystery of the "Sleeper" Trunk	870
Oct.	8—The Hand Organ Man (Dr.)	910
Oct.	15—The Man and the Girl (Dr.)	940
Oct.	22—A Brother's Wrong (Dr.)	955
Oct.	29—The Girl Scout (Dr.)	945

LUBIN MANUFACTURING COMPANY.

Sept.	9—A True Patriot (Patriotic)	735
Sept.	9—Glimpses of Yellowstone Park (Sc.)	200
Sept.	13—Her Face Was Her Fortune (Dr.)	810
Sept.	16—The Fortune Hunters (Com.)	575
Sept.	16—All on Account of a Letter (Com.)	385
Sept.	20—When Woman Hates (Dr.)	750
Sept.	23—The Conquering Hero (Com.)	730
Sept.	27—A Fish Story (Com.)	510
Sept.	27—Old Love Letters (Com.)	400
Sept.	30—The Judge's Ward (Dr.)	950
Oct.	4—Who Discovered the North Pole (C.)	505
Oct.	4—Billiken (Dr.)	455
Oct.	7—A Blank Check (Dr.)	975
Oct.	11—Papa's Honeymoon (Com.)	600
Oct.	11—Out for the Day (Com.)	390
Oct.	14—Sandy, the Poacher (Dr.)	840
Oct.	18—The Major and the Judge (Com.)	
Oct.	18—Haps and Mishaps (Com.)	240
Oct.	21—Mignon (Dr.)	
Oct.	21—Aunt Lena's Visit (Com.)	
Oct.	25—A Visit to Uncle (Com.)	
Oct.	25—A Buried Secret (Com.)	
Oct.	28—More Precious Than Gold (Dr.)	

GEORGE MELIES.

Oct.	13—The Stolen Wireless (War Drama)	915
Oct.	20—For the Cause of Suffrage (Com.)	905
Oct.	27—Cinderella Up-to-Date (Com.)	950
Nov.	3—For Sale, a Baby (Dr.)	600
Nov.	3—Hypnotist's Revenge (Com.)	350

PATHE FRERES.

Sept.	6—They Robbed the Chief of Police (C.)	456
Sept.	8—The Little Soldier (Dr.)	394
Sept.	8—Sweden: Gotha Canal (Sc.)	456
Sept.	10—Tom Thumb (Dr.)	1016
Sept.	11—Chasing a Sea Lion in the Arctics	371
Sept.	11—Sports in Java (Sc.)	298
Sept.	11—How to Tame a Mother-in-Law (Com.)	351
Sept.	13—Amateur Detective (Com.)	390
Sept.	13—The Child's Prayer (Dr.)	571
Sept.	15—The Pretty Girl of Nice (Dr.)	492
Sept.	15—City of Naples (Indus.)	449
Sept.	17—Mountebank's Son (Dr.)	892
Sept.	18—Oh, What a Beard! (Com.)	335
Sept.	18—The Fresh Kid (Com.)	295
Sept.	18—Construction of Balloons (Indus.)	361
Sept.	20—Aviation Contests at Rheims	607
Sept.	20—Caught in His Own Trap (Com.)	374
Sept.	22—The Tower of Nesle (Dr.)	1088
Sept.	24—Careless Tramp (Com.)	574
Sept.	24—Caucasian Customs (Sc.)	387
Sept.	25—Servant's Good Joke (Com.)	548
Sept.	25—Trained Birds (Sc.)	397
Sept.	27—He Learned the Trick of Mesmerism	433
Sept.	27—Suitors' Competition (Com.)	518
Sept.	29—Pierrot, the Fuddler (Dr.)	318
Sept.	29—Jane is Unwilling to Work (Com.)	525
Oct.	1—A Game of Chess (Dr.)	558
Oct.	1—An Eventful Trip (Com.)	390
Oct.	2—The Garbage of Paris (Indus.)	407
Oct.	2—Vendetta (Dr.)	541
Oct.	4—The Story of a Banknote (Dr.)	981
Oct.	6—Female Sleuth (Dr.)	604
Oct.	6—The Music Lesson (Com.)	295
Oct.	8—Sister Angelica (Dr.)	705
Oct.	8—How Jack Helped His Little Sister	213
Oct.	9—Anti-Fat Sanitarium (Com.)	653
Oct.	9—Dog Pickpocket (Com.)	315
Oct.	11—The Trappers (Dr.)	804
Oct.	13—A Lucky Husband (Com.)	515
Oct.	13—Wonderful Remedy (Com.)	377
Oct.	15—The Romance of a Poor Girl (Dr.)	656
Oct.	15—Blessington's Bonny Babies (Com.)	262
Oct.	16—Chums (Com.)	669
Oct.	16—Physical Culture Fiend (Com.)	311
Oct.	18—The Belated Wedding (Com.)	584
Oct.	18—Bob's Electric Theater (Com.)	361
Oct.	20—A Home Without Children (Dr.)	669
Oct.	22—Drink (Dr.)	2106
Oct.	25—Romance in the Andes (Dr.)	558
Oct.	25—The Bogus Heir (Com.)	364
Oct.	27—The Gambler (Dr.)	699
Oct.	27—Grotesque Mixup (Com.)	220
Oct.	29—Buffalo Racing in Madoera (Scenic)	508
Oct.	29—Life Behind the Scenes (Dr.)	446
Oct.	30—Burglar in the Trunk (Com.)	505
Oct.	30—Mountebank's Watchcase (Com.)	407

SELIG POLYSCOPE COMPANY.

Sept.	16—Crooked Path (Dr.)	960
Sept.	20—The Bachelor's Visit (Dr.)	775
Sept.	20—False Alarm (Com.)	175
Sept.	23—Stricken Blind (Dr.)	990
Sept.	27—Across the Divide (Dr.)	980
Sept.	30—The Drunkard's Fate (Dr.)	930
Oct.	7—Wheels of Justice (Dr.)	950
Oct.	11—Pet of the Big Horn Ranch (Dr.)	1000
Oct.	14—Lost in Siberia (Dr.)	785
Oct.	14—Bear and Forebear (Com.)	180
Oct.	18—A Tale of the Backwoods (Dr.)	1000
Oct.	21—The Cowboy Millionaire (Dr.)	
Oct.	18—No Man's Land (Dr.)	990
Oct.	21—The Cowboy Millionaire (Dr.)	1000
Oct.	25—Briton and Boer (Dr.)	1000
Oct.	28—The Senorita (Dr.)	1000

VITAGRAPH COMPANY.

Aug.	28—The Evil That Men Do (Dr.)	925
Aug.	31—The Hunchback (Dr.)	633
Aug.	31—Niagara in Winter Dress	350
Sept.	4—The Galley Slave	885
Sept.	7—The Fisherman (Dr.)	430
Sept.	7—He Tried on Handcuffs (Dr.)	564
Sept.	11—An Alpine Echo (Dr.)	990
Sept.	14—The Little Father (Dr.)	610
Sept.	14—The Wealthy Rival (Com.)	360
Sept.	18—The Marble Heart (Dr.)	968
Sept.	21—The Unspoken Good-bye (Dr.)	428
Sept.	21—The Siren's Necklace (Dr.)	530
Sept.	25—Fantine (Dr.)	997
Sept.	29—Onawanda (Dr.)	545
Sept.	29—The Romance of an Umbrella (Com.)	450
Oct.	2—The Scales of Justice (Dr.)	983
Oct.	5—Betty's Choice (Dr.)	642
Oct.	5—Never Eat Green Apples (Com.)	290
Oct.	9—For Her Sake (Dr.)	995
Oct.	12—Red Wing's Gratitude (Dr.)	562
Oct.	12—Too Many on the Job (Com.)	410
Oct.	16—The Diver's Remorse (Dr.)	900
Oct.	19—The Mexican's Revenge (Dr.)	680
Oct.	19—A Dull Knife (Com.)	275
Oct.	23—Cosette (Dr.)	987
Oct.	26—The Two Mr. Whites (Com.)	543
Oct.	26—He Fell in Love With His Wife (C.)	435
Oct.	30—Entombed Alive (Dr.)	994

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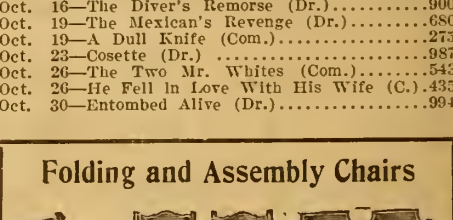

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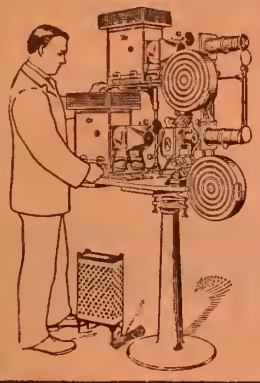

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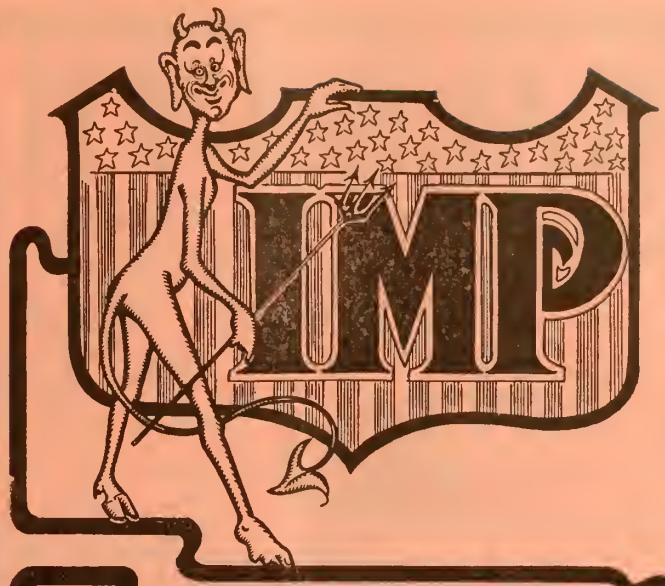

Third Release of "IMP" Films

"DESTINY"

MONDAY, NOVEMBER 8th

A splendid, high-class drama that will grip the human interest from the jump and hold it until the last foot is reeled off. The kind of stuff you and I have wanted for years but had a darned time getting. Length about 850 feet and no cheating on measurements. Ask for it. And, by the way, is your name on my regular weekly mailing list, Mr. Exhibitor? If not, send it in. I want you to get all the bulletins I'm firing out every week.

ISN'T THIS A DANDY LETTER?

It's from the NATIONAL BOARD OF CENSORSHIP, and you know what that means. Read it: "Gentlemen, we wish to congratulate you upon the choice of subject and the interesting presentation of the film entitled "HIAWATHA," the first product of your company. It is an auspicious beginning for a new company and one that will no doubt help in many ways to dignify the motion picture theater. Wishing you continued success, we remain, Very truly yours, NATIONAL BOARD OF CENSORSHIP, by Walter Storey, Censorship Secretary."

Have you had "HIAWATHA" yet? And "LOVE'S STRATAGEM"? Yes? Then you'll insist on getting "DESTINY."

CARL LAEMMLE, President

Independent Moving Picture Company
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KALEM FILMS

Issue of Nov. 5th, 1909

THE CATTLE THIEVES

A STORY OF THE CANADIAN NORTH-WEST MOUNTED POLICE

LENGTH 860 FEET

Following the great Boer War film of Oct. 29, which has been pronounced by all of the trade paper critics as the acme of realism, we offer **Another Great Canadian Production, THE CATTLE THIEVES,** a story of the Northwest Mounted Police, for Friday Nov. 5. Remember the date, and get it if you can. This marvelous production introduces for the first time to the American public the heroes of the NORTHWEST MOUNTED POLICE, generally conceded to be the most wonderful organization of trained men in the world. These men, with the assistance of our own big stock company and under our own direction, have given us a thrilling story of the great Northwest, with a realism and wealth of detail which must be seen to be appreciated.

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A dramatic sermon surpassing all previous efforts

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Released Nov. 10 **Abt. 878 Ft.**

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Moving Picture World

Founded by J. P. CHALMERS.

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Editorial.

The N. I. Film.

Every new introduction to the photographic market has to run the gauntlet of objection and experience. It is seldom put out so perfect as to obviate objection. Let us make clear what we mean. Many of the readers of the MOVING PICTURE WORLD made collodion photographs. Then came the new vehicle for the silver salts, washed and dried gelatine. In other words, the photographer exposes a film of silver bromide in perfectly clear gelatine instead of wet collodion. But what trouble there was between 1879 and 1885 in the use of the new gelatine plates! Photographers did not know how to use them. The gelatine itself was exposed to all sorts of vagaries. It cracked, it peeled, it decomposed. After a time, however, all this trouble ceased, and the gelatine plate is now a well-established article of regular use.

Much the same sort of thing is going on with regard to the new non-inflammable film which is being used for moving picture films by the licensed manufacturers. The latter have had some difficulties, we know. The film is not thick enough, consequently it has not stood wear and tear so well as it should have done. Then there have been other complaints as to its brittleness and its general early perishability. Possibly this is due to the handling or method of handling adopted by the film companies; possibly to the limited amount of experience which the Eastman Company have had in the manufacture of the new product. Anyhow, whatever be the cause, it is satisfactory to learn that the Eastman Company, always a broad-minded, progressive concern, are doing their utmost to improve the film day by day, and from what we know of the past history of this company, we are confident that they will succeed in their work of making the film—shall we say, fool proof? No, we will put it complaint proof. The exhibitor and exchange man should therefore make a note of what is being done to remove all possible causes of objection to the new film in use. For, looked at fairly and squarely, the non-inflammable film is a great introduction. At one stroke it removes an ever-present danger to the film business—a danger in itself so great that insurance companies and legislative bodies have been forced to take cognizance of it. It is no use blinking the fact, ordinary celluloid is a very combustible product, and there is a great deal of carelessness in the world. These two factors have combined to imbue the insurance and legislative mind with a conviction that a moving picture show is a danger to the public safety, so that prohibitive rates and adverse enactments have endangered the stability and profitability of the moving picture as a factor in trade. Now the general use of non-inflammable film will neutralize, if it does not remove, all these troubles, consequently it should be to the interest of exchanges and exhibitors to co-operate with the Eastman Company and the manufacturers who are striving to improve the standard of the product. Employees should be taught to handle it more carefully and store it under conditions which will prevent its becoming brittle. Pans of water should be placed in the vaults, and the film should not be exposed longer than necessary to the heat of the operating booth. So far as we can discover, there have been no public objections to the film. The public, indeed, is generally satisfied with the quality of the pictures presented to them.

By the way, it just occurs to us to suggest that wherever possible, moving picture exhibitors should make it known amongst their patrons that non-inflammable film is used for the pictures. This will allay much simmering mistrust of celluloid.

The Qualities of Imported Films.

We have seldom devoted more time and thought to the study of moving picture films, in the course of our weekly work, than to the series of pictures imported into the United States by the Film Import and Trading Company and now in course of release by that concern. Imported films have got a bad name—a name which dates back to last Spring. That bad name has clung to them all the Summer, and, as our own pages show, while this bad name may be entirely justified, yet, judged by the standard that the MOVING PICTURE WORLD has erected, it is in parts very seriously open to criticism. It is open to criticism first of all in regard to unsuitability and obscurity of incident, both photographical and historical. It is open to criticism, too, because more often than not European films handle the sixth commandment too freely and therefore the subject is unsuitable for the average American audience. For this has to be said for the American manufacturers, that even in the darkest days of the brutal and criminal film, they stopped short of the gilded obscenity and veiled indecency of many imported films.

But, to the credit of their intelligence, let it be said that those firms who have recently entered the importing field are thoroughly alive to the exigencies of the American market. Speaking generally, we know that the Great Northern, the Film Import and Trading Company, MacMillan, Laemmle and others are quite alive to the desirability of selecting suitable subjects; and we have no doubt that anything which has hitherto been considered objectionable on the screen will be rigorously excluded. Now we come to the acting and photographic qualities of these pictures—the technique of the work, in fact; and here we must perforce generalize, although there are one or two particular cases that we will have to cite to support our generalities. Generally speaking, therefore, we may say that the best of the imported independent film in this country is quite the equal of the best of the

licensed imported film. Here we are looking at the matter entirely from the production and photographic point of view. The independent manufacturers in Europe employ the best acting and producing talent; they employ the best photographic talent, and the result of their work is now seen in this country in the shape of such magnificent subjects as "Nero and the Burning of Rome," a Film Import release which is already the talk and admiration of the moving picture trade. When we saw this picture the other day we sat in simple amazement at the marvelous manner in which the production had been staged, artistically dressed, lighted and photographed. We seemed, for all the world, to be looking on a production of Mansfield, Irving or some great producing actor who is determined to give the public a *chef d'ouvre*. It was no simple comedy scene, but one demanding all the magnificent effects of ancient Rome shown with perfect literality. Gorgeousness of procession, brilliancy of costume and acting, and finally the great conflagration of Rome: such a marvelous realism of effect that as we sat and watched this colored part of the film we seemed, as it were, to hear the cries of the victims. The story of Nero the tyrant, of course, is familiar to every schoolboy. After Nero has fiddled over the burning of Rome, he is haunted by visions of murdered people and finally dies a miserable death by the sword.

Now, in work of this kind, the independent import reaches the very high water mark of film production. Money without stint must have been lavished on this picture, which in all our experience of moving picture films seems to us difficult to excel in the photographic and productional aspects. We single this film out for special reference because its qualities demand praise; on the other hand, there are pictures about to be released which are perhaps not so striking in effect, but which may be somewhat obscure in subject; nevertheless, they are very good photographs. Not all imported films can be feature films any more than all films made in this country can be features. The business aspect of the matter, of course, is a compromise.

Our object in writing this article is to present the case for the importations fairly and dispassionately to the readers of this paper and to the exhibitors of the United States. To come out with wholesale condemnation of it as "junk" is a vicious and deliberate falsehood. No honorable licensed manufacturer, no honorable man on the licensed side, would or could say such a thing. But the libel has gone forth, it is repeated and repeated again, and the mischief it does is of an incurable nature. It is time, therefore, that this piece of mendacity was nailed down once and for all, and that in respect of the quality of imported film the independent side should have their case impartially and justly stated.

The Moving Picture Operators' Union of New York City has, as it will be seen, secured a charter from the Theatrical Workers' Alliance which automatically lines them up with that body throughout the United States and Canada. By this means the New York operators become unionized and are thus placed in a position to regulate wages and control their members. This means in effect that there is a probability of the whole of the moving picture operators in Canada and the United States being welded into a solid body for protective purposes. Of course the receipt of the charter is the beginning of a new order of things. The membership lists of the Union should largely augment and the movement become general throughout the North American continent. We congratulate those concerned on the success of this step and we expect them to live up to their new charter so that they may succeed in lining up the whole of the operating body throughout the country, so that the interests of the members may be protected, efficient service guaranteed to every theater and the public feel assured that the operating end of matters is always in skilled, competent, well-paid hands. This is the programme before the New York men, and they are acting in such a businesslike way that we are confident that they will carry out the programme to the foot of the letter.

The Modern Moving Picture Theatre.

CHAPTER VIII.

KEEPING FAITH WITH YOUR PUBLIC.

Last week we told the moving picture theater exhibitor of the various ways open to him of getting in touch with his public; having done that, we now ask him to keep faith with his public. We ask him to give the public a consistent program, or, in other words, to quote the old showman's phrase, to let the public see inside what they see advertised outside, or *vice-versa*. In other words, whatever program is announced outside the theater should surely be seen inside. Many houses, or, rather, most of those we have recently visited, sin more or less in this respect. Even in the best known house it is common to interpellate with the day's releases an old subject unannounced. Possibly the object of this is to assure the public that they are getting an extra attraction for their money. We do not quarrel with this policy, but we do suggest that these interpellated items should be put on the program.

But this is a minor matter. It is not uncommon for exhibitors to go to the other extreme. They often advertise three or four films for a Saturday or Sunday evening, but only show one, or perhaps two. An instance of this came under our own observation on a recent Sunday. A refined New York moving picture theater advertised three reels, and people who went into the house to see a certain picture, never saw it. One reel, a song and a vaudeville act were repeated three times in succession as chasers. This is a common occurrence.

What is the effect of this policy upon the public? They become disappointed, they disbelieve the management, and they do not repeat their visits. The moving picture theater manager cannot be too specific in the matter of his program, nor too loyal in giving the public what he advertises to do. Better give them a little more than a little less, and best of all is to give them what you advertise to give them; so that in the minds of the public there may be instilled the conviction that a certain program can always be relied upon.

There is too much uncertainty about the ordinary program of a moving picture theater. This is contrary to the best theatrical practice. With the ordinary theater it is a maxim: *Do not disappoint your public; keep faith with it at all cost and your public will be loyal.* It will come, and come again. Take your ordinary vaudeville and theater house and it will be found that the management of it is very scrupulous in this regard and that the actors and actresses are always scrupulous in fulfilling their engagements. This is the spirit that we desire to see enforced in moving picture theaters.

This question of the program is of cardinal importance in the running of a modern picture house. Only last week we printed a letter from an exhibitor who seems to have got down to the business in a supreme manner. He issues a printed program and he adheres to it, and that is the whole point of this article.

(To be continued.)

Plain Talks to Theatre Managers and Operators.

CHAPTER XXIII.

Bell Wiring.

Where there is simply the installation of one bell to consider it is a very simple matter. Test your bell or buzzer (a "buzzer" is just a bell without the bell part) by holding the binding posts of a battery against the binding posts of the bell. If it don't ring either the battery or the bell is not right. If it is a new battery it is pretty sure to be the bell which is at fault. After testing fasten your bell and push button in place where you want them to be. Run a wire from one battery binding post to one side of the push button. Run a wire from the remaining side of the battery to one side of the bell and run a wire from the remaining side of the bell to the remaining side of the push button and the job is done. Where two batteries are used connect the zinc of one with the carbon of the other with a short piece of wire, using the remaining posts for your connections as above set forth. Where more than two batteries are to be used for any purpose connect the first two as above and connect the next and remaining ones the same way. This is series connection and will raise the voltage.

Few there seem to be who understand the three wire system of wiring bells. This system is the most economical of any in amount of wire used and it contemplates the ringing of any number of bells from one battery, each bell being run by its own push button and no other. Nor will any push button ring any other bell than its own. The system is quite simple and easily understood. Common No. 18 cotton covered bell wire is large enough and good enough unless the distance from button or battery to bell be excessive, which is not likely in a theater. If the wires are to be run through very wet or very damp places they should be rubber covered wires through that space or else be insulated on small porcelain insulators the same as are electric light wires. To install such a system get your bells and batteries and test them all to be sure they are in good working order. Put up the bells (or buzzers) and push buttons wherever you wish them to be. If two batteries are used connect the carbon of one to the zinc of the other by a short piece of wire. Now get three colors of bell wire. The reason for three colors is to avoid mistakes and confusion and to be able to find any particular wire anywhere afterwards, without tracing it clear from the battery or bell. The use of three colors of wire simplifies matters exceedingly. Suppose you get red, blue and white. You take one color, say the blue, and run it from one (either) binding post of the battery to one (either) binding post of each bell. You may run separate wires from the battery binding post to each bell or run one wire reaching all bells or you may branch off to a bell at any point. Next take another color (red, for instance) and run from the other battery binding post to one (either) side of each push button. You now have one side of the battery connected to one side of each bell and the other side of the battery connected to one side of each push button. You next, with the remaining color (white) wire, connect the remaining side of each push button with the remaining side of the bell it is to ring, and the job is done. The blue wire (blue in this case) is called the common bell wire, the red wire is called the push button wire and the whites are called the individual wires. It is these latter wires which determine which bell a button will ring and you may cause a button to ring a different bell by simply changing the individual wire to that bell. Fig. 41 shows a plan of this system. In running your wires they may be, except as before noted, simply stapled to the woodwork with small staples, but you should never run two wires under one staple, since if you drive the staple a trifle tight you may form a short circuit through the iron of the staple. Then, too, if the wire is in a place where it will swing a little the insulation is likely to wear through, thus forming a short circuit even though not clamped tightly by the staple. A short circuit may cause your bell to ring all the time or not ring at all, according to its location. If on the two wires leading to the push button the bell will ring continuously until the battery is worn out. If on the wire running from bell to battery and the wire running from button to bell the bell won't ring at all. Several wires may be run together in a bunch by using wood cleats. An additional bell or buzzer may be installed at any time as follows: Test the bell and install it and its push button wherever you want them to be. Now with a piece of first color wire connect one binding post of the bell with the first color wire already in use wherever you can find it. With a piece of second color wire connect one side of the push button with

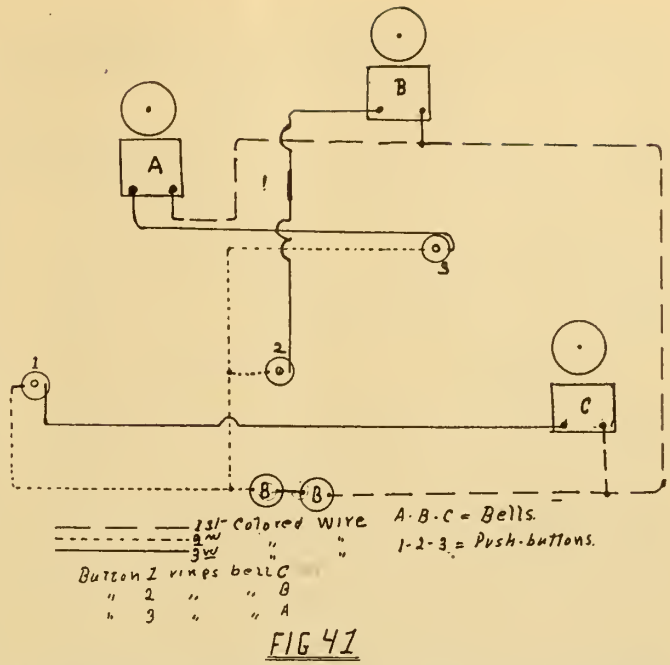


FIG 41

a second color wire wherever you can find one. Understand you can just tap on to these wires at any point you can locate one of proper color. Now connect the remaining side of the button with the remaining side of the bell with third color wire and the job is done. The rules governing this system of wiring are as follows: One side of the battery must be connected with one side of each bell by first colored wire. The other side of the battery must be connected to one side of each push button with second color wire and the remaining side of each button must be connected with the remaining side of the bell it is to ring with third color wire.

(To be continued.)

Standardization.

CHAPTER II.

THE SHAPE OF THE PERFORATION.

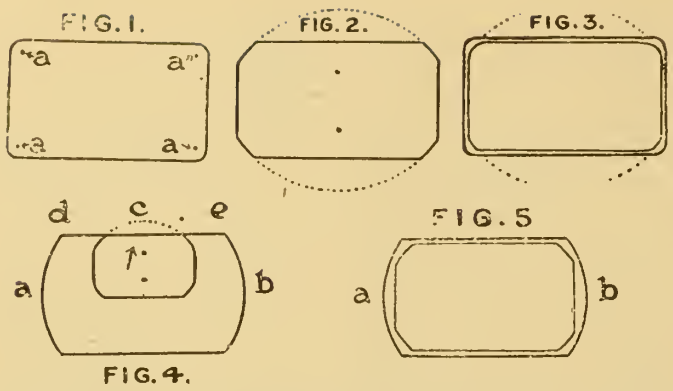
The exact shape of the perforation is a most important matter, for two principal reasons. First, the holes should run over the sprockets sweetly, and work accurately through the intermittent mechanism of the camera, printer, and projector; and register properly. Second, the shape should be such that the strength of the film and its durability should be diminished by as small an amount as possible. The film must be weakened to some extent by the perforations, and the difference of this weakening effect caused by different shaped holes is very great. Taking all points into consideration, it appears that the shape originated by Edison is the best all-round for use in both negative and positive films.

To see the reason for this, it will be necessary to first examine the shape of sprocket-teeth. Suppose we take a section of a sprocket-tooth, just where it starts from the cylinder, i. e., at the place where the film runs and is driven, and we shall have presented to us a shape very similar to the Edison-shaped hole. To be exact, the shape is somewhat different, in that the rounding of the corners is different. The difference is shown by the diagrams, Figs. 1 and 2:

The curves in Fig. 1 (Edison-shape) being each parts of circles struck from the points "a," while the curves at the corners of the average sprocket-teeth are part of one and the same circle struck from the center of the tooth. When these two shapes are placed one in the other the result is as Fig. 3:

This shows the condition when the teeth of the sprockets are made to fit the holes in the film. Owing to the diversity of styles of perforation, this is never done in practice, for fear that the teeth may have to deal with some films having perforations not suitable to run on them. The real condition found in most commercial machines is more like Fig. 4, in which the teeth of the sprockets are, in both directions, considerably smaller than the perforations, and especially in the direction from "a" to "b."

Now, suppose a perforation to occupy the position on a tooth as shown in Fig. 4, and the tooth to be moving in the direction of the arrow, there will be a tendency to bend the side "c" of the perforation, and after a few times of running,



such a film will have a great liability to delvop cracks at the sharp corners "d" and "e." With an Edison-shaped hole, it is obvious that this tendency will be much reduced. If the teeth fitted as shown in Fig. 3, the tendency would be still further reduced, and the durability and exact registration much improved. Unfortunately, until some standard is agreed upon, no approach to a fit like Fig. 3 can be attempted for the following reasons: In the case of a hole smaller in size than the one for which the sprocket-teeth were calculated, destruction of the film would be very rapid, the teeth tearing the holes as they passed under the guide-rollers; and in the case of a hole of about the same area, but of a different shape, being applied to the tooth in question, tearing in one or other direction would be equally certain. Let us look at the case where the hole, shaped as in Fig. 4, is actuated by a properly fitting tooth. This is shown in Fig. 5. It will still be seen that although the curves at the ends of the perforation, and the curves at the corners of the tooth, are struck from the same center, there are still the comparatively sharp corners in the film so liable to start a crack.

In practice the fit of the teeth and perforations could not be made quite as good in proportion as shown in Figs. 3 and 5, respectively; a greater amount of latitude would have to be allowed at the ends "a" and "b," by making the sprocket-teeth more nearly square in section. This allowance is called for by the unstable nature of celluloid, and is to permit of expansion or shrinkage in the width of the film. I hope I have clearly demonstrated the particular suitability for our purpose which is possessed by the Edison-shaped hole. The next point to be considered is the measurement of the same. Without going into history and giving a tedious set of sizes of the many different styles of perforation usually met with during the last few years, I am going to dogmatise and state that the most suitable size for a standard would be near the dimensions of the largest size generally in use, and that a perforation of the size used by Messrs. Pathe Freres would be very suitable. This style has the disadvantage (slight, perhaps) of the comparatively sharp corners seen in Figs. 4 and 5, and the dimensions of these perforations I find as follows:

Width between parallel sides, .073 inch.

Diameter of circle forming curved ends, 0.107 inch.

I am of opinion that a perforation of the shape originated by Edison, and having about the same dimensions as those used by Messrs. Pathe Freres would be the ideal for our purpose, and that the adoption of such a shape would reduce the troubles due to the causes of which I have been writing, to a minimum.

(To be continued.)

ESSANAY WILL RELEASE TWO REELS.

The Essanay Film Manufacturing Company, of Chicago, makes formal announcement this week of the release of two full reels of film each week, beginning the week of November 15.

This does not come as a surprise, because it is only natural that they prepare to supply increased demand for their product. Enterprise, coupled with a zeal for making superior pictures, has won them a front rank position in the film world. The Essanay Company has aimed at popular taste and they have undoubtedly won in this endeavor. Whether it has been in the field of comedy or drama, every Essanay picture, at least of the last three months, has been remarkably good in choice of subjects, in the splendid interpretation of the stories, while the photographic qualities of the films have also shown improvement.

The New Policy.

The Essanay Company will begin releasing two reels a week, the week beginning November 15, the first release on Wednesday, November 17, the second on Saturday, November 20. The Wednesday release, we are informed, will be confined exclusively to high-class comedy subjects, while the Saturday release will be virtually devoted to stirring Western dramas. Mr. G. M. Anderson, of the Essanay Company, has been in the West the past two months, making Western subjects, and will be there indefinitely. With a stock company of about eight people and competent camera men, this clever producer should turn out some excellent Western stories.

However, though the Saturday release will be chiefly of Western subjects, it will not be fixed to exclude entirely the popular Essanay dramas, not Western. The excellent players composing the Essanay stock company will be retained, and such pictures as their Chicago dramatic producer has to offer will be of a very high standard.

Demand for Comedy.

Essanay comedy subjects have always been most popular and there has been a great demand for more. The Essanay Company, it seems, have studied with a discriminating eye the class of comedy subjects which prove most popular with the people, with the result that their comedy subjects have always been eagerly awaited by the film exchanges and the exhibitors.

Popularity of the Western Pictures.

Western subjects, in which the wild and woolly plays the leading part, have won immense popularity with the people, and there has been a great and unsatisfied demand for more pictures of such a variety. We read with interest a novel depicting life and adventures on the Western plains and mountain trails, and sit in breathless suspense in our seats at the theater, to the clank and jingle of spur, the banging of firearms and the rat-a-tat-tat of galloping ponies. Western films have been not less popular, and the manufacturer who has ever issued a series has always been eager to issue more.

The Essanay Company, in making a specialty of these two varieties, have entered a field in which they have always appeared at their best. The success of their Western series of last year was abundantly satisfying and added greatly to the reputation of the firm. Essanay comedies, it has been said, have won the name of "The House of Comedy Hits" for the enterprising Chicago firm, and in coupling the two varieties the Essanay Company will undoubtedly make a splendid record.

Spoor Confident of Big Things.

Mr. George K. Spoor, president of the Essanay Company, when interviewed by a representative of the World, spoke very enthusiastically over the future prospects of his company.

"I have every reason to believe," he said, "that the Essanay new release and the policy it has adopted will be heartily welcomed by the film exchanges and exhibitors as eminently satisfactory. Our people have worked hard to obtain results, and the subjects now on our shelves and ready for release are exceptionally good. Before making this step the Essanay Company has satisfied itself that the quality and high standard of its productions will not only be maintained, but that it is in a position to advance and increase these qualities. All future Essanay releases will be all that effort and money can make them."

A Model Plant.

The phenomenal advance in quality, evident in Essanay films, is undoubtedly due to superior equipment. The factory and studios of the Essanay Company, at 1333 Argyle street, North Chicago, are claimed to be the largest and finest in the world. The buildings and their equipment were erected at a cost of over $200,000, while every superior device and invention for making perfect pictures has been installed.

Two years ago, July 31, 1907, the Essanay Company released their first picture. It was entitled "An Awful Skate." The picture was made in the old studio at 62 North Clark street. A year later, the Essanay Company made plans for the great north side factory and studio, and moved into these quarters in May, 1909. Since the release of the first picture made in the new studios the Essanay Company has made steady increase in the quality of their productions.

Mr. George K. Spoor is to be highly complimented for the remarkable success he has had in guiding the destinies of the Essanay Company, and the Essanay's success is due chiefly to his persistent effort to give his patrons the best possible for their money. The exhibitors and exchanges will undoubtedly await with eagerness and anticipation the release of the first big Western picture, while they should be congratulated in knowing that the Essanay Company's inimitable comedies will be released more frequently.

Observations by Our Man About Town.

Misleading Posters.

Some time ago, it may have been months ago, but be that as it may, I distinctly remember warning exhibitors that nothing other than a closing up of their business could injure it more than false announcements as to programs. I noticed that many exhibitors who indulged in this practice saw the wisdom of the warning and promptly changed their tactics. I regret to see, however, that many of them are again indulging in it. This time it is not the exhibitor who has a small place, that offends, but the big fellow is guilty. No matter how large or attractive, or how well located his place may be, he is going to lose business by such methods. Many complaints of bogus program announcements have been made recently, and several of the most prominent places on Fourteenth street and Broadway are accused. There is no mistake about this; the complaints have been investigated and found well based. The public cannot be gulled very long, and the practice referred to cannot be indulged in with success for even a brief period, as the game is such an old one that acquaintance with it has enabled the patrons of picture shows to see through it quite readily. If an exhibitor has been disappointed by the film exchange he is dealing with as to a supply of films and he has the subjects he expected to receive, and did not get, billed in front of his house, it is far better for him to at once remove the billing; and if he has not sufficient time to substitute a billing of what he really has, get along without outside announcements until he can make his billing and show run together. There have been times when, through some accident or mistake, film exchanges have failed to deliver the proper subjects to exhibitors, and the latter have been placed in a false position in the eyes of the public, but such occurrences are very rare indeed these days. They are too costly to the exchanges. Besides the loss of prestige and the danger of losing a customer when competition is so sharp, they also lay themselves open to claims for losses on the part of exhibitors. Recent investigation has shown the false announcements have been a part of a faking system—deliberate misleading of the public. It can be shown that a manager learning a neighboring picture show intended to put on certain subjects that were calculated to draw has announced the same subjects in front of his own house on the same day his competitor was to run them, although he knew he would not and could not secure them.

Non-inflammable Film Improves in Quality.

Complaints by film exchanges about the lack of durability of non-inflammable films have assumed quite an inflammable character. Several exchange people of this city and other places have importuned me to take up the matter and emphasize their demand that the manufacturers using non-inflammable stock give it up and put the old kind of film in use again. Were the situation as many endeavor to picture it, I would feel justified in complying with their requests, but finding circumstances as I do, after careful investigation, I feel justified in advocating that the users of the non-inflammable film be patient. I find nothing to justify the opinions of some exchange men that the non-inflammable films are made to wear out quickly and stimulate purchases. As I find matters, the non-inflammable film is still in the experimental stage. The manufacturers who make the subjects and the company who supply what is known as the raw stock agree that the results have not been what they expected; at the same time, however, they promise to remdy defects as quickly as possible, and in many ways show those investigating that they are seriously at work to bring this about. It should be remembered that for some time before non-inflammable film was introduced film exchanges and exhibitors were bringing to bear every pressure to get that kind of film on the market, in order to better satisfy the municipal authorities. The demand was eventually complied with, but it took practical demonstrations to bring out defects the originators could not foresee.

Many exchanges are complaining that they cannot get the cost out of non-inflammable films before they break and will not run through the machines. An endless discussion could be carried on, so far as this contention is concerned, for the reason that almost innumerable points of view are presented. Rental prices are not uniform throughout the country, and it takes some exchanges longer to get back the cost of a film than others. Some exchanges require their customers to exercise more care in the handling of films than other exchanges do. Points of this character might be cited innumerably without satisfactory result, and discussion of this character can attain little when defects are acknowledged in all quarters. I understand that the manufacturers have adopted a schedule of prices for the repair of non-inflammable films that break down on account of defects in the film itself. These prices, I am told, range from 2 to 7 cents per foot. If such is the case, it certainly appears that the manufacturers are doing their utmost to lighten the burdens of the exchange men pending the efforts to remedy the defects in the film. I have never been closely enough connected with the film manufacturing end of the picture business to enable me to fix the figure that affords the manufacturer a fair profit, but I have learned enough to know that when a manufacturer, after paying for his stock and the cost of producing plays, together with fixed charges that attend the handling, marketing, etc., of films, is producing films at a big loss when he charges 2, 3, 4 or 5 cents per foot, and even at 6 or 7 cents per foot he is not making a profit that anyone can boast of. In view of the elaborate nature of the work in vogue at the present time, it is exceedingly doubtful that even 6 or 7 cents per foot affords a profit. In view of this, it would seem that the manufacturers are making big concessions as a bid for patience pending the perfection of the film in question. It may be true that the manufacturers get their original cost and a good profit out of the first sales to the exchanges; that the repair work is done from negatives already paid for, and the cost to the manufacturer is only the amount of stock used and the labor required to turn it out. On this point a manufacturer agrees to an extent, but at the same time he points out that the repair work uses up time that could be used in producing goods at a profit, and the fixed charges remain the same. He admits that the manufacturers are keeping up with their schedules of new productions, but claims that to do so either the new or repair work is done by overtime, which runs into money.

As stated before, for the interests of the picture business as a whole, let all concerned be as forbearing as possible and try to share a fair portion of the burden which experiment in the direction all seek with equal earnestness involves, especially where there are assurances that the end sought will be attained.

A Fight Well Photographed.

I have a little clipping which I hope will come before the eyes of the people who can only see in moving pictures a means for nickelodeon managers to earn a livelihood. Mr. McLoughlin, the sporting editor of the New York "World," says, in commenting on the Ketchel-Johnson fight pictures he saw at a theater:

"Well, what they (the audience) saw was this: Two men—one a giant in ebony, the other a china doll. The one, Johnson; the other Ketchel. No comparison I can make here is as striking as the moving pictures show it."

That is pretty good for the pictures, isn't it. But don't miss the full weight the critic's remarks carry with them—moving pictures can tell a story better than the newspapers.

Politics and Moving Pictures.

By the way, have you read the speech made by Judge Gaynor, one of the candidates for Mayor in the present campaign in New York City? You should read it, and it should be given widespread publicity throughout the country. While it is based upon incidents that occurred in New York, the sentiments expressed apply with equal force to every city, town and hamlet that has a picture show. The speech appears in another part of this issue. Regardless of political affiliations or preferences, all picture men should doff their hats to the maker of the speech, for he is the first to get into the columns of the newspapers a fair statement of the situation affecting the moving picture people of Greater New York. He is the first to properly spread before the public the great injustice that was done these people last Winter, the first to specifically point out why the action against them was unjust, as well as the first to have the courage to publicly denounce certain influences which worked the wrong under a false cloak of reform and the enforcement of laws. The burden of bringing these facts before the people has heretofore rested solely upon the shoulders of the moving picture trade journals. This, of course, has failed in effect, because trade papers naturally do not reach out as the newspapers do. The newspapers, for some reason, never could unearth the facts as they are presented in the speech referred to. If Judge Gaynor is not elected Mayor, we hope he will become the guiding spirit of some of the newspapers, for the stand he has taken shows that in such event the motion picture people will be able to get their side of controversies before the public. OLIVER.

Beginning November 11th, the Carson Company of Philadelphia will release one reel a week. Another American film for the independents.

Important Interview with Mr. Arturo Ambrosio

The trade-mark of "Ambrosio" having appeared on so many of the best films issued by the independents during the past year, great was our pleasure to be honored with the first private interview with Arturo Ambrosio, the head of the Ambrosio Company at Torino, Italy, on the first day of his arrival in this country. Whenever we have been fortunate enough to see any of the Ambrosio productions on the screen we have marvelled at the originality of conception, the thoroughness of execution and the daring flights of imagination, and have wondered what manner of man it was who directed these finished specimens of moving picture art.

Ambrosio—Arturo Ambrosio—the name which has been the opening gun, the slogan of the independent exchanges, is a man rather below the average stature, alert in action, pleasant in personality, and primed with enthusiasm as to the possibilities of the art of moving picture making. For Mr. Ambrosio considers it art and treats it as an art, and the early part of our interview was mainly on these lines and the effect it was having and would have on other arts. The interview had not progressed very far before we were fully convinced of the fact that Mr. Ambrosio's ambitions were entirely different from those of many who have drifted into the moving picture game. Said he: "Our aim is to produce the most impressive, most realistic and technically perfect pictures within the bounds of human ingenuity and genius." How different from the ambitions of those whose aim it is to make and sell the most film!

"Mr. Ambrosio, will you tell me how long you have been making moving pictures and something about your studio?"

"The firm of Ambrosio, of which I am—what you call it—chief stockholder, has now been doing business for five years. That we have prospered is largely due to my partner, friend and chief aide, Mr. Gondolfi. We have a glass studio 120 feet in length, but much of our work is done under the sunny skies of Italy. We have thirty trained artists in our steady employ, besides scores of supernumeraries. We are a little artistic colony, with entree into the most select circles in Italy, and Italy's best dramatic talent at our disposal."

"Mr. Ambrosio, we have seen and admired much of your work. May I ask why you have come to the United States? Are you not satisfied with the sales of your product in this country?"

The answer was an expressive shrug and "I come to see for myself and study the tastes of your people. I want to know why it is that the American selections from my output are not those which I consider my best, nor even those which I consider best adapted to the general public."

"Mr. Ambrosio, why do you think our people should buy more of your pictures? We have our own manufacturers here who can supply the demand."

"I believe our productions are the equal, if not the superior, of any in the whole world. I see the work of others. Your American pictures come to my country. We enjoy them. They are so delightfully fresh, and some of them are now even becoming artistic. No, I do not wish to criticise the work of your manufacturers or their art, or lack of art, but the superficial nature of much of the output is apparent. Is it from lack of effort and concentration, or lack of ambition, or is it because they do too much? At any rate, they seldom seem to rise above a certain level. Understand me, I am not making a comparison. I have not yet seen enough of your work to judge."

"Mr. Ambrosio, the manufacturers of this country may be said to work to a schedule. They have to supply a regular output, released on stated days. It sometimes happens that circumstances will delay a certain subject and a manufacturer may have to rush out some simple production to fill his orders. Working to a schedule is not conducive to art, but our American system of standing orders is a sound business basis for the manufacturers to work upon and it has not interfered with the quality, which has materially advanced and is advancing. Do you have a regular output and regular release days?"

"No, we have no fixed output. In Europe this is governed by the demand, and the demand is governed by the quality. We may make one picture a week, or three a week, or we may spend weeks or months on a production, but we always have on hand an ample supply of finished negatives to meet any demand. Take, as an example, our 'Nero,' which you have seen. This was made months ago, and its date of issue in Europe is October 28. It is one of a series of spectacular subjects which we call the 'Golden Series.' Others of this series are ready, and some of them will far excel 'Nero' in my estimation. Yes, we adhere to a uniform release date in the various countries, as far as possible. Films are sold by sample in Europe, and up to now we have taken orders for 342 copies of 'Nero.'

"Mr. Ambrosio, you have mentioned 'Nero'; this picture must have cost you much money and much hard work."

"Money! There you are! American—Money. Money—American. We do not take cost into consideration in making our pictures. We set out to attain a desired result—and we get it. We rehearse and rehearse and take and re-take scenes until I am satisfied we cannot do it better. And work? Yes, we work. I seldom ate or slept while this same 'Nero' was being produced, and if I did sleep I dreamed 'Nero.' Yes, we work until we perspire, and I can tell you that after directing the scene of the burning of Rome I almost collapsed."

"Do your sales in Europe warrant the expense and effort you put in your work? In other words, if the American market was closed to you, could you afford to do things so elaborately?"

"No, not on the European trade alone. We would barely come out even. That is one reason why I am here. We need the support of the whole world to give the world the best that can be produced in motion pictures. My correspondence and not my vanity leads me to believe that more Ambrosio films can be sold in America. And we need the money to expend in making still better pictures."

"Mr. Ambrosio, that leads up to the question, Who is your representative in this country?"

"Messrs. Raleigh & Robert, of Paris, are our exclusive agents for every country except Italy and Spain."

"Did you ever have any direct dealings with the International Projecting and Producing Company of America or its president, Mr. Murdock?"

"No. I had a letter from Mr. Murdock during his recent visit to Paris, saying that illness prevented him from visiting our plant. Here it is. I have never met Mr. Murdock, but I hope to have that pleasure."

"Are Raleigh & Robert still your agents, or have you come here to make other arrangements?"

"Raleigh & Robert are still our exclusive agents and will be until I announce to the contrary."

This ended a very interesting chat. The following day we again saw Mr. Ambrosio in the presence of a representative of the "Billboard" and of the "Dramatic Mirror." His attention was called to an advertisement published in a trade paper, dated October 9, stating that a certain company had exclusive control of his films in this country.

Mr. Ambrosio emphatically denied the right of anyone to make such a statement, and at the suggestion of the "Billboard" representative gave out a signed statement that Messrs. Raleigh & Robert, and through them the Film Import and Trading Company, of this city, were the only concerns authorized to handle his output in America.

MR. ARTURO AMBROSIO.

ON THE SCREEN.

By Lux Graphicus.

The remarkable personal success achieved by R. G. Knowles in the series of Sunday evening travelogues that he is giving this month at Carnegie Hall reminds me of the enormous field which seems to be open to the conjunction of a good talk with a good moving picture. I am just old enough to have heard some of the most renowned lecturers who made fame and money by talking to large audiences with the lantern slide as a theme. But, except in the pale and aseetic field of the Sunday-school or the church, the lantern slide is dead as a public draw. The moving picture has taken its place, and so along come Knowles, Niblo, Elmendorf and others to conjoin their personalities with the pictures that move rather than with the pictures that stand still. Once more the personal equation is asserting itself.

* * *

The personal equation made the old lantern slide lecturer a huge success. Whenever it failed, it was the personal equation that was at fault. It is the personal equation that is at present wanting in the moving picture field. I speak generally and not particularly of Knowles and his peers. A little while ago I sat and watched a Biograph picture. A tame lecturer was turned on to talk with it. His name was announced outside the theater in black letters on a white sheet, so I went and paid my five cents to listen to the celebrity. Well, he "could not talk for nuts," as the phrase goes; let alone orate, elocute or depict. He was just an ineffective conversationalist. He bored his audience, he bored me, and I hope he has been killed. For that is all that he was good for.

This is not a solitary instance. Here and there, in a half-hearted way, a lecturer is turned on to talk with the picture as it moves. Well, he just talks like a parrot. He is not in sympathy with his subject; he does not understand it. He cannot orate; he is no elocutionist; his acquaintance with English is of a distant nature; he just meanders on in a harmless way, and so the effect upon an audience is that of distressful mediocrity. He is a stick at $10.00 per week. He is a grim reminder of the enormous possibilities of the lecturing end of moving picture exhibitions that I want to speak about on this occasion.

* * *

I wonder if any of my readers have ever heard Harrison, Bellew or Brandram? No doubt they have, for they were monological elocutionists of world-wide reputation. These men, like the late Charles Dickens, could take for a theme an entire play or a story, and talk and act it alone before an audience for an entire evening. Old-timers will, of course, recollect Charles Dickens' readings. Comparatively young men will recall Bellew, Harrison and Brandram, who could go right through a play, hold an audience with it, and make money.

* * *

Now this is the kind of talent I would like to see on tap in a moving picture theater. It is to be had. A friend of mine has recently started out to engage the services of a talker or lecturer, and it is astonishing to find the load of talent available in the ordinary theatrical market—educated men who can talk well and talk sufficiently well to hold the attention of an audience of thousands for an entire evening. There is no getting away from the fact that the average moving picture, as it is shown to-day, lacks something which perhaps neither music, the phonograph, nor sound effects can supply. What is that something?

In many cases it is an accomplished lecturer or talker. Let me illustrate what I mean. Take Selig's "Briton and Boer" picture—a war subject. Don't you think that while this picture is being shown a qualified lecturer should give a narrative of the incidents as they were being enacted on the screen? Don't you think that an American audience would understand this subject more easily and would be gratified by the explanations, the comments, the verbal illustrations and the identifications of the actors? I do. I know very well that when I am looking upon a Civil War subject I am glad to have somebody tell me, in a nice way, what is taking place, why it is taking place, and the chief actors in it. Similarly with the many sporting subjects that are being exhibited just now.

* * *

There was a yachting picture shown the other day—an English yachting picture in Urban's best style. Very few people amongst those who witnessed it realized that the German Emperor's yacht was present and that the yacht was in the picture, and that the Kaiser himself was present there and saw the racing. Take the aviation pictures that are being shown. Nobody has explained them. Take the rabbit-shooting and German artillery subjects referred to elsewhere. Nobody explains them. Take the ordinary simple comedy subject. I understand them. It is my business to do so; but I often wonder whether a large percentage of the audience does.

* * *

Of course, many, and perhaps most, pictures are self-explanatory. They do not call for the accompaniment of the lecturer; but a great many manifestly do. They open the way for the monologistic lecturer, who, as in the cases of your Brandram, Dickens, Harrison and Bellew, can go through the words, descriptions and the actions of what is taking place in the moving picture on the screen. The combination of humorist with the moving picture in the minds of the audience will produce an effect of satisfaction, which the picture alone only too often leaves unreached.

A large proportion of the films shown are topographical. That is to say, they illustrate places and incidents. Here, it would seem, the co-operation of a lecturer is almost indispensable. Take the Messina earthquake, or a Swedish subject that we saw last week, or several of the industrial subjects that Pathe is putting out. All these clearly call for explanation. I believe the audience would appreciate competent co-operation in this respect.

But the co-operation must be competent. The other day I listened to a lecturer on my beloved Paris. The lecturer did not know the place; he had never been there, and he could not talk French. The result was ghastly. Equally so I sat under a man who discoursed of London. I know my London as I know my New York and Paris. I could have cried, I could, at the matter of fact way in which my friend talked of some of the most interesting, picturesque and historical spots of the world. He was as cold as charity. Just imagine some of those old-time lecturers of whom I was speaking, handling this theme!

* * *

There is one little point of interest in this connection which deserves to be noted. It is a big straw which shows the direction of the wind. The Ganes and Circle theater people, the other day, engaged James J. Morton to talk for both houses. The papers say that James got $2,000 a week for the job. Good boy! But here is the point as it bears upon your Lux's little sermon this week. The people who are running these theaters realize that the pictures have got to be supplemented. They do not quite know how, so they put on vaudeville and vaudeville talkers. But they don't want either. They want the type of man that I have in mind.

* * *

And the type of man that I have in mind is Knowles—humorist, elocutionist, educated man and traveler. A man in sympathy with his subjects. He can talk with them and of them to his audience, and hold his audience by his personality. As I have said before, these men can be got, or if they cannot be got, they can be trained. An unlimited field is open, as I have pointed out, amongst the lecturers, so many of them are walking about Broadway, wearing out shoe-leather. Considering how much the mere external barker enters into arrangements of entertainments in America, it is curious that so little use is made of the human voice inside of the theater: the voice of the refined, sympathetic talker or lecturer. It is right to say that the views I have here printed are not merely my own, but are shared by other men quite alive to the possibilities of the moving picture as an entertainment.

LUBIN.

The great improvement noticed of late in the productions of the Lubin Manufacturing Company is due to the fact that Mr. S. Lubin has transferred most of his interests in moving picture theaters to other shoulders, to devote his entire time and attention to the production of motion pictures.

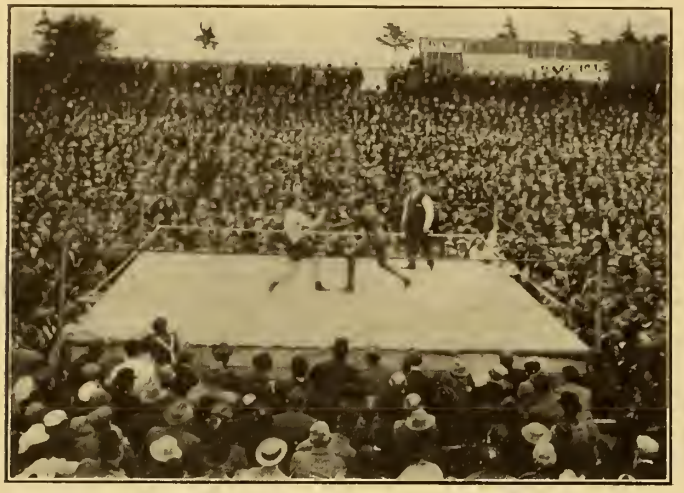
If Mr. S. Lubin made the moving picture theaters of Philadelphia the finest in the country, he soon realized, when he took personal charge of the production, that motion pictures could not be made properly without adequate facilities. Mr. Lubin is building a new studio and factory, to occupy a full city block of the Quaker City. With those increased facilities and the indefatigable energy of Mr. Lubin, we can predict that his productions will soon be in the lead.

EDUCATIONAL SUBJECTS.

An elaborate and complete catalogue is in preparation by Geo. Kleine which will list and describe the pick of the world's film productions that are suitable for school, church, college and lecture work. To prepare such a catalogue means such an amount of detail work that great credit is due to Mr. Kleine for its undertaking. There has been so much call, however, for a special list of such subjects that we believe he will be well repaid for his labors, and we look forward to receiving an advance copy so as to give it due notice.

THE JOHNSON-KETCHEL FIGHT PICTURES.

The most remarkable fight pictures ever produced are now being shown at some of the big theaters. Notice that we say remarkable fight **pictures.** There was nothing remarkable about the fight itself except that it was fought to a clean finish and there was no demur to the decision. It is the quality of the pictures that we are interested in, and in recording the fact that they were produced by the Kalem Company and photographed by Mr. E. C. Miles and Mr. Sarony, the Pacific Coast representatives of the Kalem Company. The negative was rushed to New York by special messenger, reaching the office of the Kalem Company on Saturday morning. Dried and finished positive prints were ready on Saturday afteroon in time to catch the Chicago



Limited and were shown in Chicago the following evening—one thousand miles away. The Kalem force kept right on, and before the week's work had ended there were sufficient prints for the New York bookings on Monday. We frequently read of record stunts being done by British photographers with topical subjects—but Great Britain is a country of short distances, and we doubt if the Kalem feat has been paralleled.

Notwithstanding the haste in its production, it is seldom that a clearer or better picture is seen on the screen. The clear California atmosphere and bright sunlight, diffused by fleecy clouds, made an ideal photographic day. Mr. Miles and his assistant, whom we see in the accompanying photograph, did justice to their part of the work and the Kalem laboratory staff did the rest. The New York daily papers, in referring to the picture, each single out the photography for praise. "Edgren," in the "World"; "Tad," in the "Journal-American"; Walter St. Denis, in the "Globe"—all those who saw it at Hammerstein's Theater, said it was the clearest fight picture they had ever seen. As will be seen from the reproduction, there is not a shadow on the platform, yet the features are distinct and recognizable. The film was manufactured by the Kalem Company for Mr. Coffroth and is not a Kalem release. The exhibiting rights are now so high that it can only be shown in the very largest theaters, but if the exchanges order freely Mr. Coffroth will make some arrangement with the Kalem Company whereby it can be issued to the moving picture theaters at an early date.

Comments on the Week's Films.

THE CROWN PRINCE OF GERMANY DRILLING ARMY BATTERY (Urban-Eclipse).

The German army is said to be the greatest military machine in the world, as Germany is said to be, and probably is, the greatest military nation. They have 4,000,000 soldiers ready to go into action at a moment's notice. The Emperor's family all take a practical hand in the work of the army. The present German Emperor never spares himself in the work, and he sees to it that his son, the Crown Prince, also takes a part in the drilling. This very fine series of pictures shows German work in the field with big guns, and one gets the impression that one is looking at the "fine flower" of the German artillery going through their evolutions. The Crown Prince is ever in the limelight, surrounded by his officers. He would appear to be taking a real, if somewhat kid-gloved and cigarette-smoking, interest in the work. He good-naturedly poses before the camera several times, so that excellent photographs are made of him, and finally, when he draws away in his automobile, he remains quite still with the wheel in his hand so that a good final picture may be made of him. The hundreds of thousands of Germans in the United States will appreciate this picture, for it gives them a glimpse of the predominant life of the fatherland, that predominant life being essentially military. Photographically it is a very good film indeed, for the operator was lucky enough to get quite close to his subjects, so you have striking portraits of the Prince and his officers. This picture attracted considerable notice on the occasion when we saw it, and we have no doubt it will be popular.

COSETTE (Vitagraph).

The third film de luxe in this company's series based upon events in Victor Hugo's "Les Miserables." While this film is complete in itself its connection with the two earlier pictures, "The Galley Slave" and "Fantine," is apparent and it becomes a satisfactory illustration of this portion of the story. Like the others it has numerous dramatic situations, the most impressive of which is the placing of Jean Valjean in the coffin, which is buried. The purchase of Cosette's freedom is interesting, the appearance from the sea, and the recognition by Javert, all form important climaxes in the development of the story. The reproduction seems to be up to the high standard set by the former pictures, and it seems as though the interest in the film has taken on a different tone, if one may so phrase it. Apparently the picture is better understood and there is a closer following of the plot, which in this film goes into considerable detail in the development. Acting and staging seem to be in harmony with the descriptions given in the story, a characteristic of Vitagraph productions. The films form a series of which the producers may well be proud, and the picture loving public will look for the next with increased interest.

SHOOTING JACK RABBITS (Pathe).

It says much for the interest which high-class sporting subjects attract in the moving picture thater that when this film was shown last week it was followed with very sustained interest. The American public is a sporting public, as the boxing, aeroplane, yachting and other sporting pictures that have been recently shown clearly demonstrate. They are always well appreciated. This is chiefly a Hungarian sporting subject. The sportsmen shot over snowy ground, and it is exciting to watch the rabbit as he appears in the distance and comes within range of the gun to meet his fate. Now and again he rolls over, and the excitement thus continues all the time. Finally the "bag" is shown, and a very fine display of slaughtered jack rabbits closes the film and gives evident satisfaction to the group of Hungarian sportsmen who drove out to the snowy fields to engage in this sport. The picture struck us as giving an exceedingly fine rendering of snowy landscape—not an easy thing to properly photograph, as those who have attempted to make snow photographs will understand.

THE WIDOW (Essanay).

Moving picture audiences do not trouble their heads much about the originality of the pictures that are presented to them. If they did, they would have very little enjoyment. The story of "The Widow," one of the recent Essanay successes is not, from our own knowledge, strictly original. We have read it before in other form. But it is always good, it is always fresh, and when presented to a strictly popular audience, it never fails to attract and amuse. A friend in the country sends a town friend an invitation and incidentally mentions that "the widow" is in good form. Away goes the

town man and of course he leaves his guest's invitation behind for his suspicious wife to read. Then the fun begins. Wifey and her mother lead the husband a terrible racket. They haul him up before the magistrate, they jail him. Finally, at the trial for wife desertion, the situation is cleared up by the husband producing the friend's invitation and pointing out that "the widow" is the name of a horse. Of course this is all delightful fooling, it is wildly improbable, but on the other hand it is frankly farce, well and cleverly acted, and on the afternoon we saw the picture it came as a positive relief in an otherwise dull programme. It was the only thing that the audience heartily laughed at. The acting of the piece as well as the photography are good. The film shows the consistently progressive policy of the Essanay Company in the realms of comedy and drama. Of the latter kind of work we desire to speak in the next review.

A WOMAN'S WIT (Essanay).

In this film the Essanay people strike the drama note and strike it very effectively. The picture tells a very tense little story of how a woman outwits a burglar whom, upon her return home, she discovers by accident to have entered her room for the purpose of robbing her of her jewels. Here comes in an opportunity for the actress who impersonates the lady to show a very fine piece of acting. She has to feign absolute unconsciousness of any knowledge that the burglar is concealed to impress him with this assumed unconsciousness, and she has to disappear for several moments while he ransacks the room, and she has to come back holding her nerve throughout. And all this is splendidly acted. While she has gone out of the room she has got into communication with the police who arrive at the critical moment and arrest the burglar who, if he could make his escape, would have turned with ungovernable fury upon the witty woman who out-manoeuvred him. At the end of it all she sinks in a chair exhausted with the effort. This is one of the pictures that strikes our particular fancy and that lingers in the mind for days after we saw it, and that is why on this occasion, though it was released several days ago, we think it deserving of special encouragement here. There is not much in the story. It is simple, direct, tense and convincing and just for the moment it gives opportunities for the enactment of supreme drama. Such a moment comes to us all at times, and don't we all feel the reaction as the girl in this picture did? "A Woman's Wit" shows that the Essanay people are properly eclectic in their tastes and are making a bid for the position of comedy film house par excellence.

THE LIE (Edison).

A story which goes back to the time of the Franco-Prussian War. It is woven around that same old triangle of love, duty and treachery which is always new and never fails to interest. The comrade, who is also a rival in love, betrays his trust in delivering a message and leads a girl to believe her fiance is dead. Her mind gives way to the blow and she wanders out and leaps into a chasm, at the bottom of which is a deep pool. She is followed and rescued by her brother, who has also found and pieced together the undelivered message from her dear one. The film ends with a dramatic accusation as the two comrades meet in the presence of the convalescent girl, who recovers her lost senses in the embrace of her lover. There is a good deal of dramatic ability displayed, and the leap into the chasm and the rescue are well executed. On the whole, it is a strong film and holds the attention of the audience until they break into applause at the end. The outdoor scenes are well composed and well photographed, but the interiors are indistinct. The errors of under-exposure and over-development of the film detract considerably from the nice effect that was evidently planned by the scene setter and producer. So, while technically it is not up to the Edison standard, the film will attract favorable attention and comment on its dramatic merits alone.

THE COWBOY MILLIONAIRE (Selig).

If a good cowboy picture is wanted, Selig is the one to produce it. His company can make a cowboy play seem like the real thing, and this film is no exception. The cowboy who becomes a millionaire is a novelty which will prove attractive, because it is out of the ordinary. His life in his luxurious city surroundings palls on him, and for the fun of it he sends for the whole outfit from Circle D ranch, and when they arrive the fun begins. It is rough-house, but is picturesque, filled with vigorous action, and therefore pleasing to a majority of the audiences. The fortunate man sees the comparison and loses his longing for the old life of the plains and the bucking bronchos.

"A Brother's Wrong" (Kalem).—Always strong in melodrama, this company has produced a picture which combines many interesting elements and shows much real life in its changing scenes. It is an illustration of the jealousy of one brother of another's intimacy with a girl whom both loved, a false accusation of robbery which estranged the young man from his father and all the harrowing and troublesome details which usually follow such disagreeable actions. However, the villain dies and everything is settled up in the last scene to the satisfaction of everyone concerned. Like all the Kalem pictures, this one is filled with action. As for the acting in a melodrama of this character, it is vigorous enough to make plain the meaning of the story, and that, after all, is the main purpose of the film. If the story is told with sufficient fidelity to the facts to make it seem real there need be no question of the interest it will excite. The photographer has done his work quite as well in this film as he has in most of the later Kalem productions.

"The Old Lord of Ventnor" (Gaumont).—A story of the union of December, in the person of the old Lord of Ventnor, and May, in a handsome peasant girl. There is a charge of inconstancy, with an order for beheading the young woman. This leads up to a fine bit of magic, and the young woman is forgiven. The film is good photographically and there is a pretty dance scene.

"Ambulance Ventilators" (Gaumont).—A ventilator is attached to an ambulance, which develops such remarkable power that everything movable is shot violently through space when the wheels begin to go around.

"Country Life in a Flat" (Gaumont).—A humorous skit representing how an enthusiastic lover of the country succeeded in reproducing country conditions in his city flat. It is amusing chiefly because of the absurdity of the reproductions of country life. To see them in a city dwelling is funny merely from the absurdity of the connection.

"Tickled to Death" (Gaumont).—A combination of funny stunts which are developed through a gentleman's ticklish propensities. The laughter reproduced on the screen is infectious and keeps the audience in good humor throughout.

"The Two Mr. Whites" (Vitagraph).—One of those delightful bits of comedy which appeal to the multitude. The Vitagraph Company maintains a very high standard in these comedies, never allowing them to descend to clown farce. These two "Mr. Whites" get into a mix-up that is so amusing that everyone who sees the picture laughs, and there is nothing in it to which the most fastidious can take offense. The technical quality is good, the acting capital, and there is not a dull moment in the film.

"He Fell in Love with His Wife" (Vitagraph).—A post-honeymoon idyll enacted amidst the most beautiful surroundings. The story is not new, but it is given a new meaning by the spirited acting of the capable actors and skilled producer. There is a sense of satisfaction after seeing the film which is in itself proof that the scenes are well and naturally handled. The beautiful country estate helps to add realism to the not uncommon incident of a man actually falling in love with his own wife, and the effect on the audience was pleasing.

"Volcanoes of Java" (Urban).—A beautiful scenic reproduction of the famous volcanoes of Java. Like all the outdoor work from the Urban studio the work is well done, the technical quality of the films leaves nothing to be desired. The values of the landscapes are correctly rendered, and the photographer succeeded in conveying the impression of grandeur in his mountain pictures. Not all do that successfully, and this picture is made much more attractive for that reason.

"Awakened Memories" (Urban).—A strike picture which should convey an impression of the misery which these misguided labor controversies frequently cause the innocent. The picture is dainty, many of the scenes presenting bits of domestic life as tender and beautiful as one would care to see. The dramatic possibilities in the scene where the father discovers his little girl selling flowers, which arouse tender memories of earlier times, are carefully wrought out. The closing scene, showing the little family happy in their home, is a satisfactory ending which does not violate the rules of dramatic construction. It would be difficult to improve upon the photography of this picture, and the printer has made the most of the photographer's work.

"The Gambler" (Pathe).—A story of a gambler who drives his wife to attempt suicide, but who returns from the gambling den, where he has won, in time to prevent suffocation by gas. The story of gambling varies but little in the telling. Gamblers go on throwing their money away and driving their families to misery and despair. Not all end as happily as this, so perhaps this may be called a bit unnatural. Tech-

nically, criticism is unnecessary, and the actors perform their parts sufficiently well to make the story plain.

"Grotesque Mix-up" (Pathe).—It is difficult to describe this picture, but if one permits his imagination to run riot over the title one will obtain a reasonably comprehensive idea of the picture. Two clever knockabout artists perform amusing acts, and the amusing features are somewhat increased by a few camera tricks.

"Cinderella Up-to-Date" (Melies).—A rather novel and interesting travesty on the old fairy story. In this instance the girl loses a shoe and an advertisement brings scores of girls whose feet could never go in the shoe by even the most powerful scheme of compression. And when at last the right girl proves her ownership the inevitable wedding creates so much excitement that losing shoes becomes quite the fashion. Not all the girls are successful in obtaining lovers, however, though many of them do. The conception and working out of this story is satisfactory. While it is professedly a travesty upon the old story, it is well done. The technical quality is maintained at a high standard of perfection, which adds materially to the attractiveness of the picture.

"Maud Muller" (Essanay).—Adequate illustration and interpretation of favorite poems or songs is a legitimate piece of motion picture enterprise which might be utilized more liberally with excellent results. There are numerous poems, well known to substantially every person who can read, that might be beautifully illustrated. The Essanay people have added another success to the short list in their "Maud Muller," just released. The poem is more pastoral than active, perhaps, and its power lies more in its subtleties and its suggestiveness than in any degree of force either described or represented. The capable company charged with the somewhat delicate task of reproducing this poem have accomplished their purpose with consummate skill. The acting interprets correctly Whittier's thought, which was directed more toward indicating what might occur in certain instances were circumstances different than in making any direct assertion with respect to some of these subtleties which form such conspicuous influences upon the human mind. All these complicated impressions are reproduced with a fidelity to the poem which adds materially to the attractiveness of the picture and seems to make the poet's thought move in the living characters who appear upon the canvas. The work has been well done, both technically and dramatically, and the picture is commended to all lovers of good films.

"In the Watches of the Night" (Biograph).—A study in desperation. Nothing on earth so lascerates the heart or so disturbs one's mental equilibrium as this same desperation; and when the desperate one sees those dependent upon him suffering, he becomes worse, and no matter what course he pursues he is frequently led to do things which he would shrink from in horror under normal circumstances. In this instance the man out of work, a dangerously sick child and suffering wife all combine to make the desperation so pronounced that the man's better self is overruled and he resorts to robbery; but his wife induces him to return the articles he took. Substantial assistance comes and the unfortunate family is placed on its feet, figuratively and literally. This subject is not pleasant, yet its strength cannot be denied and the impression it makes cannot be questioned. One is fascinated when looking at it and turns away to wish he had not seen it, which is perhaps a sufficient commentary upon the picture and the acting which goes to make it complete.

"Briton and Boer" (Selig).—A picture so full of the spirit of the battlefield that it stirs the blood and excites horror for the disputes and disturbances which go to make up wars. A pretty and vigorous love story is interwoven with the picture and helps to maintain the interest. The girl has the genuine womanly spirit which causes her to renounce her people and their cause and remain with her lover. There are fights and all the horrors that go with them, but eventually England wins and the picturesque bloodshed is over. It is a picture crowded with action which is melodramatic, but no doubt fairly represents war and its unpleasant accompaniments. The staging seems to be as accurate as possible and the picture is certain to please.

"Romance in the Andes" (Pathe).—The beauty of the scenery and the delicacy of the coloring of this film will probably prove the most powerful attractions. It is a film portraying the rough life of the cowboy and Indian, and is, therefore, a bit melodramatic; but there is a certain element of charm about these pictures of the bluff, hearty life of cowboys and Indians that seems to please, and such films almost invariably attract large audiences.

"Bogus Heir" (Pathe).—A humorous picture, based upon the discovery of a lost letter which contained the information that a certain individual had fallen heir to a large fortune. The genus tramp who finds the letter has a glorious time spending money until the true heir appears and forces him to depart, rather more forcibly than elegantly. The picture is funny because of its incongruities, rather than because it is inherently humorous.

"For the Cause of Suffrage" (Melies).—While one is almost ready to deplore the production of more films of the rough-house order, it must still be admitted that this subject has been well chosen and that it is a travesty upon a topic which is unquestionably engrossing a good deal of attention at present. It need not be accepted as in any sense an even fair representation of those who represent the suffrage movement, and that they lay themselves open to just such exaggerated misrepresentations by their often unsupported and insupportable argument and actions. That Mr. Duff should be under the domination of a woman of his wife's Amazonian characteristics is not to be accepted as a travesty. It is quite likely to be true, and in this respect, at least, the picture is not overdrawn. But the scene in the meeting where the disguised Mr. Duff interrupts and is compelled to make an unceremonious exit to save himself from bodily harm, is funny, and the tumble from the pier, with the gathering about the unfortunate man's bedside, are hits which raise a laugh. If these things are to be done, they should be done by producers as capable as the Melies Company.

"A Home Without Children" (Pathe).—One of those pictures which touch the heart, but which, for that reason, perhaps, must go without criticism. The representation of a childless home, the longing of the woman for a child, which is satisfied in a peculiar way, cannot be put down in cold type. The picture must be seen, and when it is seen, any criticism of it, no matter what its dramatic faults may be, would go for nothing. Suffice it to say that it creates a profound impression.

"The Expiation" (Biograph).—An intensely dramatic subject, acted with all the power and ability displayed in the Biograph productions. The curse of drink is used as a basis for a heart story which develops a sad ending, because an honorable woman believes she must expiate the appearance of a wrong which was never committed. The last meeting between the lovers, after the husband's suicide, is realistic, and one feels like rushing forward and offering a solution of the problem which will satisfy them that they have committed no wrong and that both are entitled to whatever happiness may be in store for them in the future. The determination of the widow to lead a penitential life, as expiation, is an artistic ending for the story; but a melodramatic ending, with the lovers united, would please the average audience much better. The dramatic quality of this picture is unquestioned. That it is a little out of the ordinary adds to its attractiveness. The photography is excellent. The film should be a favorite, especially with those who enjoy good drama.

"Casting Bread Upon the Water" (Urban).—A melodramatic picture which has merits in both its scenic and histrionic qualities. It recounts the practical display of gratitude on the part of a young man whom a worthy couple befriended, and who remembers it and in a melodramatic way renders a good account of himself when he learns that the widow of his benefactor is in financial difficulty. There is a stirring heart quality to the picture which holds the interest throughout and fosters an impression that perhaps the world isn't such a bad place as some pessimists would try to make it appear.

"Mignon" (Lubin).—A subject in which jealousy nearly causes a death, but which is averted by the timely arrival of the girl's lover. It is a circus story, and perhaps its chief interest lies in that. The story of rivalry and jealousy is a variation of an exhibition of the same emotions which have been depicted over and over again. The Lubin Company is good at this, however, and the results are satisfactory in all the scenes.

"Aunt Lena's Visit" (Lubin).—A picture in which the Lubin boys play pranks until the older people tire of it. Then they get all that is coming to them, to the amusement of the audience. Generous castigation always amuses, perhaps because it calls to mind similar experiences in the life of practically everyone who sees the picture.

"Lines of White on a Sullen Sea" (Biograph).—While the acting and the sentiment expressed in this picture are the best and loftiest possible, there is a feeling of sadness, yes, more, a disagreeable impression which does not wear away. It is indeed a hard, cruel combination which forces a girl to wait long years for her lover, who, unfaithful to his vows, has married elsewhere. And even though deception is rarely to be condoned in this instance, the belief of the dying girl that her lover was true is sufficient justification for the de-

ception practiced upon her. These stories of unrequited love, so faithfully portrayed by the Biograph Company, are unquestionably of great value in the development of the silent drama. Their effect upon an audience varies, yet there is, perhaps, a general feeling of resentment, coupled with a desire to see the unfaithful one punished sufficiently to compensate in some degree for the pain caused. The stories told are common enough, but this company's manner of telling makes them appear distinctive and altogether out of the ordinary.

"Hiawatha" (Imp).—If the Imp films are all as good as the first one released, a pictorial rendition of Longfellow's great poem, something worth while has been added to the beauty and attractiveness of the motion picture world, something which could not now be discontinued without leaving a sense of loss that would be difficult to replace. This picture was made at the Falls of Minnehaha, in the land of the Dakotahs, and represents some unusually attractive pictorial work. The actors who did the posing clearly reproduced the scenes so graphically described in the poem, and interpreted the spirit of the lines in a manner which leaves comparatively little to be desired. The achievement is all the more striking when it is remembered what a difficult piece of work it must be to reproduce a poem like this, so subtle in its meaning, and so full of psychological suggestions. Yet the "Imp" players have accomplished this, and probably every person who has seen the new film has left the theater with a new sense of appreciation of the marvels and beauties of the motion picture in interpreting even the masterpieces of poetry and fiction.

"The Bracelet" (Great Northern).—A decidedly interesting story of real life which is based upon a woman's caprice in playing with an artist who loved her devotedly. He makes himself a penniless beggar to gratify her vanity, and in return she refuses to receive his attentions longer, until, blind, he steps in front of a motor in which she is riding and is badly hurt. Then her better nature assert itself and the picture ends with them happily married. The acting is rather an improvement over some of the previous Great Northern films, while the photography could scarcely be better. This firm is improving steadily in its dramatic films, the later ones showing evidence of experience and painstaking care in the development of the plots and the details of the work.

Coming Headliners.

RIGOLETTO (Pathe).

The story of "A Fool's Revenge" has been told in many forms, but probably that which has attracted most attention is the opera Rigoletto in which guise it is to be presented without music in the Pathe release of November 14th. The French novelist, Hugo, wrote the story and the Italian composer, Verdi, turned it into an opera. It will probably be seen this season at one of the New York opera houses. Rigoletto has a beautiful daughter. The King falls in love with her and the story shows how the Jester determines to rescue his child from the clutches of the King. A plot is made to kill the latter, but the poor fool, Rigoletto, discovers in the end that it is his own child who is the victim. And so the story ends in dire tragedy. As an opera this subject gives scope for splendid acting and singing; as a play it is full of possibilities for dramatic representation. Following out their policy of presenting the best dramatic works in moving picture form, it was obvious for some time that Pathe would include the subject amongst their releases. They show wisdom in this policy, because the story is so well known. For the present release the services of two Comedie Francaise artists has been secured for the leading parts of Rigoletto, the Jester, and his daughter, Gilda, whilst the subordinate parts have been well filled. The photography and the dressing of the piece are quite in the expected Pathe manner, and we are persuaded in our own mind that this film d'art will be quite as successful as any of its predecessors. It is essentially a French story, and therefore it is fitting that it should be enacted by French actors and presented to the public by a French firm. We look upon this film as marking yet another forward step in the theatricalization of the moving picture field, a subject, by the way, to which we shall be referring at greater length in next week's Moving Picture World.

Rigoletto will be a Sunday release. As to the propriety of such a move we have our doubts. We have conferred with exhibitors who make daily change and run seven days a week, and they are in favor of a Sunday release. However, no matter when the film is issued, no exhibitor should fail to add it to his program.

THE PRODIGAL SON (Pathe).

Biblical subjects on the moving picture screen seldom attract our commendation, because, in our opinion, they usually deal with subjects of too delicate a nature for general representation before a miscellaneous audience. We include among these "The Passion Play" or any subject which treats of the character of the founder of Christianity. This, however, is a purely personal opinion. To our thinking, no possible objection attaches on any score to the story of "The Prodigal Son," the finely colored Pathe film which is shortly to be released. For that story is so tensely human, aside of its character as a religious parable. "The Prodigal Son," in fact, is quitting the Western farm of this country at this very moment for the dangerous delights of the Great White Way. When he has been cleaned out, he will return to his Western home, a sadder and a wiser boy, and let us hope he will meet the same agreeable reception as the foolish youth in the Pathe picture. To follow this latter story as it is shown on the screen, you do not want a synopsis. The very title is enough. It is worked out and acted so delightfully clearly, with oriental costumes and against oriental backgrounds that at any rate look authentic. After getting his portion, quarrelling with his father, away goes our youth to the haunts of the syren, and in a beautifully voluptuous scene we see him having the ancient equivalent of a "good time," and, certainly, judged by modern tastes, he had a very good time indeed amongst these exquisite ladies. Then he goes to the dogs, or, rather, to the pigs, which he has to feed and live with, and he has a very bad time indeed, poor chap. Finally, after terrible horrors, graphically portrayed, he goes home, is welcomed by his father, reconciled to his brother, and the picture ends with the killing of a fatted calf and the supply of new raiment. What strikes us about this picture is the finely dignified way in which it is acted throughout. There is nothing of the cheap actor about the cast. The coloring, too, is beautifully natural, and, altogether, wherever "The Prodigal Son" is shown it is bound, in our opinion, to make an outstanding appeal as a Pathe masterpiece.

NERO; OR, THE BURNING OF ROME (Film Import).

The fame of this Ambrosio film has already spread over the country. By common consent it is allowed to be one of the most remarkable films ever made. It appears at a psychological moment to refute the absurd misstatements referred to elsewhere as to the quality of imported film. Briefly, the story traces the downward career of the Roman tyrant from the moment when he casts his wife aside and takes up with an affinity, who becomes Empress and has her rival put to death. The populace revolt and then Nero orders Rome to be burnt. Subsequently after a terrible exhibition of remorse, he commits suicide before the aroused citizens have the opportunity of killing him.

The story has been selected with great judgment, as one is enabled to follow it on the screen quite clearly. The setting of the piece is indescribably magnificent, whilst the acting fully rises to the level of the opportunity. The staging, the grouping, the lighting, the processions, the whole production in fact, speaks the master hand. The photography is flawless and the scene showing the destruction of Rome a triumph of realism in color.

It is difficult indeed to criticise a picture which deserves nothing but praise. It is difficult to see how it can be excelled in the various qualities it possesses; it is difficult to understand how any other film maker can "go one better." The picture is simply superb, and it goes without saying that it will achieve enormous popularity this Fall and Winter and be referred to for a long time to come as a masterpiece.

The Henry B. Ingram Company, makers of lantern slides, evidently scooped most of the election work this year. A visit to their studio last week disclosed great piles of portrait lantern slides of Otto T. Bannard, Republican candidate for Mayor; William J. Gaynor, the Tammany candidate; William Randolph Hearst, the Civic Alliance candidate; Judge Charles S. Whitman, Republican candidate for District Attorney on the Fusion ticket; William A. Prendergast, the Fusion candidate for Comptroller, and a dozen other can- and moving picture theaters of New York. Among orders was one for $200 worth of portrait work from the American Vitagraph Company.

Sumner Clarke, of the Bijou Theater, Lakewood, N. J., desires to know where he can get service of three sets of slides per week with up-to-date music. Slides not to be faked or cracked junk.

NEW YORK OPERATORS RECEIVE THEIR CHARTER.

New York City, October 19, 1909.

On Monday, October 18, the Moving Picture Operators of Greater New York held their regular meeting at Gallagher's Hall, 402 Eighth avenue, at 12 o'clock midnight, to a very large attendance. There were about two hundred members present. All the officers were also present, as well as the Union delegate, Brother Finerty. Each member had a look of expectation on his face, for, as announced in the Moving Picture World of October 16, this was the date set for the receipt of the charter. After the regular business of the meeting had been attended to, President Cartwright rose and in a neat speech presented us, on behalf of General Secretary-Treasurer Lee M. Hart of the I. A. T. S. E. of the United States and Canada, with a charter from the I. A. T. S. E. of the United States and Canada, signed by General President John S. Barry, to be known as Moving Picture Machine Operators' Protective Union of Greater New York, Branch Local No. 35, I. A. T. S. E. The charter was read to the members, and when they were assured of its being a reality their enthusiasm was unbounded.

At the next regular meeting, to be held Monday, November 1, 1909, I. A. T. S. E. buttons will be supplied to all members desiring them. We would advise all moving picture operators who desire to join our organization to make application to the Recording Secretary at once, while the present initiation fee is in force. We wish it distinctly understood that it shall be our aim to supply film exchanges and exhibitors with first-class men, who will treat managers with every courtesy, and only ask that we be accorded the same.

Brother Finerty was appointed as our walking delegate, and when put to a vote was elected unanimously. In accepting the appointment Brother Finerty said that he did not accept the position for the sake of the money that was in it, but that he only desired to be recompensed for his expenditures; that he was with the boys, heart and soul; that he would serve our organization to his best ability, and that he realized that he had a large territory to cover, but that he would try to "make good." As Brother Costello said, "Brother Finerty is a live wire with a good contact." His "past performances" have shown us that he is the right man in the right place. The members expressed much regret at the thought of losing our worthy President, W. E. Cartwright, as well as our Secretary-Treasurer, Hugh J. Keenan. Brothers Cartwright and Keenan have served faithfully and well for over one year, and we wish to thank them publicly for the interest they have shown to our organization, until some later date, when we will show our appreciation in a more substantial manner.

The motion was made and carried that Brothers Cartwright and Keenan be requested to serve out their terms of office. In replying to the motion, Brother Cartwright spoke for himself and Brother Keenan also, and said "that while he was a very busy man he appreciated the honor bestowed upon him by the members, and that he would serve until the first of the year, when the new election of officers is to take place; then if you feel the same way as you do to-night, and want me, I will accept. No matter which way the wind blows, I wish it understood I am with you in spirit always. I came among you when you were a very small organization and I have watched you grow with much gratification, and to-night I am pleased to stand before such a large, intelligent body of men, as their chairman." The applause was loud and long as the President resumed his seat.

We hope to have a large number of applicants at our next meeting. Now that we have our charter, we can set at rest the doubting Thomases, and say, "We told you so." Any man holding our card for one year can operate a moving picture machine in any theater in the United States and Canada where organized labor is employed.

I. G. SHERMAN,
Recording Secretary.

CHARTER

Moving Picture Machine Operators

of the United States and Canada

Affiliated with the International Alliance of Theatrical Stage Employes

To whom it may concern: Whereas, A petition has been received from W. Cartwright Pres.; H. D. Lang Fin.-Sec.; H. Keenan Rec.-Treas.; Chas. Burton; A. Kahn; J. Daisie; P. Schlitt; Mike Bernard; A. Rainberg; J. Gumberg; Max Bernard; M. Lindheim; E. Weil; Tim Costello; J. Gisvan; G. Langer; J. Reisser; J. Tyroler; H. Killar; J. Cohen; J. Bashkind; P. Turner; P. Pillar; and others:—

praying that a Charter be granted for the formation of a branch of the International Alliance of Theatrical Stage Employes of the United States and Canada, for **Moving Picture Machine Operators** to be located in the City of New York. County of New York. State of New York.

Know Ye, that acting under authority vested in us by the Constitution and By-Laws of our International Alliance, we desire and cause this Charter to be issued for the institution of a Branch Union to be known as Moving Picture Machine Operators' Protective Union of Greater New York City Branch Local 35, and bear date August 15, 1908, and by virtue of this Charter to do and perform such acts as are prescribed in the Constitution and Laws of the International Alliance of Theatrical Stage Employes.

The International Alliance hereby declares its right to suspend or revoke this Charter for any neglect or refusal to perform the duties required by its Constitution and Laws, and should the aforesaid Local Union be dissolved or forfeit this Charter, then all property, books, papers and moneys of the International Alliance shall be transferred to the General Office of the International Alliance of Theatrical Stage Employes, and furthermore in consideration of the due performance of the above, the International Alliance does hereby bind itself to support the aforesaid Local Union in the exercise of all its rights and privileges as such.

In Witness Whereof, we have ordered the seal of the International Alliance to be affixed hereto this Fifteenth day of August A. D. One thousand nine hundred and Eight.

John J. Barry, General President

Lee M. Hart, General Secretary-Treasurer

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CHARTER

B. E. HYMAN & CO. Printers 269 121-127 Plymouth Pl. Chicago

FILMS

RELEASED NOVEMBER 1st.

BRAVE WOMEN OF '76

We read so much about the Spirit of '76, but no credit as yet has been given to the Brave Women of '76. Our film is a fitting tribute to them. Length, 530 feet.

A LESSON IN PALMISTRY

A young lady has a fight with her best fellow. To make sure that he really loves her, she decides to consult a palmist. The young man, learning of her decision, impersonates the palmist, and she soon learns that he really loves her. Length, 405 feet.

RELEASED NOVEMBER 4th.

LET BYGONES BE BYGONES

Having served a sentence for stealing, the ex-convict is taken into the house by the pastor to spend a night. From there he steals the golden chalice. He is soon caught and brought before the pastor, who promptly forgives him upon his promise to lead an honest life hereafter. So he does. One, however, who knows of his past promptly informs his employers and he is discharged from every place. It is then that his old benefactor comes to his aid. Length, 845 feet.

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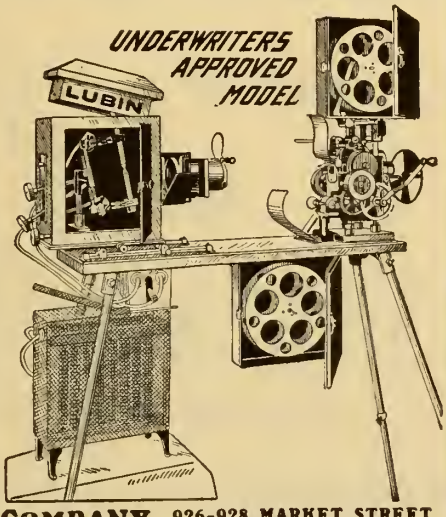

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The most marvellous picture in the world. The masterpiece of h
with twelve large half tones suppie

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TUESDAY, NOVEMBER 2d

HONEST JOHN THE COACHMAN (Eclair)

A RACE FOR THE MONKEY (Itala)

WEDNESDAY, NOVEMBER 3d

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he moving picture art. Special sixteen page souvenir booklets ed for distribution in the theatres.

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Mr. Exhibitor: This is without question the finest and best assorted program ever released by any firm. **Insist** upon the exchange supplying you with these subjects and double your receipts.

Synopsis of all releases have been sent to every exhibitor on our mailing list. Did you get yours? If you didn't, send us your name and address.

Remember Our Exhibition Room

—the finest of its kind in America—is open every day and everyone is cordially invited to call and see some of the superb productions we shall release regularly during the coming months.

Every One of our foreign subjects is selected in Paris from the combined offerings of over thirty-two manufacturers, including *Ambrosio*, *Itala*, *Eclair*, *Le Lion*, *Pineschi*, *Raleigh & Robert*, *etc.*, *etc.*

Features are the subjects that make up our programs. **Features** are the subjects that will bring big receipts for the theatre. **Insist** upon getting **Our Program** from your exchange. It means business insurance for you, **Mr. Exhibitor.**

RADING COMPANY

T = = = = = = NEW YORK

CORRESPONDENCE.

IMPORTING AGENCIES.

October 27, 1909.

To Whom It May Concern:

To set all rumors at rest, we, the undersigned, wish to state as emphatically as possible that we have never had any contract for the United States of America with anyone other than Raleigh & Robert of Paris, who have with our consent handed over the agency for our well-known productions in the United States of America to the Film Import and Trading Company, of New York City.

A. AMBROSIO, Director Societe An Ambrosio.

Sig. CARLO SCIAMENGO, Directeur Itala Film.

"INTERSTATE LICENSES (?)."

Theatrical Electric Calcium Picture & Projecting Machine Operators' Union Of New York and Vicinity.

C. F. U. of New York. Affiliated A. F. of L.
C. L. U. of Brooklyn.
Auxiliary to Local 35. New York City,

Editor Moving Picture World:

Am enclosing you copy of an article which appeared in The Moving Picture News of October 16, also copies of letter which I sent to and received from the Bureau of Combustibles of Washington, D. C. Would esteem it a very great favor if you would publish the above articles for the benefit of other operators who may be so foolish as to think they can get something for nothing. Such statements work harm instead of good. I am,

Yours respectfully,
I. G. SHERMAN.

[The substance of the article to which Mr. Sherman refers is as follows: "We wish to state that operators desiring to go in any other State can apply to the Bureau of Combustibles and Fire Risks, Washington, D. C., and the Commissioner thereof will issue a request to the New York Bureau of Licenses that this Bureau examine the said operator, and give him an interstate license, which will permit him to work in any State in the Union. This license, or certificate, issued by the New York or any other bureau, is sent by the examining department to Washington, and there receives the O. K. of the Commissioner in charge; this grants them the permit they need to operate a machine anywhere."]

New York City, October 20, 1909.

Bureau of Combustibles and Fire Risks,
Washington, D. C.

Gentlemen—Will you kindly give me full particulars as to how I can secure an interstate license to operate a moving picture machine in any other city, and oblige,

Yours respectfully,
I. G. SHERMAN,
102 Third Avenue,
New York City.

Commissioner of the District of Columbia, Headquarters of the Fire Department.

Chief Engineer, Frank J. Wagner.
Washington, October 21, 1909.

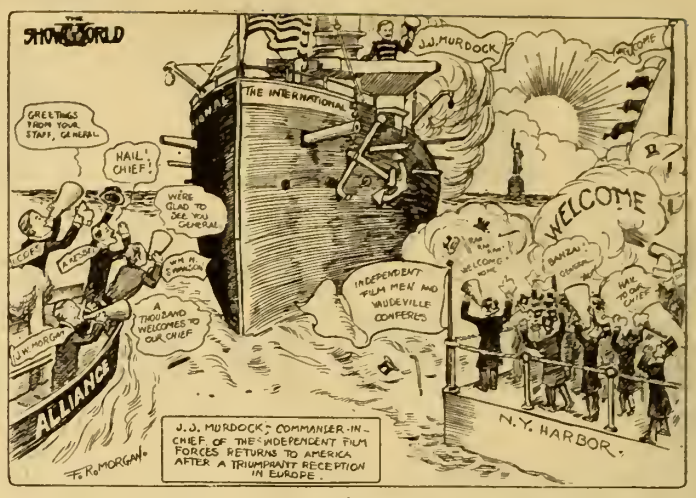
Mr. I. G. Sherman,
102 Third Avenue,
New York City, N. Y.

Dear Sir—In reply to your letter of the 20th instant, I beg to state that I am unable to advise you as to how you could obtain an interstate license for the operation of moving picture machines. So far as I am advised no such licenses are issued, each State and municipality having its own regulations governing such matters.

Respectfully,
F. G. WAGNER,
Chief Engineer.

The Novelty Slide Company, New York City, have just illustrated the latest popular patriotic hit, "The Stars and Stripes Are Nailed to the Old North Pole," published by the Pemberton Publishing House. The slides are exceptionally original and novel, and in addition to the many Arctic scenes, include feature slides particularly designed for the song.

The song and slides have met with great success wherever used, and the general report seems to be that the set is one of the best ever put on the market illustrating a patriotic song.


THE SHOW WORLD
J.J. MURDOCK
THE INTERNATIONAL
GREETINGS FROM YOUR STAFF, GENERAL
HAIL! CHIEF!
WE'RE GLAD TO SEE YOU GENERAL
WELCOME
INDEPENDENT FILM MEN AND VAUDEVILLE CONFEREES
A THOUSAND WELCOMES TO OUR CHIEF
ALLIANCE
N.Y. HARBOR
J.J. MURDOCK, COMMANDER-IN-CHIEF OF THE INDEPENDENT FILM FORCES RETURNS TO AMERICA AFTER A TRIUMPHANT RECEPTION IN EUROPE.
F. R. MORGAN

"THE CONQUEROR'S RETURN."

It is not for the purpose of poking fun at the Independents that we reproduce the above cartoon from the Chicago publication, the Show World. Morgan, the illustrator, drew upon his imagination in showing Mr. Murdock's return from Europe in the guise of a conqueror and receiving a conqueror's welcome. The real truth of the matter was so contrary to the glorious pageant depicted by Morgan in his drawing, that out of sympathy for Mr. Murdock we prefer to say nothing about the matter.

With the disappearance, temporary or otherwise, of J. J. Murdock from the moving picture field, it becomes necessary for us to put down a few plain facts to explain his eclipse. He was badly served from the start. He was surrounded by individuals who knew nothing of the business and who, to put it mildly, were not of the type of help calculated to advance any new enterprise. Then again the artistic and literary productions in the Show World, of which the annexed drawing is a specimen, put a complexion on Mr. Murdock and his doings which they never possessed. As flights of imagination they were excellent, as cold clear statements of business facts they were worthless, and they have met their inevitable Nemesis. The entire episode should be consigned to oblivion as quickly as possible in the interests of all parties.

Meanwhile the Independent import situation is in process of straightening itself out, as we foresaw would be the case several months ago. To begin with, it is doubtful, in our minds, whether it is feasible for any one American house to control the entire European situation. Several of the European manufacturers, as we know from personal interviews with them, are disposed to have a cut in at the game themselves. In other words they are going to establish their own agencies here just as the American manufacturers are establishing their own agencies in London, England, and other large cities. This it seems to us is a logical development of the situation. At the time of writing, negotiations are in progress in several quarters, although we have hardly anything definite to state. Be that as it may, we wish to say that the policy of the open door is entirely one which commends itself to The Moving Picture World. Monopolies of any kind are distasteful to us, especially monopolies which are conducted in a loose, unbusiness-like way. Standard Oil, we know, has its enemies as well as its apologists, but the fact stands clear that the ultimate consumer is looked after by Standard Oil. If the same parallel had been preserved in the Independent moving picture field during the past eight or nine months the present **impasse** would never have been reached. This is a free country and American manufacturers who ship their goods abroad in large quantities have surely no right to complain if the doctrine of reciprocity is put into practice.

A correspondent draws our attention to the appended statement of circulation which was printed in a moving picture publication of May 1 last: "Every exhibitor reads the Moving Picture News. There are 8,750 on our mailing list. Advertisements bring results." Exactly the same statement is printed in the publication under date of October 16th last, so that according to its own confession the publication in question has not received a single new subscriber in six months. "Unless it be," adds our correspondent, "myself, and I read the sheet for the purpose of enjoying the curiosities of grammar, spelling, fact and fiction which this most erratic publication issued in the Union invariably contains."

Among the Exhibitors.

Buffalo, N. Y.—Samuel Berman will erect a picture theater at 546 Michigan.

Buffalo, N. Y.—A. J. Koch will erect a moving picture theater at 128 Grant street.

Osage, Iowa.—Bert Ellis has decided to open a new moving picture theater here.

Cairo, Ill.—Bates Tuller has opened a new moving picture theater in the Wehritz building.

Cliftondale, Mass.—A. W. Garno will remodel the Slattery block into a moving picture show.

Sheridan, Wyo.—Walter V. Newlin has purchased a half interest in the Pastime Theater.

Calumet, Mich.—C. S. Sullivan is making arrangements to open a moving picture theater here.

Osage, Iowa.—Bert Ellis is preparing to open a moving picture theater in the Hitchcock block.

Ft. Wayne, Ind.—George W. Killen is planning to open a new moving picture theater here.

Exeter, Neb.—Emory Yates is making arrangements to start a moving picture show here.

Elliott, Iowa.—Fred Myers has bought a half interest in the Reo Moving Picture Theater here.

Atlanta, Ill.—M. L. Pruitt has rented the Knecht building and will open it as a picture theater.

Colchester, Ill.—William Dickinson has decided to start a moving picture theater in the Morre building.

Gainesville, Fla.—Voyle & McCollum have opened a new picture theater. It is known as the "Baird."

Socorro, N. M.—Frank Whitehouse, of Deming, will open a moving picture and vaudeville show here.

Delmar, Md.—Nennie L. Culver has purchased the interest of Harry L. Ellis in the moving picture theater.

Nevada, Mo.—W. DeHaven has purchased a half interest in the Lyric Theater, located in the Duck block.

Buffalo, N. Y.—Bell Elliott will remodel the building at 311 Michigan street into a moving picture theater.

Brazil, Ind.—Dr. E. G. Glasgo has purchased the Nickeldom, on West National avenue, from A. E. Kester.

Deming, N. M.—Frank Whitehouse has sold his interest in the electric theater here to his partner, Frank Barb.

Villisca, Iowa.—C. R. Ford has sold the Cozy Moving Picture Theater here to Charles Lindquist, of Sioux City.

Merrill, Wis.—Chas. Stahle has opened a new moving picture theater in the Montgomery building. It is known as the Cozy.

Litchfield, Ill.—Mr. Miller has purchased the interest of his partner, Mr. Gillespie, in the Grand Moving Picture Theater.

Streator, Ill.—John Berscheit, of Aurora, has disposed of his interest in the Lyric Theater here to a Mr. Mills, of Chicago.

Clay Center, Kan.—The Odd Fellows are planning to erect a moving picture theater here, on a lot owned by their organization.

Carondelet Sta., St. Louis, Mo.—G. Bermeinger is erecting a moving picture theater at the corner of Michigan and Robert avenues.

Baltimore, Md.—The Consolidated Amusement Company has leased the Palace Moving Picture Theater at 324 North Howard street.

Atlantic City, N. J.—Joseph Cantees has been awarded the contract to erect an addition to the moving picture theater at 225 Atlantic avenue.

Galveston, Texas.—C. K. Jorgenson is making arrangements for the erection of a new vaudeville and moving picture theater here.

Newton, Iowa.—C. E. Barngrover has sold his electric theater here to W. Barlow and M. B. Huckins, who have taken possession.

Philadelphia, Pa.—Fessmier & Son have been awarded the contract to erect a moving picture theater on Germantown avenue for Geo. F. Steumpig.

Chicago, Ill.—Jones, Linick & Schafer, owners of the Orpheum Theater, on State street, are planning to erect a similar structure on Wilson avenue.

Chicago, Ill.—George C. Newbery & Co. have purchased the property at the corner of Independence place and Forty-eighth avenue, as a site for a large vaudeville theater.

New York, N. Y.—Architect John B. Murray has prepared plans for the remodeling of the moving picture theater at 2028 Third avenue for the Regal Amusement Company.

Chicago, Ill.—The Union Co-operative Theater Company has been incorporated, with a capital stock of $25,000. The incorporators are L. Goodman, C. C. Kusel and C. D. Canman.

Philadelphia, Pa.—Edward Fay & Son are estimating on plans for the erection of a new moving picture show to be located at the corner of Broad and Erie streets, for N. J. Hayes.

THE cheapest lens is that which does the best work—not that which costs least.

¶ The accumulated experience of over half a century in the manufacture of fine lenses for every character of service has enabled us to bring our projection lenses to a state of perfection not equalled in other makes.

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We supply real Slides to illustrate real Songs and our patrons are spread from coast to coast. Be one of them and boast of a perfect programme.

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Declare that our PREMIER FILM SERVICE is expressive of the desires of Particular Moving Picture Theatres.

By "The Best Judges" we mean Exhibitors that seek and install the Film Service of the Highest Class.

We have added many of the most prominent and highest class theatres to our list of customers.

There are critics whose approval is gotten by cornering it.

There's a Reason—Better find out and become the man who knows.

Pittsburg Calcium Light and Film Co.
Pittsburg, Pa. Des Moines, Ia. Rochester, N. Y.
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A new concern to give it's patrons this saving

Just Once

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Highly Colored Announcements

$1.18

Postage Paid

You can't expect us to do it again. We couldn't afford to.

Mail us 6 of your old announcement slides (no broken ones) and money order for $1.18. We will mail you 6 of our new colored announcement slides. Select from list opposite.

Everytqing for Picture Shows

COLORED ANNOUNCEMENT SLIDES.

1. Attention. A Young Ladies' Popularity Contest will begin at this Theater next Week.
2. Amateur Night Wednesday. Wanted Amateur Acts. Apply at Box Office.
3. New York's Prize Winner. Can you Beat it.
4. The Baby Securing the largest number of votes will be presented with a _____.
5. The Ladies as well as the men will please remove their hats in this Theater.
6. 10 Minutes Intermission.
7. Watch our Advertisements. Something doing all the time. We use non-inflammablo films.
8. We will give three shows each night at 7:15 P. M., 8 P. M. and 8:45 P. M.
9. This concludes the performance. The next show will begin in 5 minutes.
10. You are reading this "ad," others will read yours. See manager for advertising slides and prices.
11. Talking and Whistling not permitted.
12. Next show at 7 o'clock this evening. Tell your friends. Good Afternoon.
13. Our efforts are to please. We strive to give the best show in town. Tell your friends.
14. Just a moment, please.
15. All join in the chorus.
16. This theater under new management. All the latest and best up to date animated pictures and illustrated songs by the best talent.
17. Gentlemen, please remove your hats. Positively no smoking.
18. Remain Seated.
19. New Pictures every day.
20. Intermission 5 minutes.
21. Friday, Amateur Night.
22. We change our Vaudeville Monday and Friday. Pictures changed every day.
23. Many Thanks. Call again.
24. Intermission.
25. Pictures changed to-morrow.
26. New Show to-morrow.
27. Please do not spit on the floor.
28. No moving pictures or acts will be shown at this Theater that can possibly offend the most refined taste.
29. Matinee to-morrow at 2 p. m.
30. Ladies, please remove your hats.
31. Welcome.
32. Good Night.
33. Change of programme every Monday and Thursday.
34. Change of programme to-morrow.
35. Those who have not seen the entire performance may remain for the next show.
36. We cardially invite ladies and children to this theater. No picture will be shown that can possibly offend the most refined taste.
37. Our moving pictures and illustrated songs are the best.
38. Gentlemen will kindly remove their hats. Hats Off.

ECONOMY SUPPLY DEPOT, 79 South Clark Street, Chicago

Stories of the Films.

BIOGRAPH COMPANY.

NURSING A VIPER.—A story of the French Revolution. That frightful era in French history beginning with the outbreak of insurrectionary movements in Paris, July 12, 1789, and the taking of the Bastile, July 14, has often been the subject of song, story and drama, and it is small wonder that it should prove thrilling material for motion pictures, as this Biograph production will evince. Prior to that period, termed the Reign of Terror, from the above date until July 28, 1794, when the leader, Maximillan Rohespierre, sufferel death on the guillotiue. French nobility was sunk in profligacy and, while they were exempt from land tax, the lower class shouldered the hurden of labor and of paying taxes. They rehelled against absolutism and demanded political independence, equal rights and universal freedom. The outcome was the perpetuation of atrocities never equaled in the world's history. Many of the absolutists fled the country for safety, while others feigned assumption of republican sentiments. Our story shows a party of the nohility endeavoring to evade the insurrectionists, but only one succeeds in outdistancing them. He rushes into the house of an aristocrat who is immune from trouble on account of his professed republicanism. Here he begs succor, which is granted, and he manages to elude his pursuers in the role of the aristocrat's servant. However, the riotous moh ransack the house and grounds in a depredatory manner, taking up quarters on the outside from which point to work deeds of lawlessness. It is not assumed that the hunted man adhered to his principles through loyalty or honor. No, he was rather the cowardly cur, as we shall see. Hardly ensconced in the house, he at once shows his despicahle nature by questionable advances toward the wife of his savior. She, at first, does not realize the meaning of his attentions, assuming them to he an exaggerated show of gratitude, hut it is not long before she awakens to the truth, and the timely arrival of her husband saves her from the viper's clutches. The husband would at first shoot him down like a dog—hut no; on second thought a hetter plan occurs to him. Making him, at the point of a pistol, resume his original attire, he forces him out among the moh where he meets his just fate. In conclusion, we must add that the above hut vaguely describes one of the most thrilling moving picture subjects ever attempted.

THE GIBSON GODDESS.—"Oh! Why do they call me the Gihson Girl?" These lines of a popular song were uttered with a sigh hy the heroine of this Biograph comedy, for beauty is sometimes an annoying possession. Nanette Renfrae, after an arduous season of society's whirl, decides to spend a quiet Summer at a secluded seaside resort. The place selected is one frequented hy the middle class, where she feels she will he free from the tormenting attentions of the male sex that her heauty has induced in the past. She arrives without ostentation accompanied only hy her maid, but her extreme pulchritude and graceful hearing soon enraptured the male contingent of the place to the jealous rage of the other women folks who find themselves deserted. She cannot stir hut what there is a score of admirers present. A walk on the heach, a stroll through the park is invariably attended by a regiment of gallants, until to her they hecome positive pests. One would have been acceptable, hut twenty—well, it seems as if she is destined to pass time in the seclusion of her room. The maid, however, is ingenious and suggests a new way to get rid of the troublesome pests. She attires her mistress in a bathing suit and puts on her a hideous pair of stockings lined with raw cotton, which gives her a Gargantuan appearance, at least as to her nethers. Of course, the persistent tormenters flee in a pauic when they hehold; hut, you know "none hut the brave deserve the fair," and Commodore Fitzmorris sticks, thereby making a decided impression upon Nanette. You may imagine the chagrin of the others when they learn of the hoax. Fitzie is now the favored one. As for the others, they are a disgruntled hunch, for the other girls, slighted hefore, turn cold shoulders on them. Length, 576 feet.

WHAT'S YOUR HURRY?—"What's your hurry? Here's your hat?" Well they didn't have to hand Harry his hat on this particular occasion. He left in such a hurry that if he had not had his hat in his hand at the time he would have left without it. It occurred on papa's hirthday. When papa appears at breakfast there is a wealth of presents awaiting him, the most prized among which is a double harreled shot gun, for papa is somewhat of a sportsman. He can hardly finish his meal in his anxiety to fondle the fowling piece, and show it to his friends. Mary's sweetheart, Harry, calls and hecoming hold kisses her——not only once, hut twice in the same place—mercy! Mary threatens to tell papa if he dares to do it again. He dares, and she rushes off ostensibly to tell; hut does she? Of course not. Papa is still enraptured with his gun and goes in to show it to Harry. He, of course, guilty conscienced, thinks his time has come, so he heats it, and every time he comes within range of papa he hurriedly lengthens the distance between them, until at last papa apprehends him and learns to his extreme amusement what the trouble is. Length, 403 feet.

EDISON MFG. CO.

COMEDY AND TRAGEDY.—The silent drama has no greater exponent of its art than the famous French actress, Mlle. Pilar-Morin, whose reputation in this country and in Europe is too well known to comment upon. That she is considered the greatest living female pantomimist in the world no one will question. She has made the voiceless drama her life study. To have brought Mlle. Morin's talent into the field of moving pictures is an achievement for the Edison Company, and one that every patron of the moving picture theater should appreciate. Every month the Edison Company reaches higher and higher for the hest that can be had in the way of advancing the standard of the motion picture.

In "Comely and Tragedy" Mlle. Morin has full scope for her wonderful talent and expression. A strong dramatic story is woven around the love of a famous actress who has become deeply infatuated with the handsome hodyguard of a Prince. The Prince, himself enamored of the actress, hears of her attachment for his hodyguard, Captain Duval, and informs the lady in a letter that if, at her reception, she shows hut one sign or word of affection toward Captain Duval, the latter shall die hy the sword of the Prince, who is the most expert duellist in France. The letter is carried to the actress by no less a person than Captain Duval himself. The actress keeps her lover in ignorance of the contents of the letter, and on the night of the reception she is put to the extreme test of her art in hiding her feelings towards the man she loves—tearing her very heart chords while she laughs and mocks at his words of love in order to save him from the Prince's wrath. Convinced from her attitude that the Prince has supplanted him in her affections, and wild with jealousy and rage, Captain Duval confronts the Prince and, seeking revenge or death, forces His Highness to fight him a duel.

Meanwhile, the guests having laid a wager as to whether the actress' talent shines hest in comedy or tragedy, she is sought out and forced to prove the wager. While in the midst of a very humorous scene portraying comedy, the actress hears the clash of swords in the garden and, realizing that her lover's life is in danger, she rushes to the door leading to the garden, hut finds to her dismay that it is locked. Frantically she struggles to force the lock, and implores her guests to assist her; hut they, taking it for granted that her change of emotion is but a sample of her versatility, only applaud her apparent display of talent. Her grief and anger at heing unable to make them realize that her emotions are real and not mere acting are wonderfully portrayed, and this scene alone stands out as a pronounced dramatic triumph in the field of the silent drama.

Reaching the garden at last, the actress finds the dead hody of the Prince and receives the taunts of her soldier lover. She finally convinces him, however, hy means of the Prince's letter, that her apparent change of heart was only assumed and the reunion of the lovers forms a pretty finale to another strongly dramatic scene.

Mlle. Morin's portrayal of the famous actress in all her varying moods from coquetry to tragedy, from light comedy to pathos, is a wonderful piece of work and one that will be greatly appreciated hy those who admire the highest and best in the silent drama.

A DUEL IN MID-AIR.—Tom Dowling, a young structural steel worker, and Jim Reagan, one of his fellow workmen, both love pretty Kitty O'Hara. Jim proposes to Kitty hut is refused just as Tom calls on her. The manner in which he is received by Kitty leads Jim to suspect that he is the favored one. Jim leaves the house in a jealous rage, vowing vengeance on Tom.

At the Steel Workers' Ball Reagan, who has been drinking, claims a dance from Kitty. She pleads a previous engagement with Dowling. Reagan roughly and in a drunken way insists, taking hold of Kitty. Dowling interferes and Reagan attacks him, hut is prevented from continuing the quarrel hy mutual friends. The next day the two men meet at the top of a skyscraper in course of construction.

Reagan attacks Dowling as he is suspended high in the air on a steel girder that is being lifted to the roof, and a thrilling fight ensues. Back and forth their figures sway at that dizzy height, the frenzied Reagan with fingers sunk deep in Dowling's throat striving to hreak his hold on the chain. Weight and strength begin to tell and Dowling is being gradually forced hackward, when his assailant, in attempting to shift his position so as to reach a heavy hammer, loses his halance, clutches wildly at the air and falls from the girder to the ground. Dowling, losing consciousness, sinks in a faint, hut is prevented from falling hy his peculiar position on the girder, and is soon rescued hy fellow workmen. Reagan is taken to the hospital, where, in a signed statement, he charges Dowling with deliberately attempting to kill him. Dowling, arrested at Kitty's home, is hrought before Reagan for identification, hut in the meantime Reagan, realizing that he has hut a short time to live, retracts his former statement and tells the truth. The story ends hy Reagan taking the hands of the two lovers and holding them together, as he expires.

The story in the picture, a combination of love and melodrama, is concisely told. The character types are interesting and the narrative thrilling and absorbing throughout.

BILL THE BILL POSTER.—"Bill the Bill Poster"—that sounds good, doesn't it? Well, under that title the Edison Company has placed on the market a picture that is hetter than the title sounds.

Our friend Bill, tired from his day's labor, returns home and stretches himself out on the hed for a good sleep, after first getting on the outside of several copious draughts of whiskey that, judged from the effect it produced, must have heen of the kaleidoscopic hrand. At any rate, while Bill may have been pretty tired, the picture shows that it was only in spots, and one of these was not his hrain, which immediately hegan to work overtime.

In his dream he starts out on his daily decorating tour, with hrush, pail and posters. He puts up a hill advertising a dancer and steps hack to survey the effect, when, to his amazement, the pictnre comes to life and executes a dance for his henefit! and altogether shows that he is master of the for he immediately puts up a three-sheet, advertising a well-known ham, and is repaid with a tempting sandwich for his trouble.

It looks easy to Bill after that and he doesn't require much inspiration for his next move, which is to get a "chaser" for the sandwich. Selecting another three-sheet, advertising a popular hrand of firewater, he puts it up, and is overjoyed to find, immediately, signs of animation. Discovering that the original of the "ad" is a member of his lodge, Bill puts a "wig-wag" system into effect and, the answering sign heing given, approaches the hillhoard with confidence and pleasaut anticipation.

He reaches out to take the glass that is proffered him—and wakes up to find that not only has he lost a drink in his dream hut in reality as well, for the hottle he takes from under the hed is empty. Of course Bill was disappointed, hut those who witness his disappointment will not share it hy any means, for it is one of the hest short comedy films produced for some time past.

ESSANAY FILM MFG. CO.

A BACHELOR'S LOVE AFFAIR.—When a man is past forty-five and not married, especially when he has three cozy rooms and a man servant, he will tell you he is living an ideal existence. He will explain, if you should ask him why he never married, that there was a girl once—the only girl—er, on the other hand there are too many girls in the world for him and he never could he so selfish as to give himself up to only one.

Jack Raymond, our hero, (if a hachelor may he called a hero), is past forty-five and not married. He has three rooms, hath and a man servant. Just now he is seated at his table in the library in his comfortable smoking jacket and well-worn slippers, smoking his pipe, while old Bartlett, a model man servant, busies himself about the room. He is exceedingly satisfied with life.

As he dreams over his hooks and pipe the door hell rings and a messenger boy is ushered in. The telegram, addressed to Raymoud, is signed hy an old college chum, and reads:

New York, November 3, 1909.

Mr. Jack Raymond,
Boston, Mass.

Am called to Europe on husiness and am sending my little hahy girl, Bessie, for you to take care of during my absence.

FRED.

Raymond groans, rises and storms about the room, begging his faithful and quick-witted Bartlett to find some way out of the predicament. Sending a hahy to him! How in the world will he take care of a hahy; he doesn't know the first thing about them! But the ever genial Bartlett's face lightens.

"A hahy—coming here?" he says. "Why, what a novelty. Really, sir, I think that will be most agreeable."

Raymond is finally won over and instructs Bartlett to get the cradle from the garret and gives him $5 to huy the little one some playthings. Everything is made ready for the haby and Bartlett and Raymond wait in expectant suspense.

The "haby" arrives, carrying a suitcase, a winsome little lass of seventeen. Bartlett is happily embarrassed, while Raymond laughingly carries out the toys and cradle.

The "baby," as Bartlett prophecied, turned out to he most agreeable. Her ever husy hands soon revolutionize things about the house. Under girlish fingers the plainness of the rooms vanishes. The rooms become a lady's houdoir with bow-ribbons, dainty doilies and various nick-nacks. Numerous missing huttons on Uncle Jack's coats and shirts mysteriously find their places again, while the socks with holes in them, which he had laid aside, go back to his wardrobe neatly mended.

The touch effeminate even invades the crusty old bachelor's heart. He finds himself spending more time in making himself attractive. He lays aside the old smoking jacket for a smart new one, and eschews the more odoriferous pipe for the sweeter smelling Havana cigars.

One morning Bachelor Jack stands at his window, breathing in the fresh, perfume laden air, when Bessie, blithe and sweet as the morning, steps in from the garden with a rose, which she pins in his coat. He looks into her eyes and tears dim his own. Then he takes the precious rose off and puts it tenderly away in his pocket next his heart. He is half persuaded to tell her of his love for her, hut the touch of gray on his forehead reminds him that the winter of his life is too near.

One fine morning Harry Raymond, Jack's nephew,

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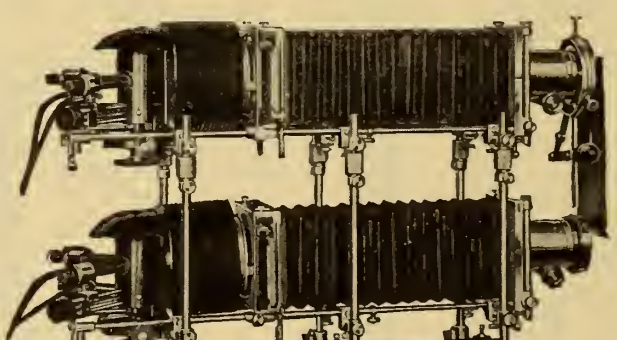

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returns from college to spend his Summer vacation with his uncle. The two young people soon become fast friends, all unconscious of the love that is springing up between them.

The Summer days go by and as the time for school again approaches Harry confesses his love. The girl happily goes to his arms and tells him her love for him. Uncle Jack wanders out into the garden and finding them together in each other's arms, slips quietly back to the house, unselfishly content to let his own little dream fade away.

In due time Harry brings his sweetheart to Uncle Jack, who gives them his blessing, besides a substantial check to "feather the nest."

A short time later they leave and Jack returns to his pipe, his slippers, his books and his good man, Bartlett. Yet, on many a Winter night, left alone in his library, he brings from a drawer in the table a faded rose, then he drops back in his chair dreaming.

GAUMONT.

(George Kleine)

DON QUIXOTE.—Faithfully portrays the greatest of the adventures (so ably described in the famous story) of that gaunt country gentleman of La Mancha. Don Quixote was fired with genuine Castilian honor and enthusiasm, gentle and dignified in his character, trusted by his friends and loved by his dependents, but was so completely crazed by long reading of the most famous books of chivalry that he believed them to be true and felt himself called upon to become the impossible knight errant they described, actually went forth into the world to defend the oppressed and avenge the injured like the heroes of his romances.

Each scene following the preceding one in rapid succession, shows us a perfectly finished incident of the story, told absolutely without padding and in perfect costuming, and staged to truthfully and realistically represent the period (the early sixteenth century). The scenes are arranged in the following order:

Don Quixote, the Knight of the Sorrowful Figure, is seen in his well-stocked library, deeply engrossed in reading Tales of Chivalry. So enthralled is he that his meals are forgotten and visitors unnoticed.

He decides to renew the exploits of feudal days and persuades a fat, thick set countryman, Sancho Panza by name, to follow him as a squire. They prepare armor for the knight, using a brass shaving basin for a helmet.

They secure their steeds, namely; for Don Quixote an old rawboned animal, to which the knight gives the name of "Rozinante," and for Sancho, a little long-eared donkey, which staggers under his ponderous burden.

The departure of the immortal knight and his squire is most grotesque, showing two types of human nature contrasted strongly even on the silent stage.

The film depicts their travels among the most picturesque of scenes.

While imagining that every object he sees is worthy of knightly service, the old man performs many ludicrous exploits. The main action is presumably allegorical, but introduces numerous episodes of bucolic or pastoral kind, as well as many pictures of Spanish life and much promiscuous adventure.

Attempting to free slaves, the Don is beaten by them. Aspiring to be knighted, he is made sport of by an old inn-keeper, whom he mistakes for a king. Attempting to overcome a windmill, which he supposes to be a giant, he gets entangled in the sails and is badly hurt in the encounter.

His faithful squire carefully brings Don Quixote back to his old home, where, broken in spirit, and grieved at his experiences and surrounded by his relatives the poor old fellow dies.

MYSTIC MELODIES.—An artistically planned story of the power of music to produce beautiful waking dreams.

In this case a young artist at the piano charms the Muse of Melody into appearance at his own poor quarters. Here she magically changes the costume of his wife to a luxurious gown and her shoes, hat, etc., likewise undergo marvellous transformation. The muse then converts these rich habits into articles of decoration for the rooms.

As the music gradually ceases the gifts of the fairy also fade until when the artist ceases to play on the piano all the old ugliness of the room has returned.

THE WARRIOR'S SACRIFICE.—The Betrothal.—Introducing our soldier hero and his sweetheart, the ferryman's daughter, in perfect scenes of great beauty along the placid stream, which divides a medieval city. All out-of-door scenes insure actual true-to-life staging.

War Declared—The Departure.—There is hurrying about the streets of the romantic old city, for the troops are ordered to the field. During the turmoil in the streets, sadly our knight bids adieu to his sweetheart and her father at the ferry landing. The army departs.

The Rich Youth in Love.—Chance brings a handsome and wealthy young landlord to the ferry landing, where he meets and is charmed by the sweet daughter of the old boatman. True to her absent lover, she refuses his attentions.

Sad News.—Peace is declared for a time and the soldiers return to their homes, but without the youth of our especial interest. Instead, they bring word that he has perished.

Mother and Son.—The powerful young lord and his stately mother shown in the grounds of their magnificent estate. The youth is despondent because of his unrequited love. Word comes that his rival has been killed.

Married.—Supposing her lover to be dead, the ferryman's daughter now accepts the attentions of her grand suitor and is married with great pomp.

The Return.—A year has elapsed, when the soldier, who in reality was only wounded and taken a prisoner in the battle of the previous year, returns to claim his bride. He learns that his love now belongs to another.

Beneath the Lady's Window.—Heartbroken, he secures a boatman to take him to a spot beneath his sweetheart's chamber window. Here he sings to her the old songs of their courting days. Touched by the sweet memories, she agrees to meet him at the castle boat landing.

The Renunciation.—The husband finds his wife and the soldier together. Hot words ensue, which are stopped from developing into a duel by the intervention of the lady, who though deeply pained, persuades the depressed soldier that her duty is to her husband..

The Battle.—In which the heartsick soldier, with a mere handful of companions, defends the drawbridge at the city gate against the onslaught of the enemies' armies. Here, in a thrilling scene, full of excitement and intense action, he loses his life.

KALEM MFG CO.

THE CATTLE THIEVES.—A story of the Canadian Northwest Mounted Police.

Scene I.—The picture opens with a view of the yard of one of those barracks for the police that we find scattered over Canada. It is here the hero of our story, Sergt. Charlton, is stationed. Here come the police mounted on their horses. They are having their usual morning drill. At the word of command they wheel and turn with all the accuracy of well-trained regular cavalry. Now the order to dismount is given and as one man they slide to the ground. Here comes Sergt. Charlton. He approaches his superior officer with a leave of absence he wishes signed. The officer signs it and Charlton mounts and as he rides away his comrades guy him good naturedly about his intended visit to his sweetheart.

Scene II.—Along one of the country lanes comes Pierre, the French half-breed, mounded on his Indian cow-pony. While in reality the leader of a gang of outlaws and thieves that have their headquarters back in the hills, Pierre poses as a dealer in cattle. Many a farmer has bought or sold cattle to Pierre only to be visited a short time later by a mysterious gang of cattle thieves. Evidently he is now carrying out some prearranged plan, for he climbs over the fence deliberately and walks slowly through the pasture.

Scene III.—This is the hamlet of the home of Mary Windon, Charlton's sweetheart. Her father and her younger brother are busy greasing the wheels of one of the farm carriages. Mary who has just returned from a ride to the distant village approaches quietly and with a sudden jump frightens her brother so that he drops in the dirt the huggy wheel bolt he is holding. Her father scolds her gently for hindering their work. Over her brother's head, Mary tells her father she wants to speak to him alone. As soon as Windon has sent the boy away on a trumped-up errand Mary, clinging closely to her father, blushingly tells him of Charlton's love, shows him the ring she received that morning by mail and tells of Charlton's intended visit. Her father takes her in his arms and kisses her forehead. Just then Pierre, the half-breed, approaches. He tells Windon he wishes to purchase some cattle. Windon starts toward the herd. Pierre has long coveted Mary in his greedy way and finding himself near her his passion gets beyond control. He seizes her roughly in his arms. At her cry of alarm Windon rushes to her aid but is knocked down by a blow from Pierre's fist. Mary's brother has heard her cry and comes rushing from the house with a rifle, but before he can raise it to his shoulder Pierre drops him to the ground with a shot from his revolver. Pierre is carrying Mary off, when at the moment he is most needed Charlton arrives on his intended visit. Pierre is soon put to flight and Mary and Charlton assist the wounded brother to the house. The father looks after Pierre and vows vengeance against him.

Scene IV.—Back in an inaccessible corner in the granite foothills Pierre's little band of thieves have taken up temporary quarters. They have only lately arrived in this section of the country, the suspicions of the Mounted Police havin gdriven them from their old quarters. Hark, someone is coming. It is Pierre, their leader. He tells them of the drove of fat cattle he has seen at the Windon farm and how it is guarded only by an old man and a girl. An easy job for this gang to make away with such poorly guarded cattle. Hurriedly horses are mounted and the gang ride away.

Scene V.—Soon the gang reach the Windon farm. Pierre rides boldly up to the barn, ties his pony and after seeing no one is about beckons on the remainder of his gang. The barn door is opened, the cattle are driven out and started down the lane that leads to the main road. All the gang have started away except Pierre and he is starting for his pony when he turns and sees Charlton. In a moment they are struggling desperately. Pierre is no match for the well-trained athletic young mounted policeman and Charlton soon has him at his mercy. But Pierre's gang have heard the noise of the struggle. They return to his aid. The brave Charlton is stretched out by a savage blow on the head. But what shall they do with him? Pierre has not forgotten how Charlton foiled him before and with a snarl of rage he directs his gang to bring his pony. The senseless Charlton is thrown over the pony's back, Pierre mounts and they all hasten away. Now Mary and her father who have heard the sound of the struggle at the house come rushing to the barn. The father discovers the loss of his cattle, Mary finds her lover's coat. But what is this? The father picks up Pierre, the half-breed's, whip. Then it is he who has stolen the cattle. And Charlton is a prisoner in his power. Aid must be secured. Meanwhile Pierre has reached the last gate leading out to the main road. Only a short distance down the road is the path through the woods that leads to their headquarters. Now the cattle are driven through the gate and soon they will all be back in the security of the wild foothills.

Scene VI.—Across the hamlet dashes Mary mounted on her pony. There is no one else to ride for aid. Her father is feeble, besides someone must stay to care for her wounded brother. He watches her out of sight, then turns back towards the house. And now over the top of the hill comes Mary in a headlong gallop towards that far-distant goal, the barracks of Charlton's comrades. On she comes still urging forward her little pony, who responds gamely to her repeated coaxing.

Scene VII.—Back at the barracks the men have finished their daily drill and are lounging about when Mary dashes up and begins to tell of Charlton's peril. Scarcely has she begun before a party rush off to saddle and ride to his aid. Mary has barely finished giving the full story of Pierre's theft when the rescue party return and led by Mary dash out of the gate of the barracks. And now they have reached the foothills and have begun the search for their missing comrade, a search they will not end either by night or day until he is released and his assailants captured.

Scene VIII.—Pierre's gang having reached the safety of the wild foothills with their captive now stop for a rest. Charlton has recovered his senses and is lying on the ground. Pierre taunts him and slaps his face. Charlton tells him he is a cowardly cur to strike a man bound hand and foot. Pierre laughs cruelly. So! well he will show this member of that hated mounted police what Pierre is capable of doing. He calls to his gang, Charlton is lifted to his feet, one of the gang is sent up the tree, under which they are standing, with a rope. It is thrown over a limb, the end is wound around Charlton's thumbs and he is carried over beneath the limb. Now the other end is pulled taut and he is slowly lifted by his thumbs. Charlton's face shows the terrible pain he is suffering but he bravely stifles all outcry. The gang tie the end of the rope around the tree and seat themselves to enjoy the sight of the anguish one of their hated enemies, the mounted police, is suffering.

Scene IX.—Meanwhile the rescue party in their search for traces of Pierre and his gang come across one of the stolen cattle. Mary quickly identifies it. The party dismount, Mary and the leader creep forward while the remainder of the party hide their horses. As Mary and the leader peer over the top of a small hill they see Charlton being tortured by the gang. At the sight of her lover's suffering Mary reels. But only for a second. Quickly recovering herself she seizes the leader's rifle. It comes to her shoulder. A shot rings out and Charlton drops to the ground. Mary's shot has severed the rope. At the sound of the shot the gang draw their guns. A desperate fight is soon waging. Charlton frees his hands and feet and grapples with Pierre. Now the remainder of the rescue party rush up. The gang is captured and Charlton takes in his arms his brave little sweetheart whose marvelous shot put an end to his terrible ordeal.

PATHE FRERES.

THE LONELY BACHELOR.—This is another work from the gifted pen of the noted dramatist, Michel Carre, already familiar to our patrons through "The Reckoning."

"The Lonely Bachelor" is a pathetic little tale of a worthless chap that was made to give up his wayward life through the influence of a little child.

Straggling home from the club one night where he had passed the evening drinking and playing cards, as was his usual mode of passing his evenings, the hero of this tale stumbles upon an object on his homeward way, and on stooping down to see what has impeded his progress, he finds to his astonishment that the soft dark bundle is a little girl. The tiny maiden on being so rudely awakened looks up into the stranger's face, and as he raises her in his arms, she places her little head on his broad shoulder and continues her nap. Well, was ever man in such a position? Protect the little one whom chance has thrown in his way, he surely must. But what is alonely bachelor to do with a poor little girl? After some minutes of serious thought the man decides to take the little waif to his home, where he places her in his own warm bed and makes himself comfortable on the couch. The days that follow are happy ones for the lonely man finds untold delight in

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A DUEL IN MID-AIR

Dramatic. Two structural steel workers woo the same girl. The rejected one attacks the other while at work on a girder, twenty stories above the street. A thrilling fight ensues, resulting in the assailant falling from girder to street. Dying in hospital he retracts his accusation of attempted murder and the lover is freed. An absorbing story.

No. 6539 Code, VERTREIBEN Approx. Length, 750 feet

BILL, THE BILL POSTER

Comedy. A bill poster, after taking several "nightcaps," goes to sleep and dreams that his posters come to life. He is entertained by dancers and fed by cooks and waiters. As he reaches for a proffered drink he wakes up and finds his bottle empty. A short succession of laughs.

No. 6540 Code, VERTRNKJES Approx. Length, 200 feet

Releases of November 9th and 12th

RELEASED NOVEMBER 9TH

A BRIDE AND GROOM'S VISIT TO THE NEW YORK ZOOLOGICAL GARDENS—Educational and Comedy

No. 6541 Code, VERTREKUUR Approx. Length, 950 feet

RELEASED NOVEMBER 12TH

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No. 6542 Code, VERULAE Approx. Length, 545 feet

A MAN WITH THREE WIVES—Comedy

No. 6543 Code, VERULAMES Approx. Length, 440 feet

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the company of the pretty child whom he soon comes to look upon as his own.

In the meantime, however, the child's mother who was forced by circumstances to abandon her offspring, finds work, and immediately begins to make inquiries for her little girl. Fortune favors her and she soon hears that the child has been adopted by a well-to-do man, but when she claims the little one, the foster father is heartbroken.

Realizing, however, that the woman has a right to her own child, he gives her up and goes back to his old bohemian life; but somehow or other he has lost his taste for the club and the merry fellows he meets there, and longs for his quiet evenings with the little girl. Well, the end of it all is that he marries the child's mother, a prepossessing woman, and thereby makes three people happy, because the little one has not forgotten her friend by any means, but shows in every way that she bears a real daughter's affection for the once lonely bachelor.

ACROSS THE ISLAND OF CEYLON.—A trip to the beautiful Isle of Ceylon! Could one have a more delightful treat? Such beauties on every side as the train wends its way through this land of rich vegetation. The mountains in the distance hold a million tints upon which the traveler can feast his eyes, and palms and plants of every description seem to abound in this land of plenty. Well, one must see this instructive film to appreciate all the interesting scenes it contains, and we hope our many patrons will each and every one have an opportunity to enjoy its beauties.

EAT YOUR SOUP.—This is all about a fat baby that would not eat his soup and the terrible trouble he gives everybody in consequence.

The entire family, consisting of the father, mother and baby, with his nurse, are about to spend the day in the country, and the nurse, anxious that baby will be well fortified before starting out on the journey, endeavors in vain to make the stubborn little fellow swallow his bowl of soup. The baby, however, does not feel a bit like soup that morning, and no amount of coaxing will move him from his determination not to touch a drop of the beverage. He punches the poor impatient nurse as she tries to get the spoon to his mouth, and altogether shows that he is master of the household. The father then tries what he can do, because it is time to start and if they don't hurry they will lose the train, but the baby treats papa with the utmost scorn, showing in his whole bearing how stupid he thinks him not to be able to appreciate that when a person does not feel like eating it is not only very impolite, but also a great loss of valuable time to try to force him to do so.

The party is already on the train and Mr. Baby still refuses to take any nourishment, but the poor unoffending passengers get their share of the soup, however, because in the frantic efforts of father, mother and nurse to get the baby to take a drink of the soup a goodly portion of it is spilled on the people sitting in the seats nearby.

Arriving at their distination some acrobats are seen performing by the way and the baby claps his chubby hands in delight, the father believing that the clown perhaps can influence the baby to take the soup, hands him the child, but the latter still refuses to touch it, but spying an attendant bringing one of the performing dogs his biscuit, he makes a grab for it, and before his horrified mother can stop him he swallows the dog food with relish.

THE GENERAL'S BIRTHDAY PRESENT.—The officers of the garrison anxious to honor the General on his approaching birthday, decide to have one of their number, who has quite a reputation as an artist, make a bust of the fine old man. The sculptor, pleased that they have chosen him to do the work, makes every effort to have it a success, and when it is finally finished his brother officers have nothing but words of praise for their friend's masterpiece.

The evening of the birthday an orderly is given the precious bust with instructions to carry it to the General's house and to be very, very careful that nothing happens to it.

Unfortunately, the orderly on his way to the General's meets an old pal whom he has not seen for years, and greeting him warmly invites him into a neighboring tavern so they can drink to their meeting and also to the General's health. It happens that the orderly's friend is carrying a bundle of much the same shape and size as that his friend bears in his arms, and in order to better enjoy the beverages they have ordered the two friends deposit their bundles on a nearby bench and promptly turn their attention to the sparkling glasses before them. When they have talked and celebrated to their hearts' content they get up, pick up their bundles and start for the door. But as luck would have it the orderly gets his friend's bundle and his friend unconsciously starts off with the valued bust, both bundles being so much alike they never notice the mistake. On reaching the General's house, where a grand reception is being held in his home, the orderly hastens to deliver his precious burden. The guests all stand around the happy old man as he unwraps the gift with trembling fingers (so much is he touched by this expression of devotion on the part of his men). But fancy his disappointment and mortification when on removing the last wrapper he beholds, not the handsome bust of himself he has heard so much about, but a huge ugly pumpkin! We draw the curtain here, the rest of this tale is too sad to relate—one must see the picture to appreciate the outraged feelings of everyone present.

THE PRODIGAL SON.—There is surely a treat in store for those who are fortunate enough to see this richly colored picture, the subject of which as the title denotes, is that touching parable of the Bible, the Prodigal Son. We are indebted to Mr. Lavedan, already known to our patrons through his masterly work, "The Assassination of the Duke of Guise," for this version of the biblical story.

In the first picture we behold the two brothers, the younger the hero of this tale, offering their goods for sale, when a poor beggar woman approaches them and asks for alms. The elder of the two gives the unfortunate mendicant the smallest possible portion of grain from his well-filled sack, and the younger brother, the prodigal son, disgusted at his brother's parsimony, reaches over and strews the contents of the sack all over the ground. The other becoming enraged, strikes his brother in a fury, but just at this juncture the aged father of the lads makes his appearance, and grieved beyond measure to see his sons disputing between themselves, raises his hand to separate them, but the prodigal feeling injured and resenting the overbearing and selfish ways of his elder brother, in an excited voice tells his poor old father that he is tired of home and would leave it and go forth to enjoy the freedom and pleasures of the world. The poor old parent stands aghast at such statements from his best-loved son, and can hardly believe his ears when the boy insists upon having his inheritance so he will be free to leave immediately. Seeing that he is in earnest, the old man with tears in his eyes and his magnificent old head bowed down in grief, goes over to the chest and hands to his ungrateful offspring the inheritance he demands. The foolish boy then without further delay starts out thinking only of the pleasure and excitement awaiting him in the great world beyond.

Free now and his own master the Prodigal indulges in all sorts of wild extravagance; he satisfies his every whim and spends his money like water. But often in the midst of his indulgence, a vision thrusts itself upon him (and how wonderfully this vision is produced in this picture, such a transformation from the scene of splendor and happiness that goes before it!) of the suffering and poverty that must be his when he has come to the end of his fortune. But he puts all such unpleasant thoughts aside; he will have none of them, but goes on his reckless way, spending right and left. The scene in the mart, showing the picturesque merchants, with their gaudy wares spread out in artistic disorder around them, is one of the most interesting in the film. When the prodigal enters this mart his presence is greeted with bows and smiles from the expectant merchants, with whom he has the name of being a liberal spender and who have already greatly benefited by the manner in which he squanders his money. Here and there he stops and picks up some worthless trinket for which he pays a fabulous sum, and then goes merrily on his foolish way.

But the time of retribution is bound to come for the wrongdoer, and so it is with the hero of this tale, the prodigal who, now that a famine has visited the country, and that the poor, suffering farmers go to him for relief, is obliged to flee and seek work himself from a distant landowner in order to ward off starvation. This wealthy man to whom he applies for work tells him that he can mind the swine; and as nothing is too menial for the miserable youth in his starving condition, he gladly accepts the position of swineherd. As he sits on a rock watching the swine feed, the thought of the happy home and loving father whom he treated so badly comes to him, and he longs to have a right to return to that home; but, after his conduct, he despairs of ever being welcomed there again. However, on going over his life and of the many, many ways his dear old father showed his affection for his younger son, the prodigal believes that, notwithstanding the past, his father will not refuse him shelter should he return.

Jumping up, with hope in his heart, the swineherd leaves the swine to their own devices and starts in the direction of his own country. Many and many a weary mile he travels until, almost exhausted, he finally comes within sight of his father's lands.

During the absence of his son the father has suffered a stroke of paralysis which has left him helpless, but we note that the grand old man still retains his dignified bearing as we see him seated on the couch in his luxuriously furnished home being waited upon by those around him. As he sits he gazes sadly out on the surrounding country, when, all at once, he seems to see a familiar figure in the distance, and on looking closer, finds that that same figure is making its way slowly towards his house. As the figure draws closer the old man starts as if receiving a sudden shock, and before the servants can stop him, with one supreme effort of his will, he rises from his couch, steadies himself for an instant, and then rushes to the door, where he is just in time to catch his beloved boy to his heart. The latter tries to tear himself from his father's arms and kneel at his feet to beg forgiveness, but the old man will not allow it, but calls to one of the servants to kill the fatted calf as the prodigal has at last returned. Such generosity moves the youth to tears. When the elder son hears of his younger brother's return and of the royal welcome extended to him he becomes jealous and angry and refuses to see the wanderer. Their aged parent, however, prevails upon his first-born to put aside such unbrotherly feelings, and we see him drawing them together and making them clasp hands while he, with the light of happiness illuminating his countenance, raises his hands in a blessing over their bowed heads.

COPS ON A STRIKE.—The policemen of the town have been severely reprimanded for negligence in the matter of their personal appearance. Their dissatisfaction gives vent to the resolution to go on strike, and they retire to a public hall to draw up a statement of their grievances.

In the meantime, the authorities are informed of the situation, and immediate steps are taken for the crushing of the revolt of the policemen. It is decided to enlist the services of the inmates of the prison, who, nothing loth, march in good order to the scene of action. The policemen, still engaged in listening to each other's oratorical efforts, are pounced upon by the prisoners, and a hand-to-hand fight ensues, in which the policemen are speedily vanquished. They are then carried off to prison, there to reflect upon the inexpediency of strikes, and their own ignominous condition.

SELIG POLYSCOPE CO.

THE SENORITA.—The story deals with the old aristocratic chivalry of the Mexican gentleman, whose well bred family traits and traditions eliminate thought of nationality in a wholesome desire of offering hospitality to the stranger. In this instance the stranger is an American, a "Gringo," that type not loved too well by our friends across the border. Nor indeed is Jack Thornton a very lovable character, as our tale will bear out.

We first find him bent under the weight of the saddle and bridle of his horse that has just perished from over-riding, fatigue and thirst. Spent with his long, weary foot journey, the last drop of water gone from his canteen, overcome, he sinks upon the heated rocks, exhausted, unconscious.

Soon after, an Apache Indian on horseback, his squaw trudging on foot by his side, discovers our insensible "Americano." Believing him dead they proceed to rifle his pockets. At this juncture, Juarez, a young Mexican, and his fiancee, Conchita, daughter of old Don Jose Vallejo, a well-to-do rancher, find the Indians in the act of robbing the supposedly dead body.

After reviving Thornton with the aid of the squaw's water bottle, they hail two passing Mexicans, and placing the limp body on the horse of one, proceed to carry him to Conchita's home, first having despatched the Apache to announce their coming to Don Jose.

Within a few weeks Jack is gradually nursed back to strength and health. The pretty Conchita has been attentive to his wants, and the cavalier disposition of her affianced husband and her father prevent their noticing the close intimacy that has grown up between her and Thornton. But a peon, Criko, servant to Don Jose, and a devoted slave to his young mistress, alone sees the change that is slowly dulling the senses of Conchita to all else, save the promptings of her American wooer.

One day, while strumming his mandolin, Criko passes the window of the sitting room in the Don's adobe. The sound of voices arrests his attention, and his suspicions are confirmed, for he sees Thornton urging his love for Conchita. Hate grips hard his heart, he thinks of only a few years back when he used to lift the child Conchita to the back of a little pony. He is about to conceal himself, when he is suddenly summoned by the girl into the room. Upon entering, Thornton asks him to post a letter he has just written, tossing him a coin as recompense. He refuses to take the money, his compliance with the request being done for the Senorita alone.

Upon departing, he again watches from the window, sees the renewal of Thorton's advances. Much perturbed of mind and sore of heart, he goes slowly towards the gates of the old adobe, where he sees Juarez approaching and relates to him what he has just seen.

Incredulous and moreover angered at information thus received from a lackey, Juarez throttles the peon, and then relenting his act, passes quietly on to the house. It is then that Criko, dismayed and yet shrewd in his fright, conceals Thornton's letter near the gates.

As we follow Juarez, we find him, after greetings to the Don and his Senora, entering the sitting room, where he finds his fiancee clasped in his rival's arms. With all the fiercely angered passion of his nature he draws his stiletto; then realizing the futility of any satisfaction to himself or to Conchita in the blow he is about to strike, if her love for him has ceased, he finally joins their hands, at the same time taking oath, that if ever Thornton proves unjust to her, his life shall answer therefor.

Despondent, grief stricken to the core, he staggers from the room, from the house, and beset by the Don and the Senora, he confesses the truth to them. Immediately the daughter is summoned. She shamefacedly admits her love for the "Gringo," and is ordered from the adobe.

We will pass over the chagrin and suffering of father and mother to note the tearful departure of Conchita from her childhood's home. Thornton tries to comfort her, but is brutal to Criko, who begs to be permitted to accompany the pair.

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BIOGRAPH FILMS

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RELEASED NOVEMBER 1, 1909.

THE GIBSON GODDESS

A seaside comedy of the trials of a Gibson girl who, tired after an arduous season of society's whirl, goes to rest up at a secluded seaside resort. She is at once besieged by a score of admirers, who pester her wherever she goes. Her maid, however, devises a plan to get rid of these troublesome pests by attiring her in a bathing suit and filling her stockings with layers of raw cotton, giving her a Gargantuan appearance. The scheme works like a charm.

Length, 576 feet.

WHAT'S YOUR HURRY?

A very funny comedy of a terrified lover who had the audacity to kiss the girl. She threatens to tell papa. Papa is cleaning a shotgun—a birthday present, and enters proudly to show it to Harry. He, with guilty conscience, beats it, and in fact every time he sees papa, he hurriedly lengthens the distance between them.

Length, 403 feet.

RELEASED NOVEMBER 4, 1909

NURSING A VIPER

A Story of the French Revolution.

That frightful era in French history beginning with the outbreak of insurrectionary movements in Paris, July 12, 1789, and the taking of the Bastile, July 14, has been the subject of song, story and drama, and it is small wonder that it should prove thrilling material for motion pictures, as this Biograph production will evince. Prior to that period, termed the Reign of Terror, from the above date until July 28, 1794, when the leader, Maximilian Robespierre, suffered death on the guillotine, French nobility was sunk in profligacy, and while they were exempt from land tax, the lower class shouldered the burden of labor and of paying taxes. They rebelled against absolutism and demanded political independence, equal rights and universal freedom. This subject shows a party of the insurrectionists pursuing some of the nobility, one of them seeking refuge in the house of a man of republican sentiments. Here in the guise of a servant he succeeds in eluding his pursuers. Later the character of the man asserts itself, for he offers insult to the wife of his benefactor. The husband would at first shoot him down, but on second thought, he makes him assume his original attire and go out among the insurrectionists, where he meets his merited fate.

Length, 920 feet.

A Full Description of these Subjects will be Found on Another Page

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Just as the couple gallop away, Juarez, downcast and brokenhearted, meets Criko. With the shrewd cunning of his cast, although only guessing at the contents, he urges his master to read the letter he had concealed by the gate. He tells him that he feels sure that the evidences of the true character of the American are set forth therein. The Mexican's ever dominant sense of chivalry at first withholds him, then jealousy conquers. He tears open the letter, and his amazed eyes are met with the following lines:

"Dear Old Pard—Since writing you last letter, have concluded to continue my stay awhile longer. The fiance (Ha! Ha!) of my little Mexican girl is losing ground. I believe she is beginning to love me. Now, if I was only a single man——"

Juarez has read enough; his eyes are open to the awful truth of the situation. He hesitates no longer now. His one desire is to save the girl from the impending fate. So, hurriedly mounting his horse, he rushes on after the pair closely followed by the peon. He overtakes them and the three dismount. He produces the convicting letter, demonstrating to the surprised Conchita what little faith could be placed in this "Gringo" stranger, who had a wife already. Whereupon a fight ensues between the two men. Knife to knife they struggle, until Thornton's superior strength places the Mexican at his mercy. Just as the fatal blow is about to fall, Criko, who has crept stealthily upon the furious combatants, covers Thornton with his own gun.

The odds against him and the little Senorita knowing his duplicity, Thornton departs. The peon, delighted in the reunion of the two whom his faithful heart adores, bends his knee to the blessings they both whisper in the renewal of their love.

URBAN-ECLIPSE.
(George Kleine.)

THE TALE OF THE FIDDLE.—This clearly told legend opens at the home of a woodsman, a little vine clad cottage in the midst of a dense forest, with a wonderfully pictured view of happy home-life as the father and his three stalwart sons and beautiful daughter shout cheery farewells to the mother before making their way by grass covered paths to the portion of the forest in which their day's work lies. When the morning is partly spent the old man sends his daughter for drinking water to a stream some distance in the forest.

Here she is captured by a mad man of the woods, who, despite her struggles and cries, carries her far up into the hills before her screams are heard by a young nobleman from a nearby castle. After a short, but fierce struggle he rescues the maid, and with her thanks gains also her love.

On the following day she takes flowers to him, only to find he is paying ardent court to a fair dame of the castle, while the flowers he carries forthwith to his lady.

Loneliness, sorrow and great jealousy take possession of her heart. In order to be alone to think out the reason for these great troubles she wanders to an old cemetery. Her deep melancholy and agony of longing make her an easy victim of Satan, who now appears, and offers to give her the love of the young nobleman, which she so deeply desires, for one year, if she will sacifice her mother and father and brothers and at the end of the year's pleasure give him all rights over her soul.

So great is her love that she agrees to this compact. Satan builds her a magic fiddle from the bodies of her family. Through its magic power she gains the great love she has sought so ardently, but at the expiration of the year, when Satan comes to claim his fee, she is haunted by the spirits of her family and suffers inteuse pain at the loss of her sweetheart.

URSULA, WORLD'S FASTEST MOTOR BOAT.—A unique series of this marvelous little working craft steadily shooting over the water at thirty-five knots an hour, leaving a white line of foam in her wake.

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We have an opportunity to watch the boat maneuver at high speed, illustrating the perfect control held by the operator, even when making torpedo-like progress.

A novel climax is given to the film by closing with a short series taken looking across the stern of the boat while rocking and plunging under her highest speed.

VITAGRAPH COMPANY.

MISS ANNETTE KELLERMAN.—In her physical culture, diabolo, fancy diving and swimming. In the music halls Miss Annette Kellerman commands one of the highest salaries ever paid a single entertainer and is regarded by her managers as one of the most potent box office attractions ever presented, to which fact they gave legal testimony when rival managers sought for her services last Spring. In addition to being one of the most perfectly formed women who ever trod a stage, Miss Kellerman is singularly versatile, for she is a champion swimmer, a diver of exceptional ability, one of the best diabolo players in the world and a physical culture expert of note. In this series of views all of her gifts are exploited to greater advantage than they possibly can be shown in the narrow confines of the stage or in the constricted quarters of her stage tank. Those most familiar with her public appearances declare this subject to be a vast improvement upon her regular performance, for the physical disadvantages of the stage are overcome and the act is seen at its best. She opens with the physical culture exercises by means of which she preserves the perfection of her form. Next she is seen upon the lawn of a country residence playing at diabolo, that fascinating Parisian fad, with her Diabolo Club of young women. The third section of the film is devoted to her short dives and fancy swimming in the huge tank which forms a part of the Vitagraph studio equipment. Here she is seen to the utmost advantage in the famous black tights upon which the sun glints lovingly as she emerges from the water for a new dive. The dripping silk of the fleshings appears almost iridescent as the angle of reflection is changed with each sinuous move, and in the water the flashes of light as the body is raised above the surface suggests some silver-sealed mermaid disporting herself in her element. A scenic and spectacular investment adds to the picturesqueness of the pictures which is lacking in her stage performance. The last section of the film is devoted to her famous high dives, few of which may be shown to advantage in the theater. These were taken at the seashore and she dives into the ocean instead of into a tank, permitting far greater freedom of movement. Perfection of photography, artistic coloring in monochrome and extreme care in arrangement make this a truly notable film, which will be even more appreciated than the work of the fair natatorialist as seen in theaters.

ADELE'S WASHDAY.—It is the Monday washday, but although it is after 1 o'clock Nora has not put the wash out on the line and yawns dismally over her task as she recalls the events of the Sunday christening party which is responsible for her sleepiness. She is chided by her mistress, who passes through the kitchen on her way to a shopping trip. Nora is reminded of her lateness and told that she must have the wash out in time to prepare dinner. Nora promises and for a few moments she works with frantic haste. Little Adele, the daughter of the house, is in the kitchen, being "looked after" while her mother is down town, and to keep the busy fingers out of mischief Nora gives her a basin and toy washboard with which to launder dolly's dress. The grocer's boy comes with a parcel and Nora runs to the door to relieve him of his burden. He was her escort at the party and, of course, they must talk it all over. The talk passes to more personal topics, but while Sam holds Nora's hands there is no one to perform a similar service for the clock and the minutes fly. Adele decides to help Nora out and, with soap powder and bluing, she makes a most awful mess, into which she souses everything from clothes to kittens. She winds up by overturning the tub just as her mother enters, driving the unfortunate Nora before her. Adele proudly announces the completion of the wash and leads the way to where the oddly assorted laundry swings from the line. She is sent supperless to bed and in her dreams she is arrested by a dog policeman and brought before her grandmother, whose picture was included in the wash. The old lady sternly decrees Adele's death and she is saved from a dreadful end only by waking from her nightmare. Her cries bring her mother to her relief and forgiveness follows in a charming tableau of maternal love. This is a snappy little picture with real comedy, passessing particular appeal to women and children, though even the men are not insensible to the genuine humor of the skillful treatment of the theme. A clever little child plays Adele instead of an older actress made up for the part, and her naturalness is one of the great charms of the subject. It is impossible to convey in words the dainty gracefulness of this successful appeal to the risibilities.

THIS WEEK'S LICENSED RELEASES AT A GLANCE.

Monday, November 1.

Biograph—The Gibson Goddess (Dr.).
Biograph—What's Your Hurry? (Com.).
Selig—The Witches' Cavern (Dr.).
Pathe—The Lonely Bachelor (Dr.).
Pathe—Across the Island of Ceylon (Scenic).
Lubin—Brave Women of '76 (Dr.).
Lubin—A Lesson in Palmistry (Com.).

Tuesday, November 2.

Gaumont—Don Quixote (Dr.).
Gaumont—Mystic Melodies (Magic).
Vitagraph—Miss Annette Kellerman (Dr.).
Vitagraph—Adele's Washday (Com.).
Edison—Comedy and Tragedy (Semi-Dr.).

Wednesday, November 3.

Urban—The Tale of the Fiddle (Dr.).
Urban—Ursula, World's Fastest Motor Boat (Top.).
Pathe—Eat Your Soup (Dr.).
Pathe—The General's Birthday Present (Com.).
Essanay—A Bachelor's Love Affair (Dr.).
Melies—For Sale, a Baby (Dr.).
Melies—Hypnotist's Revenge (Com.).

Thursday, November 4.

Biograph—Nursing a Viper (Dr.).
Lubin—Let Bygones Be Bygones (Dr.).
Selig—Sealed Instructions (Dr.).
Selig—Villainness Still Pursued Him (Com.).

Friday, November 5.

Kalem—The Cattle Thieves (Dr.).
Pathe—The Prodigal Son (Dr.).
Edison—A Duel in Mid-air (Dr.).
Edison—Bill, the Bill Poster (Com.).

Saturday, November 6.

Gaumont—The Warrior's Sacrifice (Dr.).
Pathe—Malicious Rival (Dr.).
Pathe—Cops on a Strike (Com.).
Vitagraph—From Cabin Boy to King (Dr.).

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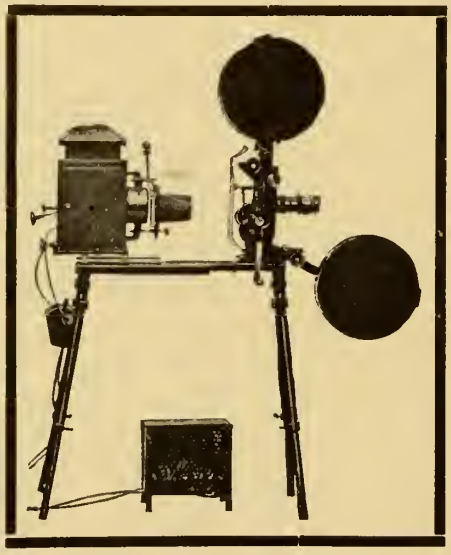

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NEW YORK MOTION PICTURE CO.

YOUNG DEER'S BRAVERY.—This is another drama of Indian life. It shows Young Deer and Red Moon playing cards, and because of cheating, a quarrel follows, which leaves Young Deer the victor, but a sentence is passed by the Chief, who is Red Moon's father, that Young Deer be tied to a wild horse and the animal let loose. The horse and his burden are seen by some cowboys and girls, and one of the latter rescues Young Deer. The Indians then manage to capture the girl. When her horse returns to the ranch minus its rider, much distress is shown, but Young Deer promises to bring her back. He comes to the spot where the Indians took their prisoner and sees there a knife, which he leaves and conceals himself. One of the Indians has returned for the weapon, but Young Deer overcomes him, and after attiring himself in the Indian's garments goes to their camp. Here he finds the girl, stuns the guard and starts away with her. They are followed, however, by the Indians and a most exciting struggle takes place on a cliff. Just at the right minute when things look pretty dark for Young Deer, the cowboys come to his aid, the Indians are repulsed and everyone made happy through Young Deer's bravery. This picture is most entertaining, exciting and splendidly acted.

PHOENIX FILM CO.

DOPE HEAD CLANCY starts the scream, when he, as the film portrays, gives up the fruit business after wrecking his banana cart and becomes a baseball fan. Gleefully he starts out to see the White Sox's battle for the pennant. A long line of ticket buyers are ahead of him but important Clancy doesn't want to wait his turn, keeps trying to get ahead of someone until he is thrown out of line entirely. He must get into the grounds somehow and over the fence he goes, falling among a lot of fans in the bleachers. He is handled roughly and after protesting in his comical way is ejected from the grounds. Bent upon getting into something he decides to become an actor for motion pictures and goes to the studio of a film company. Here is where he gets it proper. The outraged actors and directors show him no mercy after he demonstrates what he can do in a moving picture.

THE LOVE HUNTER proves that love will mount all obstacles and discloses the love cure. Although Cupid, one of the important characters, is deprived of his love weapons, he succeeds in binding together a beautiful girl and her sturdy lover, a game hunter, even though the mother-in-law to be, tried so hard to break up the match. After the couple are joined in wedlock the love cure is administered and it is this part of the story that holds the interest and makes the film a winner.

FILM IMPORT & TRADING CO.

NERO; Or, The Burning of Rome (Ambrosio).—Scene 1.—Nero is fascinated by a young girl, one of the guests at his palace.

Scene 2.—Nero's friend learns that her name is Poppeo and plans a meeting with Nero.

Scene 3.—Nero meets Poppeo.

Scene 4.—Poppeo, conscious of her power, plans to win the place of the Empress Octavia.

Scene 5.—Poppeo induces Nero to publicly insult Octavia.

Scene 6.—Poppeo demands that Nero kill Octavia.

Scene 7.—Octavia is slain.

Scene 8.—The populace revolt at the news of her death.

Scene 9.—Nero sets fire to Rome to quell the uprising.

Scene 10.—Nero's visions of remorse.

Scene 11.—Nero kills himself to evade the fury of the people.

HONEST JOHN, THE COACHMAN (Eclair).—John, the coachman, one day finds a pocketbook left behind by one of his fares, and having formed an idea as to the owner is soon on his way to restore the valuable piece of property. In the meantime, from John's home his little daughter is kidnapped by gypsies, and amongst these caravan dwellers the poor little girl suffers much rough treatment. An opportunity arises, however, which enables her to escape, and she eventually finds herself in a part where her tears and distress attract the sympathy of the people around. Out of pity, one kind-hearted lady takes the little mite home, where ultimately a further act in the pretty little drama takes places when John, the coachman, appears to deliver up the pocketbook, his fare proving to be the husband of the good lady who had taken the wandering child under her care. Both husband and wife act as true Samaritans toward John, for not only is he well rewarded for his honesty, but his cup of happiness, with that of his broken-hearted wife, is filled to the brim by the recovery of his lost child, and blesses the day when he was able to give yet another proof of his claim to the title by which he is known in his calling of "Honest John."

A RACE FOR A MONKEY (Itala).—The incidents arising from the escape of a very lively specimen of the monkey tribe from its cage provide a series of scenes calculated to arouse many bursts of hearty laughter, for the animal makes very good use of his freedom, to the terror of every one. Up lamp posts, through windows into bedrooms, now nearly captured, only to slip through the net surrounding him, startling the whole neighborhood. He leads his owner a lively and exciting chase which is comical in the extreme. Finally in a most unusual manner the monkey is captured and taken back to his cage.

THE LOST YEARS (Centaur).—The first scene shows the house of Mr. Leonard, a well-to-do lawyer. The father is seated, posed by his little son, a boy of ten years, whose talent and love for drawing leads him to sketch members of the household. The portrait of the father is finished, father and mother are delighted with this latest evidence of their son's artistic talent.

A servant brings in a letter for the father. It is from the wife's brother, telling Mr. Leonard that he is sick and in trouble in New York. He begs his brother-in-law to come at once to his assistance, and to say nothing to his sister, Mr. Leonard's wife.

Leonard bids good-bye to his wife without telling her where he is going. We next see the father on a ferryboat approaching New York City. A splendid view of vessels on the river and the wonderful skyscrapers in New York is shown in this picture. Reaching the city, Leonard goes to the address given by his brother-in-law, which is in the worst part of the great city. A thug volunteers to show Mr. Leonard to the street he is looking for; followed by two other thugs, Leonard is taken into a vacant room, in a tenement house, the thugs attack him, and after a terrific fight, Leonard is knocked senseless by a blow from a blackjack.

The thugs steal his pocketbook, watch and even his clothes, and cover him up for dead in the deserted room. Two days pass.

The wife is in anguish at having heard no word from her husband. She has appealed to the police to find Leonard and their report is that they can find no trace of him. Meanwhile, two boys looking for rags, in the tenement, uncover the body of Leonard. They run out and inform the police, who enter expecting to find the body of a murdered man. Leonard is alive, but his manner when the police question him, satisfies them that the blow he received has destroyed the unfortunate man's memory, since he cannot tell them who he is or how he came there.

Twenty years pass. The son has become a well-known portrait painter. He is at work painting from life, an old man—a professional model. The model succumbs to the effect of the whiskey he has taken during the sitting, and is dismissed. The artist goes out on the street to find another old man for a model, and here we show one of the most pathetic scenes that has ever been thrown on the screen.

Leonard, now a gray haired, worn out old ragpicker, comes along the street, followed and annoyed by a group of children, who almost pull the poor old beggar's clothes from his body.

The artist drives the children away, and engages the old man as a model. We next see the father seated in the son's studio, posing for the painting, at which the son works industriously. The picture is complete. The son gives the old man more than his wages and bids him good-bye. After the old man has gone his mother enters. Proud of her son, and interested in everything he does, she is happy when he offers to show her his latest masterpiece. The mother looks at the picture of the old man; she staggers back and exclaims, "This is your father."

The son dashes from the house, overtakes his father on the street and brings him back. The mother recognizes her husband, but she and all other happy recollections of the years past are lost to him.

Our last scene shows the father in his son's home being questioned by a brain specialist. The doctor gets an idea. He has the mother bring him a portrait that the son drew the day the father disappeared. The old man gazes at the portrait and the mist lifts from his brain. He turns to his wife with a cry of joy and embraces her. He has come back into his own.

NAPOLEON AND PRINCESS HATFELD (Itala).—At daybreak on the 16th of October, 1806, news reaches Berlin of the defeat of Zena. The invincible Corsican is at the gates of the city and the citizens prepare to receive their new ruler.

King Frederick William precipitously retreats to Konigsberg and appoints the conqueror temporary governor. Thus on the 27th of October, Napoleon accepts the keys from the hands of Marshal Halzfeld. Visiting the tomb of Frederick the Great, he pays homage to his memories before all the State and gives orders that he is to be informed precisely of the enemy's movements.

Two days later, among some confiscated letters, Napoleon discovers one from Marshal Haizfeld containing information regarding the Frenchman's movements and other details of no advantage to himself—quite a violation of compacts entered into and which constitutes a crime of a serious nature.

General Rapp receives orders to arrest and shoot the Marshal immediately. The General tries to remonstrate because of the sorrow it would cause the Princess, and when Napoleon continues obdurate to his pleading, he deposits the execution warrant on the table of the Emperor beneath a mass of other papers.

The beautiful Princess Halzfeld, learning of the sentence, decides to go herself and plead with Napoleon. So, enveloped in a black veil, she is introduced into the presence of Napoleon and throwing herself at his feet begs for her husband's life. Brusquely, Napoleon tells her of her husband's grave offense, shows her the damning evidence and the Princess understand that there can be no hope of mercy.

Napoleon calls for General Rapp and asks him if he has executed his commands, to which he hesitatingly replies in the negative. Napoleon fails to understand the full meaning of it and demands to know what has become of the warrant.

"There on your table," replies Rapp.

Although severely reprimanding his trusty servant, he is deeply touched by the distress of Princess Halzfeld and graciously hands her the warrant that she herself may destroy it. Timidly, almost unbelievingly, she receives the document from the imperial hands and burns it, illuminating the grave face of Napoleon with a look of deep gratitude.

A few days later, Josephine, Empress of France, receives at the hands of a travel-stained soldier, these few brief lines:

Berlin, November 6, 1806.

My Dear Josephine:

I have been very good to a lady who is really affectionate to her husband—good and sensible.

Note that I love the ingenious and docile women! Do you know why?

Because only they resemble you.

Good-bye, NAPOLEON.

THE WITCH (Le Lion).—In the olden time witches were supposed to have supernatural powers, and it is with an incident in the life of one of these ancient sorceresses who was believed to have extraordinary powers that this picture has to do. Being the mother of a boy so monstrously ugly that the girls all ran at his approach, the mother conceived a plan for the benefit of her son, as not one of the village maidens would listen to his repeated offers of marriage.

So the witch builds a dummy in female form from all sorts of contraptions, and then transfers to it by her magic the soul of a beautiful young girl. The sweetheart of this maiden, discovering what the witch has done, seeks to repair the crime, and wreak vengeance upon the witch. He goes through many trials and perils, having to contend with the sorcery of the witch who summons all sorts of imps and phantoms to her aid, but finally success is won by the sweetheart and he brings the inert girl to his home.

A series of unusual incidents end in the girl regaining her soul, with the result that the dummy again becomes simply a resemblance in form of what the witch had endeavored to create as a mate for her miserable son.

A VERY ATTRACTIVE GENTLEMAN (Ambrosio).—Fitznoodle is a "gay dog," and having had a late night seeks to make up for lost repose by taking a nap at the table of his favorite restaurant. Oblivious to his surroundings he becomes the victim of a practical joke, one of his friends pinning to his back a piece of card bearing the following notice:

"Chase me, girls; I'm worth £10,000 and want a wife to help me spend it."

Awaking with a startled look, he discovers that he has overslept himself, and to the huge delight of his companions he speedily takes his departure. Attracted by the unusual announcement a smartly dressed girl loses no time in making the acquaintance of this wifeless Croesus, and not to be denied, she takes his arm in a most affectionate and persistent manner. Fitznoodle is puzzled and irritated when several more of the feminine gender seek to explain their ability to assist in the distribution of his wealth. Blondes and brunettes, females, ancient and modern, suffragette samples, widows fat and fair, fifteen and forty, gradually increase by appalling numbers, and the besieged man, after some extraordinary adventures, seeks a haven of safety at the home of his lady love. On discovering the reason for the great assembly of the excited women at her door she promptly ejects him, and falling into the midst of the crowd he is the recipient of a great deal of rough treatment at the hands of the disappointed women.

ELEPHANT HUNTING IN THE CAMBODGE (Le Lion).—From the time the hunters start, mounted on domestic elephants, until after the death of the largest elephant ever shot, the onlooker is held enthralled with as wild and exciting a chase as ever occurred. Mounted domestic elephants are absolutely necessary to traverse the wild forests and the dense jungles, some of which are often over fifteen feet high, where men on horseback would perish from the terrible heat and danger from wild animals. After a chase of several days, during which numerous herds are sighted but not caught, an extremely large elephant is seen to take refuge in a pond so as to secure a rest. This is the chance the hunters seek, and so after some most remarkable rifle shooting, the picture ends with the death of the beast.

THE SACK RACE (Le Lion).—One of the entries in the sack race seeks to beat all comers by the use of mattress springs concealed in his sack. When the race commences, people hold their breath as they watch him cover the ground after the manner of a bouncing ball. So remarkable is his flight over the course that he is almost regarded as another budding Curtis or Bleriot, with some new found power for propelling humanity through space.

But his would-be glory is short-lived, for the trick is discovered and the momentary champion is strongly denounced. Then, to the astonishment of everybody the sack from which the man has emerged becomes animated and commences a hopping excursion on its own account around the course. A shot from a gun, however, lets the cat out of the bag, as it were, for the springs fly up into the air and expose the whole subterfuge.

INDEPENDENT FILMS.

The following films are released this week by the Empire Film Company, 150 East 14th St., New York:

	Feet
Iona, the White Squaw (Bison)	1000
Hiawatha (Ind. Mov. Pic. C.)	988
A Broken Melody (Phoenix)	1002
Over Norway's Rocky Shores (Gr. North.)	410
A Lunatic's Day Off (Gr. North.)	610
Roosevelt's Route Through Africa (Warwick)	1000
Sardinian Brigand (Itala)	633
The Silk Worm Series (Comerio)	1050
Foolshead's Trousers (Itala)	322
Reformation of a Wine Loving Artist (Ambrosio)	394
Phantom Ship (C. & M.)	490
Two Brothers (Lion)	532
Belgrade, Capital of Servia (Walt.)	369
Man in Piece (Itala)	394
Escaped Lunatic (Warwick)	575
Berlin Jack the Ripper (Comerio)	445
Winter Sports in Hungary (Walt)	533
Spartacus (Pineschi)	1367
False Oath (Ambrosio)	803
A Prince's Love (Lux)	781
The Dentist's Device (Cines)	145
Love and Vendetta (Lux)	584
The Would-Be Champion (Stella)	361
The Great Lottery (Duskes)	1055
The Strength of Love (Lux)	666
The Indian Phantasy (Itala)	246
The Brigand's Repentance (Stella)	656
Nero (Ambrosio)	1073
The Boating Party (Lux)	259
Princess and Slave (Itala)	951

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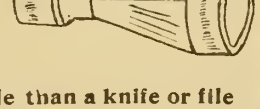

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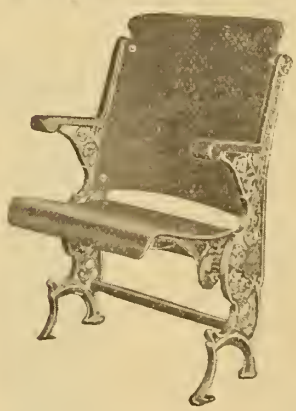

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Oct.	20—Almost a Suicide	340
Oct.	20—The Purse	650
Oct.	27—Brother and Sister (Dr.)	980
Nov.	1—Nero; Or, The Burning of Rome	1105
Nov.	2—Honest John, the Coachman	591
Nov.	2—A Race for a Monkey (Itala)	413
Nov.	3—Lost Years (Dr.)	990
Nov.	4—Napoleon and Princes Hatzfeldt (Itala)	998
Nov.	5—The Witch (Le Lion)	523
Nov.	5—A Very Attractive Gentleman (Ambrosio)	500
Nov.	6—Elephant Hunting in the Cambodge (Le Lion)	640
Nov.	6—The Sack Race (Le Lion)	288

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July	24—Off the Coast of Norway	315
Aug.	14—The Spy (Dr.)	619
Aug.	14—Water Sports	214
Aug.	21—A False Alarm (Com.)	353
Aug.	21—Surroundings of Copenhagen	396
Aug.	28—A Shell (Dr.)	564
Aug.	28—Cowboys in Argentina	380
Sept.	4—The Henpecked Husband (Com.)	469
Sept.	4—The Cycle Rider (Com.)	195
Sept.	4—Norrkoping	321
Sept.	11—The Gray Dame (Dr.)	968
Sept.	18—Dr. Nicola (Dr.)	989
Sept.	22—Dr. Cook at Copenhagen	419
Sept.	25—The Great Prize (Com.)	451
Sept.	25—Life on Board a Training Ship	540
Oct.	2—Heroism Reconciles (Dr.)	670
Oct.	2—The Cremation	305
Oct.	9—Vagabond Life (Dr.)	412
Oct.	9—Adventures of an Emigrant (Com.)	460
Oct.	16—The Red Domino (Dr.)	902
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July	9—The Blacksmith's Wife (Dr.)	850
July	16—I Love My Wife, But Oh, You Kid (Com.)	775
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Aug.	27—Secret Service Woman (Dr.)	1000
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Oct.	8—Dove Eye's Gratitude (Dr.)	1000
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Aug.	16—Her Favorite Tune	892
Aug.	16—How the Loser Won	816
Aug.	16—A Young Bachelor's Dream	826
Aug.	26—A Strange Reunion	610
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Sept.	23—Nobody Loves a Fat Man	956
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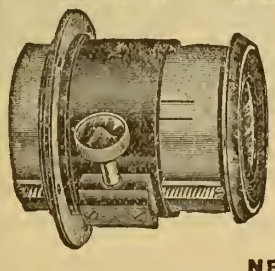
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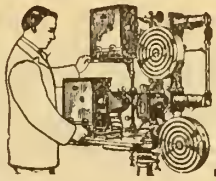
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BIOGRAPH COMPANY.

		Feet
Sept.	9—Comata, the Sioux (Dr.)	963
Sept.	13—Getting Even (Com.)	587
Sept.	13—The Children's Friend (Dr.)	386
Sept.	16—The Broken Locket (Dr.)	999
Sept.	20—In Old Kentucky (Dr.)	983
Sept.	23—A Fair Exchange (Dr.)	995
Sept.	27—Leather Stocking (Dr.)	996
Sept.	30—The Awakening (Dr.)	691
Sept.	30—Wanted, a Child (Com.)	296
Oct.	4—Pippa Passes (Dr.)	983
Oct.	7—Fools of Fate (Dr.)	972
Oct.	11—The Little Teacher (Dr.)	982
Oct.	14—A Change of Heart (Dr.)	977
Oct.	18—His Lost Love (Dr.)	968
Oct.	21—The Explation (Dr.)	992
Oct.	25—In the Watches of the Night (Dr.)	996
Oct.	28—Lines of White on a Sullen Sea (Dr.)	975
Nov.	1—The Gibson Goddess (Dr.)	576
Nov.	1—What's Your Hurry? (Com.)	403
Nov.	4—Nursing a Viper (Dr.)	920

EDISON MANUFACTURING COMPANY.

Sept.	21—The Ordeal (Dra.)	950
Sept.	24—A Knight for a Night (Com.)	370
Sept.	24—True Love Never Runs Smoothly (C.)	230
Sept.	24—Love and War (Dr.)	400
Sept.	28—Why Girls Leave Home (Com.)	1000
Oct.	1—The Wallace Jewels (Com.)	720
Oct.	1—Two of a Kind (Com.)	280
Oct.	5—Laddie (Dr.)	1000
Oct.	8—The Minister's Daughter	830
Oct.	8—Expert Glass Blowing	170
Oct.	12—A New Life	1000
Oct.	15—Hansel and Gretel	630
Oct.	15—Whitler's Witless Wanderings	330
Oct.	19—Their Social Education (Com.)	1000
Oct.	22—The Lost Handbag (Com.)	400
Oct.	22—A Great Game (Com.)	590
Oct.	26—The Lie (Dr.)	1000
Oct.	29—All's Fair in Love (Com.)	415
Oct.	29—The Three Kisses (Com.)	500
Nov.	2—Comedy and Tragedy (Semi-Dr.)	1000
Nov.	5—A Duel in Mid-air (Dr.)	725
Nov.	5—Bill, the Bill Poster (Com.)	241
Nov.	9—A Bride and Groom's Visit to the New York Zoological Gardens (Com.)	950
Nov.	12—His Masterpiece (Dr.)	545
Nov.	12—A Man With Three Wives (Com.)	440

ESSANAY FILM MFG. CO.

Sept.	8—Justified (Dr.)	970
Sept.	15—A Case of Tomatoes (Com.)	495
Sept.	15—Three Reasons for Haste (Com.)	485
Sept.	22—Gratitude (Dr.)	950
Sept.	29—The Brothers (Dr.)	970
Oct.	6—A Birthday Affair (Com.)	550
Oct.	6—The Magic Melody (Com.)	431
Oct.	20—The Widow (Com.)	520
Oct.	20—A Woman's Wit (Dr.)	475
Oct.	13—The Twelfth Juror (Dr.)	1000
Oct.	27—Maud Muller (Dr.)	982
Nov.	3—A Bachelor's Love Affair (Dr.)	1000
Nov.	10—The Game (Dr.)	985

GAUMONT.

(George Kleine.)

Sept.	22—Dropped from the Clouds (Com.)	240
Sept.	25—On the Crest of the Waves (Dr.)	554
Sept.	25—All for a Nickel (Com.)	404
Oct.	2—The Masterpiece (Dr.)	857
Oct.	2—Papa's Hat (Com.)	140
Oct.	5—The Pill Box (Com.)	450
Oct.	5—Breaking the Bank (Com.)	490
Oct.	9—A Wedding Party in Luna Park (C.)	434
Oct.	9—The Sleuth and the Wig (Com.)	504
Oct.	12—Convicting Evidence (Dr.)	714
Oct.	12—How He Earned His Medal (Com.)	280
Oct.	13—Princess of the Sea (Fairy Drama)	520
Oct.	13—The Liquid Air (Trick Comedy)	450
Oct.	16—The Broken Violin (Dr.)	377
Oct.	16—Alphonso, the Dead Shot (Com.)	297
Oct.	16—One-Legged Pete and Pat (Com.)	320
Oct.	13—The Twelfth Juror (Dr.)	1000
Oct.	19—The Help Mate (Dr.)	517
Oct.	19—Husband's Strategy (Dr.)	387
Oct.	23—Tickled to Death (Com.)	434
Oct.	23—Country Life in a Flat (Com.)	504
Oct.	26—The Old Lord of Ventnor (Dr.)	764
Oct.	26—Ambulance Ventilators (Com.)	197
Oct.	30—The Song of the Cradle (Dr.)	647
Oct.	30—A Barrow Race (Com.)	357
Nov.	2—Don Quixote (Dr.)	721
Nov.	2—Mystic Melodies (Magic)	266
Nov.	6—The Warrior's Sacrifice (Dr.)	933

URBAN-ECLIPSE.

(George Kleine.)

		Feet
Sept.	15—The Fatal Love (Dr.)	584
Sept.	15—Pontine Marshes, Italy (Sc.)	367
Sept.	18—Aeroplane Contests at Rheims (Top.)	480
Sept.	18—The Farmer'a Treasure (Dr.)	500
Sept.	28—Wife or Child (Dr.)	494
Sept.	28—Breach of Promise (Com.)	484
Sept.	29—Love, the Conqueror (Dr.)	650
Sept.	29—Chasing the Ball (Magic)	347
Oct.	6—Yachting Off Cowes (Sc.)	464
Oct.	6—Gambling Passion (Dr.)	530
Oct.	20—Casting Bread Upon the Water	453
Oct.	20—Crown Prince of Germany Drilling Battery (Scenic)	517
Oct.	27—Volcanoes of Java (Scenic)	417
Oct.	27—Awakened Memories (Dr.)	544
Nov.	3—The Tale of the Fiddle (Dr.)	734
Nov.	3—Ursula, World's Fastest Motor Boat	237

KALEM COMPANY.

Aug.	27—The Dyspeptic and His Double (Com.)	575
Sept.	3—The Pay Car (Dr.)	930
Sept.	10—Hlram'a Bride (Dr.)	
Sept.	17—The Story of a Rose (Dr.)	680
Sept.	17—Winning a Dinner (Com.)	245
Sept.	24—The Winning Boat (Dr.)	925
Oct.	1—The Mystery of the "Sleeper" Trunk	870
Oct.	8—The Hand Organ Man (Dr.)	910
Oct.	15—The Man and the Girl (Dr.)	940
Oct.	22—A Brother's Wrong (Dr.)	955
Oct.	29—The Girl Scout (Dr.)	945
Nov.	5—The Cattle Thieves (Dr.)	860

LUBIN MANUFACTURING COMPANY.

Sept.	16—The Fortune Hunters (Com.)	575
Sept.	16—All on Account of a Letter (Com.)	385
Sept.	20—When Woman Hates (Dr.)	750
Sept.	23—The Conquering Hero (Com.)	730
Sept.	27—A Fish Story (Com.)	510
Sept.	27—Old Love Letters (Com.)	400
Sept.	30—The Judge's Ward (Dr.)	950
Oct.	4—Who Discovered the North Pole (C.)	505
Oct.	4—Billiken (Dr.)	455
Oct.	7—A Blank Check (Dr.)	975
Oct.	11—Papa's Honeymoon (Com.)	600
Oct.	11—Out for the Day (Com.)	390
Oct.	14—Sandy, the Poacher (Dr.)	840
Oct.	18—The Major and the Judge (Com.)	
Oct.	18—Haps and Mishaps (Com.)	240
Oct.	21—Mignon (Dr.)	
Oct.	21—Aunt Lena's Visit (Com.)	
Oct.	25—A Visit to Uncle (Com.)	
Oct.	25—A Buried Secret (Com.)	
Oct.	28—More Precious Than Gold (Dr.)	
Nov.	1—Brave Women of '76 (Dr.)	530
Nov.	1—A Lesson in Palmistry (Com)	405
Nov.	4—Let Bygones Be Bygones (Dr.)	845

GEORGE MELIES.

Oct.	13—The Stolen Wireless (War Drama)	915
Oct.	20—For the Cause of Suffrage (Com.)	905
Oct.	27—Cinderella Up-to-Date (Com.)	950
Nov.	3—For Sale, a Baby (Dr.)	600
Nov.	3—Hypnotist's Revenge (Com.)	350

PATHE FRERES.

Sept.	11—Chasing a Sea Lion in the Arctics	371
Sept.	11—Sports in Java (Sc.)	298
Sept.	11—How to Tame a Mother-in-Law (Com.)	351
Sept.	13—Amateur Detective (Com.)	390
Sept.	13—The Child's Prayer (Dr.)	571
Sept.	15—The Pretty Girl of Nice (Dr.)	492
Sept.	15—City of Naples (Indus.)	449
Sept.	17—Mountebank's Son (Dr.)	892
Sept.	18—Oh, What a Beard! (Com.)	335
Sept.	18—The Fresh Kid (Com.)	295
Sept.	18—Construction of Balloons (Indus.)	361
Sept.	20—Aviation Contests at Rheims	607
Sept.	20—Caught in His Own Trap (Com.)	374
Sept.	22—The Tower of Nesle (Dr.)	1088
Sept.	24—Careless Tramp (Com.)	574
Sept.	24—Caucasian Customs (Sc.)	387
Sept.	25—Servant's Good Joke (Com.)	548
Sept.	25—Trained Birds (Sc.)	397
Sept.	27—He learned the Trick of Mesmerism	433
Sept.	27—Suitors' Competition (Com.)	518
Sept.	29—Pierrot, the Fuddler (Dr.)	318
Sept.	29—Jane is Unwilling to Work (Com.)	525
Oct.	1—A Game of Chess (Dr.)	558
Oct.	1—An Eventful Trip (Com.)	390
Oct.	2—The Garbage of Paris (Indus.)	407
Oct.	2—Vendetta (Dr.)	541
Oct.	4—The Story of a Banknote (Dr.)	981
Oct.	6—Female Sleuth (Dr.)	604
Oct.	6—The Music Lesson (Com.)	295
Oct.	8—Sister Angelica (Dr.)	705
Oct.	8—How Jack Helped His Little Sister	213
Oct.	9—Anti-Fat Sanitarium (Com.)	653
Oct.	9—Dog Pickpocket (Com.)	315
Oct.	11—The Trappers (Dr.)	804
Oct.	13—A Lucky Husband (Com.)	515
Oct.	13—Wonderful Remedy (Com.)	377
Oct.	15—The Romance of a Poor Girl (Dr.)	656
Oct.	15—Blessington's Bonny Babies (Com.)	262
Oct.	16—Chums (Com.)	669
Oct.	16—Physical Culture Fiend (Com.)	311
Oct.	18—The Belated Wedding (Com.)	584
Oct.	18—Bob's Electric Theater (Com.)	361
Oct.	20—A Home Without Children (Dr.)	669
Oct.	22—Drink (Dr.)	2106
Oct.	25—Romance in the Andes (Dr.)	558
Oct.	25—The Bogus Heir (Com.)	364
Oct.	27—The Gambler (Dr.)	699
Oct.	27—Grotesque Mixup (Com.)	220
Oct.	29—Buffalo Racing in Madoera (Scenic)	508
Oct.	29—Life Behind the Scenes (Dr.)	446
Oct.	30—Burglar in the Trunk (Com.)	505
Oct.	30—Mountebank's Watchcase (Com.)	407
Nov.	1—The Lonely Bachelor (Dr.)	636
Nov.	1—Across the Island of Ceylon (Scenic)	344
Nov.	3—Eat Your Soup (Dr.)	512
Nov.	3—The General's Birthday Present	341
Nov.	5—The Prodigal Son (Dr.)	1017
Nov.	6—Malicious Rival (Dr.)	607
Nov.	6—Cops on a Strike (Com.)	351

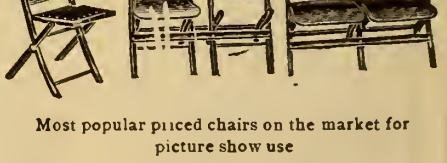
SELIG POLYSCOPE COMPANY.

Sept.	23—Stricken Blind (Dr.)	990
Sept.	27—Across the Divide (Dr.)	980
Sept.	30—The Drunkard's Fate (Dr.)	930
Oct.	7—Wheels of Justice (Dr.)	950
Oct.	11—Pet of the Big Horn Ranch (Dr.)	1000
Oct.	14—Lost in Siberia (Dr.)	785
Oct.	14—Bear and Forehear (Com.)	180
Oct.	18—A Tale of the Backwoods (Dr.)	1000
Oct.	21—The Cowboy Millionaire (Dr.)	
Oct.	18—No Man's Land (Dr)	990
Oct.	21—The Cowboy Millionaire (Dr.)	1000
Oct.	25—Briton and Boer (Dr.)	1000
Oct.	28—The Senorita (Dr.)	1000
Nov.	1—The Witches' Caveru (Dr.)	1000
Nov.	4—Sealed Instructions (Dr.)	760
Nov.	4—Villainness Still Pursued Him	235

VITAGRAPH COMPANY.

Sept.	7—He Tried on Handcuffs (Dr.)	564
Sept.	11—An Alpine Echo (Dr.)	990
Sept.	14—The Little Father (Dr.)	619
Sept.	14—The Wealthy Rival (Com.)	360
Sept.	18—The Marble Heart (Dr.)	968
Sept.	21—The Unspoken Good-bye (Dr.)	425
Sept.	21—The Siren's Necklace (Dr.)	530
Sept.	25—Fantine (Dr.)	997
Sept.	29—Onawanda (Dr.)	545
Sept.	29—The Romance of an Umbrella (Com.)	450
Oct.	2—The Scales of Justice (Dr.)	983
Oct.	5—Betty's Choice (Dr.)	642
Oct.	5—Never Eat Green Apples (Com.)	290
Oct.	9—For Her Sake (Dr.)	995
Oct.	12—Red Wing's Gratitude (Dr.)	562
Oct.	12—Too Many on the Job (Com.)	410
Oct.	16—The Diver's Remorse (Dr.)	900
Oct.	19—The Mexican's Revenge (Dr.)	680
Oct.	19—A Dull Knife (Com.)	275
Oct.	23—Cosette (Dr.)	987
Oct.	26—The Two Mr. Whites (Com.)	543
Oct.	26—He Fell in Love With His Wife (C.)	435
Oct.	30—Entombed Alive (Dr.)	994
Nov.	2—Miss Annette Kellerman (Dr.)	539
Nov.	2—Adele's Washday (Com.)	432
Nov.	6—From Cabin Boy to King (Dr.)	958
Nov.	9—Into the Shadow (Dr.)	642
Nov.	9—A Sticky Proposition (Com.)	323
Nov.	13—Launcelot and Elaine (Dr.)	1000

Folding and Assembly Chairs



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Because of the ever-increasing and unsatisfied demand for clean, amusing comedies and stirring Western productions, the Essanay Company, in its new policy, proposes to supply this demand in making a distinct specialty of both varieties.

The WEDNESDAY release will therefore be confined almost exclusively to high-class COMEDY subjects.

The SATURDAY release will be devoted almost entirely to WESTERN drama.

The unlimited popularity accorded Essanay films has been won by the spurs of merit and quality alone. The public is discriminating and the exhibitor wants the best. The Essanay Company, in increasing its output, will not only maintain the high standard and superior quality of its subjects, but will earnestly endeavor to advance and increase these qualities.

The cry of the exhibitor is for more and better American pictures. The licensed exchanges are unanimous in their opinion that the Essanay's new release and the policy it has adopted in specializing COMEDY and Western drama, will appeal to renter and exhibitor alike as eminently satisfactory.

The first release under this new policy will be on Wednesday, November 17; the second, Saturday, November 20.

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A story of love and modern business methods caught from that seething commercial maelstrom, the Chicago Board of Trade. Robert Randolph, the son of the senior partner in the brokerage firm of Randolph & Mowbray, is in love with Ellen Mowbray, daughter of the junior member. While the elder Randolph is spending a few weeks at a Southern health resort, Mowbray sees an opportunity to make a round million dollars and wires Randolph to immediately return. A dispute occurs between the two partners, and in an effort to save their fortunes, as he thinks, the elder partner removes certain securities from the company's safe, thus crippling them for the deal. Young Randolph discovers the robbery and finds evidence pointing strongly to his father. When news of the robbery is made public, the young man, to shield his father, takes the blame and returns the securities. He pleads with Mowbray to be allowed to play "the game" just once more, which Mowbray reluctantly grants, and sends him out to the wheat pit to head the battling forces. After a terrific struggle, the firm wins, and young Randolph declares himself satisfied. Matters are cleared up, however, when the elder Randolph enters and confesses his having removed the securities, and asks Mowbray's forgiveness. The partners become friends again, and both resolve, having made their fortune, to quit "the game" for once and all. Ellen enters and suggests that young Randolph take over the business. He hesitates at first, until his sweetheart's avowal to always be at his side to aid him in the struggle wins him over and he takes his father's chair. Length, approx., 985 feet.

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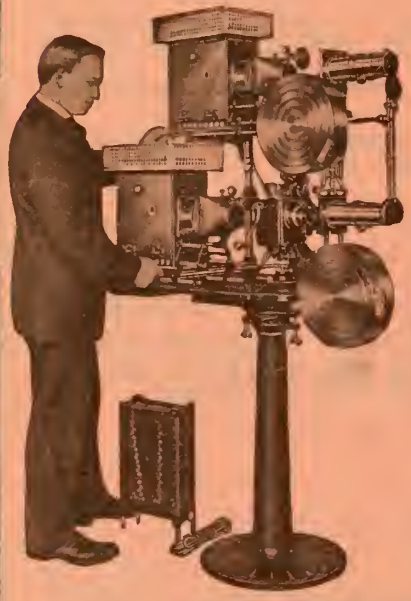

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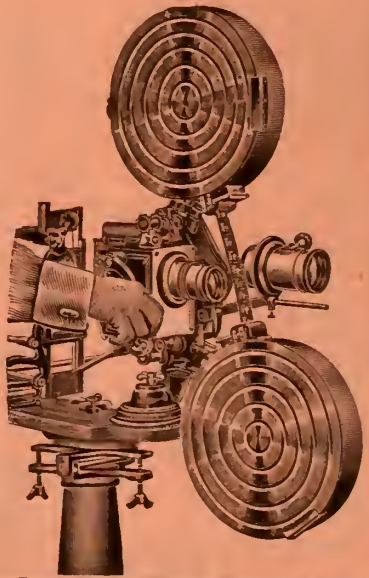

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HANSON & CO.
Comedy, Length Appr. 433 Feet

LIFE IN DALERNE (SWEDEN)
Length 328 Feet

DYNAMITE
Comedy, Length 207 Feet

RELEASE SATURDAY, NOV. 6th

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Advance List of New Releases

Week of October 31st to November 6th

"DON QUIXOTE"
The Masterpiece of Spanish Literature

Nov. 2nd **Gaumont—Comedy Drama** 721 Feet

The wonderful adventures of a mad gentleman, who imagines he is a Knight and who fights windmills and performs other equally startling achievements. Very clever and funny.

"MYSTIC MELODIES"

Nov. 2nd **Gaumont—Mystery Sketch—Colored** 266 Feet

A poor piano player causes the spirit of music to enter his home, and in a vision, clothe his wife in beautiful apparel which changes back to her own poor garments when her husband ceases to play.

"TALE OF THE FIDDLE"

Nov. 3rd **Urban-Eclipse—Mystery Drama** 734 Feet

A thrilling drama, showing how a beautiful women sold her soul to the devil, for one year's use of a magic violin whereby she was enabled to gain the love of a young nobleman of whom she was enamored. A most fascinating story.

"URSULA," WORLD'S FASTEST MOTOR BOAT

Nov. 3rd **Urban-Eclipse—Topical** 237 Feet

Forty miles an hour through a choppy sea in a motor boat—a world's record in traveling on water. Marine engines of eight hundred horse power, using twenty-four cylinders shown at close range. This subject ranks with our recent release "Aeroplane contests at Rheims". **Get Both.**

"THE WARRIOR'S SACRIFICE"

Nov 6th **Gaumont—Grand Feature Tragedy** 983 Feet

A most beautiful and exquisite film, vidily and appropriately tinted, perfect photographically and superb y enacted and staged. A pathetically fascinating story of how the absence of her warrior sweetheart and false news of his death, caused a lovely maiden to wed a rich young nobleman. The soldier returns—learns of his sad loss and dies as a soldier should, fighting for his country. This feature film will move every audience and arouse intense emotion.

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THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

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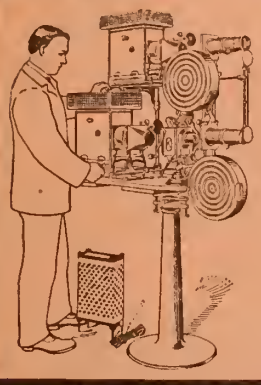

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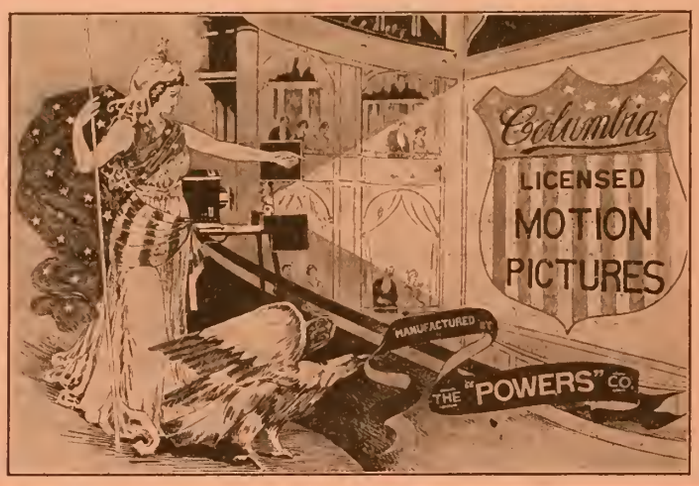

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Moving Picture World

Founded by J. P. CHALMERS.

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Editorial.

"Experientia Docet."

"Fools rush in where angels fear to tread." In the long, long ago photography was authoritatively defined as a science and an art. This means to say that in the making of photographs a great deal of concrete scientific knowledge is required, and, that in the proper treatment of those photographs as pictures, the recognized principles of art also required to be employed. In other words photography is just like any other trade or profession. The practitioner must serve his apprenticeship to it before he can hope to turn out good results. It is just as difficult to make good pictures as it is good furniture, good machinery, good everything else. You have to learn your trade before you can pose as an adept or expert in it. This applies both to moving picture work as well as to stationary work. It is curious to reflect that photography in all its branches seems to stand alone for the facilities which it offers to the ambitious, but ignorant, to engage in the practical work with immediate hopes of success that are rarely justified. Anybody, it is said, thinks he can command a battle ship, edit a newspaper or run a theater. In other words the apparent ease and simplicity with which these different branches of work appear to be carried out delude the thoughtless into the belief that they can dispense with years and years of hard work, application and training in order to emulate the achievements of others who have laboriously fought their way up to the position they hold with such apparent ease and success.

So it is with the photograph. It all looks to the shallow observer so simple and easy. This will explain why so many people enter the moving picture field with such confidence in being able to produce good results in a short space of time. Look at what has happened in the United States during the past year. Numerous persons have taken up the production of moving picture films who but a short time ago were engaged in other occupations. They entered upon their new fields totally unacquainted with the conditions governing success in the production of moving pictures. It is no exaggeration to say that hundreds of thousands of dollars have been wasted on these experiments. In the long run, of course, good will issue from these experiences. But just consider how costly these experiences have been to those who have courted them! People who have taken up the commercial production of moving pictures are not only themselves ignorant of the first principles of the science and art of the work, but they have relied upon help equally as ignorant. The result of course has been financial disaster and bad work.

There are many men prominent in the moving picture field to-day whose names count for much, who are deplorably ignorant of the technique of the subject. These men are looked upon as leaders and authorities. It would be cruel for us to single them out by name, but there they are, and it is significant that many of them are to be found under the banner of independence.

Now, we do not want to discount or discourage legitimate enterprise in the moving picture field. The more we have of it the better, especially if it be reinforced by the necessary knowledge, capital, etc. But we think it our duty to point out that the making of good moving pictures is a trade that is not to be learned in a few short weeks or months. Time was within our recollection when any old thing in the shape of a film was considered good enough for the public, and tolerated by the latter in its ignorance. But to-day, thanks to the diffusion of knowledge the public knows a good picture when it sees it, it knows that the pictures which meet its favor are not the haphazard productions of enterprising opportunists suddenly breaking into a game, the rudiments of which they are not acquainted with. The public, in short, insists upon good quality and that good quality can only be obtained in a moving picture film by close, arduous work, study and strict observance of the scientific and artistic principles which underlie the making of photographs.

There is room for a great supply of high class moving picture films, there is no room for second rate stuff produced by amateur hands and brains or by those who have not properly studied the necessities of this branch of manufacture. The older manufacturers have to exercise the greatest care and diligence in their work, and this has come to them after years and years of experience. How much more incumbent then, is it upon those who have broken into the game these last few months, if they have any hope of competing for the support of the public, to realize that the only grounds on which the public will consider their products is that of quality, QUALITY, QUALITY.

"Hands Off."

Changes in the moving picture situation are kaleidoscopic in their nature. Seldom a day passes without a reshuffling of the cards. This sort of thing is inevitable in all new businesses and it will probably be some considerable time before the moving picture industry as a whole setles down to the conservative condition of other industries where changes are less frequent.

Of course this kind of thing is to be looked for, we admit. But there is one feature of the situation that cannot be passed as to be expected in the usual course of things. We allude to the changes in the working staffs of film manufacturers, especially those on the Independent side. Amongst these we have regretted to observe the growth of a custom which we think should be more honored in the breach than in the observance. It is that of enticing away each other's employees who have been trained to make good in some branch of

picture production. Not only are the Independent manufacturers doing these things amongst themselves, but they are trying to lure away licensed manufacturers' employees. It is within our knowledge that an Independent manufacturer offered a licensed manufacturer's camera man a heavy fee if he would spirit away a camera and give his services for one day to take a certain picture on the plea to his employers that he was at home sick.

This sort of thing is not fair and it is not business-like, except on the assumption that everything is fair in business. We do not think it is. It is a point of honor amongst reputable firms not to entice away each other's help. It is looked upon as rather mean, unless of course it is done in such a manner as not to prejudice the employer. In the cases that have come under notice the design has been to weaken the position of competitors, a line of conduct which we deprecate. We think that in the long run a policy of playing the game fairly and squarely would be found by the Independent manufacturers to pay best. There is plenty of good talent to be had in the open market if proper care be exercised in selecting it rather than resorting to mean tricks in obtaining it from one's competitors.

The Alliance.

If the proceedings of the Alliance meeting at Chicago on Sunday, October 31, be any criterion, the Alliance is at last about to do something. For which we are unfeignedly glad. Readers of our criticisms on this body are aware of our attitude towards it. It started off with a flourish of trumpets and gave little or no sign of getting down to real business. We pointed out that until some indications of the latter were apparent to us our support was hardly to be had on mere promises and verbiage. Briefly we asked the Alliance to show that they meant business. To the credit of the committee something real appears to be in course of being done. We express our unqualified gratification at this and we hope that the beginning the Alliance has made is but the preliminary of much more good work.

* * *

Now it is, in our opinion, desirable that the Independent situation should be cleared. Much confusion seems to exist in the minds of other newspaper writers as to the connection of the International Company with the Alliance. Let it be plainly understood once and for all that there is *no* official connection. Mr. Murdock is the president of the Alliance and that is all. To our thinking the Alliance hampers itself by having it popularly supposed that it has anything at all to do with the International Company. That the president of an importing concern is the president of the Alliance has no more significance than the presence of the presidents of film exchanges on its board of officers. Somebody had to be president and the honor was fittingly bestowed on Mr. Murdock.

* * *

Now to the business end of last Saturday's meeting. It seems that the financial end of matters was taken in hand and that some members bearing well-known names who had not paid their initiation fees were turned out. Then a number of new exchanges were added to the roll call of members. Others who infringe the rules were barred from membership. Some manufacturers were added to the list of members—in all nine film manufacturers became new members of the Alliance at the last meeting. Now, here it seems to us is valuable evidence that the Alliance is getting busy on the work of organization. First of all, they are lining up their film exchanges. Next they are lining up their manufacturers. Amongst the latter at the present time you have such houses as Laemmle, Lumiere, Actophone, Powers, New York Motion Picture Company and new houses, such as the Pantograph, Travergraph, Brinkmeier and others—on the face of it a very solid state of things. When to these firms are added the names of Great Northern Film Company and the Phoenix, we at last begin to perceive some elements of strength in the Alliance.

* * *

The remainder of the business transacted at the meeting was somewhat formal, nevertheless it was progressive. We perceive that the financial affairs of the Alliance are to be systematically handled, that universal contracts between film exchanges and exhibitors are adopted, and that papers for the incorporation of the Alliance have been prepared. All these are good and useful steps in the work of organization.

The Alliance gives distinct signs that it is desirous of excluding the undesirable from its ranks. We are glad to perceive this. The committee who do the work have only to proceed on the business-like lines they followed at the last meeting to get a working organization in shape. But we have to say that the utmost care must be taken not to hamper the progress of the Alliance by hanging a millstone around its neck in the shape of any one importer or manufacturer. If we mistake not, the main object of the Alliance is to give a fair show to every legitimate manufacturer, manufacturer's agent or film exchange that will do business on straight lines.

* * *

Meanwhile the Alliance in its progress has our sympathetic consideration. With the support that it has so far attracted it can do a great deal of good, but it may do more. For example, the committee seems to be in earnest in upholding the standard of quality of the pictures turned out by its manufacturers. This is a good and useful plank in the platform.

Going "below the salt," that is, amongst the poor, all degrees and tastes of suffering humanity are found amongst moving picture audiences. And that is only to be expected. The moving picture house is primarily the poor man's theater. This is as it should be, of course. But what we want to emphasize is that it is also a rich man's, and above all a rich woman's, theater. There should be a moral in this for those who choose the moving picture entertainment for exploitation purposes, namely, that not only is the patronage of the poorer sections of society assured for the moving picture, but also that of the more refined and richer people, if trouble only be taken to attract them to it.

It often occurs that when a man has achieved some measure of success in a certain sphere that he becomes puffed up with the idea of his own importance and imagines that he is indispensable. That "No man is indispensable," is as true as that oft repeated aphorism, "To err is human." Were we to die to-morrow, others would step into the breach and edit these pages no doubt better than ourselves.

There is a story told of an employee who thought himself of such importance in a certain business that he urged his claims to promotion with great pertinacity. Those claims, however, were not favorably looked upon by his employers. "But," said the young man, "supposing I were dead; how would the business go on without me?" "Well," was the reply, "just imagine you are dead, then we will see."

THE TRAVEL TALK.

A New Departure in Moving Picture Enterprise.

An enterprise which takes the road this week marks, in our opinion, a new departure in the history of the moving picture film as a factor in public entertainments. Before us lies the book in which some account is given of this enterprise, known as the R. G. Craerin Travel Talks. These Travel Talks are three in number—namely, Washington, New York, Montreal and Quebec. In the book are brief popular synopses of the talks, together with reproductions of many of the moving picture photographs which will form the principal part of the entertainment. For example, there are pictures of Brooklyn Bridge at the rush hours, the Speedway, the Lambs' Gambol in Washington, views of Quebec, a baseball game between the Giants and the Cubs, and other illustrations. Anybody handling this book and running his eye over it cannot but be impressed by the evident determination of R. G. Craerin (Incorporated) to put out their Travel Talks in a highly ambitious manner so as to cater for the patronage and support of the best classes in the community. The design of the management during this present Winter and coming Spring is to cover the whole of the United States with the entertainment.

The illustrations, of course, convey mere hints, or rather mere samples, of the fare to be served up for the delectation of what no doubt will be large and appreciative audiences. Take Washington, for example. Every interesting attraction of the Capital City of the United States has been photographed either in stationary or moving picture form. All the principal architectural features of the city are shown, and of course the Capitol, the White House, the intimate life of the President, the historical incidents for which Washington is famous, notably at the time of Lincoln; all these, and much more, are shown in the entertainment, breaking it up into convenient divisions so as to give the audience an effect of change and variety. What was done in regard to Washington was also done in regard to New York and Quebec. The best, the most historical, the most interesting, the most instructive, the most attractive features of these great cities have been photographed in the moving picture camera, so that whoever may see the results on the screen will have before him a living, moving, palpitating panorama of modern American and Canadian life.

Some details of the way in which this enterprise has been organized will doubtless interest our readers. To begin with, the photographs were specially taken by Mr. Craerin himself during last Summer. All the points illustrated were personally visited and attempts were made, and successfully made, to illustrate the characteristic features of the cities. A large excess of material was obtained, so that there was plenty to choose from. The negatives were developed under his personal supervision; the positives were made in a similar way. So, too, with regard to the lantern slides. These were specially colored by highly trained artists.

Then came the working up of the material for the lectures and here a minute process of selection and rejection was adopted. The aim is to give the audience variety and change in the course of the two hours' entertainment. So far, so good. Then special lectlures were prepared by Mr. Craerin from actual personal observation. Next these lectures were carefully studied, rehearsed and got to heart by the company's lecturer, Mr. John Alden, well known and highly esteemed as a cultured actor and elocutionist. So much for the organization of the entertainment itself, which, it will be seen, has involved a very great amount of labor and the expenditure of considerable capital.

Now comes in, to our mind, what constitutes the prncipal part of the new departure in this enterprise. Mr. Craerin is a successful theatrical manager. He has been concerned in large ventures all over the United States out of which he has successfully emerged. In fact, his power of organization has been demonstrated in that most difficult branch of business work—theatrical road touring. The invaluable experience thus gained by him in theatrical organizations has been diverted into the moving picture field and the same system of organization followed out almost to the letter. For example, a chain of high-class theaters has been booked for the R. G. Craerin Travel Talks. The booklet above referred to has been extensively circulated in all the cities and towns to be visited. The large and artistic posters, as large as 24 sheet, have been prepared for distribution. Small bills have also been prepared for placing in shop windows. Then the company has been preceeded by an advance agent whose duty it is to pave the way by press and other work. Then the heads of scholastic and other institutions, prominent local residents, and others have been personally interested in the scheme. In short, every possible effort has been made to place these Travel Talks before the public in as complete, thorough and artistic a manner as an ordinary stage play.

It goes without saying that an enterprise of this nature is well supported at the technical end of matters. Especially in the way of operating skill; projection apparatus, and every possible thing for presenting the pictures to an audience in the best possible manner, R. G. Craerin (Incorporated) have spared no trouble and expense.

There are, of course, other peripatetic moving picture entertainments in the field, and there is plenty of room for them. But we doubt if one has been, or is being sent out, so thoroughly well organized as that of Mr. Craerin. He has taken hold of the matter in the way that we foresaw was inevitable—namely, in the high-class theatrical organizing way. In other words, he puts the moving picture on the same plane as a first-class theatrical entertainment. It is impossible to do anything else but applaud the enterprise which has brought the R. G. Craerin Travel Talk to the point of public presentation; it is impossible but to wish it the very highest success; it is impossible but to feel that as soon as the public gets thoroughly to know the intrinsic value, variety and beauty of the entertainment that is to be offered to it in these Travel Talks, it will grip on to it so determinedly that the Travel Talk will always in future be as permanent a feature on the theatrical stage as an ordinary play.

The Vitagraph Company of America announces the building of a studio in Paris to supplement the extensive studio plant in the Flatbush section of Brooklyn. When their European agent, Ronald A. Reader, was over here this Summer, plans were perfected for the establishment of such a plant, and last week bids were received for the erection of the studio and work will be begun at once. It is universally admitted that the French stock companies give a better average production than any American organization, and it is the Vitagraph idea to enlist the services of the French artists and authors in the production of films for exhibition on both sides of the water. As soon as the building shall have been erected J. Stuart Blackton will leave for Paris with a staff of stars from the local studios, who will remain abroad long enough to communicate the Vitagraph ideas to the French producers and players. Gradually the Americans will be withdrawn and be replaced by others that the establishment may become truly international.

Plain Talks to Theatre Managers and Operators.

CHAPTER XXIV.
SELECTING A THEATER LOCATION.

To one embarking in the moving picture theater business the first and most important consideration is location. This, as applied to the city and to the small town, presents two entirely separate and distinct propositions, involving quite different problems. The moving picture field has been so well covered that it is now well-nigh impossible to find a desirable location where there is no immediate competition. So true is this that the prospective owner may make up his mind at the outset that it is risky to "butt into" a field already more or less covered, unless he buys out some established house, and even then he cannot be assured of no competition, since another house may be put in at any time. But the man who fears competition, provided there be business available for two or more houses, or for one and partly enough for another, is **not** the right man to enter the nickel theater field.

The first thing to do in selecting a location is to **thoroughly inform yourself concerning local laws** governing theaters, particularly the class of house you propose installing. You will then be in position to look at store rooms, or plans for the house you will erect, intelligently, and determine whether or not any given room can be made to comply with the law as applying to the class of theater you propose to install, or whether any given plan is available. The main points to look after in this connection are exits, stage requirements, aisles, and fireproofing, the latter being of importance in some of the larger cities. To cite cost of failure to consider the last named item here in Chicago: Suppose you decided a room suited you and leased it, but later discovered it to have non-fireproof walls (only stone or brick is accepted as fireproof), and there were one or more stories above the theater room. You would, under the Chicago law, have to cover the entire surface of both walls and the ceiling with sheet asbestos, covered with sheet metal, before you would be allowed to open. Look after such things closely or you may be the loser. Having thoroughly posted yourself as to the law, the next step is to seek an available location. In considering the matter of location, the first thing is, of course, a suitable room or a site for building. If a store room, the first consideration is height of ceiling. If under thirteen feet, the room should be rejected. Even thirteen feet is too low, but it may be made to do after a fashion, particularly if the front end of the floor can be dropped down into a basement, making a slope. Next comes the matter of seating capacity, which may easily be figured as before set forth. If the room is available in these two respects (the writer would consider no room with a capacity of less than two hundred) and it is found that it can be made to comply in all respects with local laws, the next thing is the investigation of available business. If the neighborhood be a very wealthy one, a nickel house will likely draw no considerable patronage except children, servants and transient. The ideal location is a densely populated workingmen's residence section, with frontage on a much-traveled business street. There are many problems to consider when seeking a city location. The matter of race (nationality) must be looked after carefully, since some sections may be peopled almost exclusively by any one of half a dozen foreign-speaking nationalities. This, under some conditions, might prove disastrous. Take the lower class Italians. If any considerable number of them patronized your house you would have to look to them entirely for your revenue, since a house patronized by any number of them will have to depend on them alone for support. Any considerable number of negroes will queer a house with all other races; and there are other races to which you must cater exclusively or not at all, so that the matter deserves close investigation when seeking a city nickel theater site.

Straight-laced church neighborhoods have, as a rule, been found to give scant patronage, no matter how clean and high-class the program be kept. It does not necessarily follow that success may not be had in such communities, but the chances are that the patronage will at least be smaller than it would be in another equally populous neighborhood. Here, too, is another thing to remember: In a city where there are many forms of amusement, people will not go far to visit a nickel theater. Your house must therefore be located close to its "base of supplies." Where transient trade is expected to form any considerable portion of the receipts, a careful computation should be made of the number passing per hour and the number of hours they will be passing while your house is open; also, whether or not the location is such that the passers-by will be inclined to stop to view a show. To illustrate the last point: Some time since a man opened a five-cent theater in the first block north of the Clark Street Bridge, Chicago. I told him at the time the house would be a failure, basing my prophecy on the following: When Clark street leaves the bridge (viaduct) on the north, it slopes down for one block to Kinzie street, the street being lined with a few cheap stores and dealers in steam-heating supplies. There are practically no nearby residences (flats), and the hotels, of which several are close by, and rooming houses are practically entirely occupied by the cheaper class theatrical people. The trade must therefore be all transient. People who start up that incline do so with intent to cross the river to the loop district, and, having a definite object in view, they will not stop by the way to see a nickel show. Coming north, the same, reversed, is true. The house was a flat failure. I cite this instance to show you that such things must be considered in seeking city locations, unless one wishes to deliberately invite failure. As to the matter of competition in a city, it is hard to say just when a given location, if it be densely populated, is fully covered. In one place on North Clark street, Chicago, there are six houses, all doing a land office business, within three blocks. People often start in at one end and go to all of them. It forms quite a nickel theater center and, as a matter of fact, the congestion of theaters at this point actually draws people, to some extent, from quite a distance. They will come and spend an entire evening in these houses. I do not feel that any advice of value can be given in this respect. If there are people enough and you put in as good or a better house than the other fellow and give as good or a better show, there is no reason why you will not get your share of the business, and if your show is the best you will get the most of it, too.

SELECTING A SMALL TOWN LOCATION.

The selection of a small town location is quite a different proposition from the foregoing and presents a different set of problems. Of course, what has been said concerning the selection of a store room for remodeling into a theater applies equally in a city or small town. It is the matter of possible patronage which presents the difference. No rule can possibly be laid down as to the size of town capable of supplying the necessary patronage to make the venture a paying one. Theaters have been installed in villages of less than one thousand and have been successful in a small way. In such cases, however, it is usually a strictly family affair, no help at all being hired. The only expense of amount is film service, rent and light. These articles are not designed to deal with conditions of this sort, however. In figuring the matter of expense for a small town theater the items may be estimated about as follows: Operator, $15.00 per week; ticket seller and ticket taker, $5.00 to $6.00 each; piano-player—singer, $15.00; service, with express charges, $30.00 to $40.00; light, $6.00; rent, $10.00; or a total of about $100.00 per week. This will be about minimum if you propose to give a really acceptable show. Of course, I well know that many small town theaters get an operator for as little as $10.00, a piano-player—singer for $12.00, and service for $15.00 (even less, in some cases), but, take it from me, they don't and can't put on a show worth seeing. Ninety dollars per week may be taken as a minimum for putting on a creditable show in a small town where rents are comparatively low. This means 1,800 paid admissions to meet the expense account alone. It is therefore up to you, Mr. Prospective Investor, to carefully and intelligently "size up" conditions and decide that you can see the ninety coming back to you each week, bringing with it something over and above for your own pocket.

To accomplish this "sizing up," several things must be carefully considered. First and foremost, what are the present amusements of the people? Have they been accustomed to purchasing their amusement, or will you have to educate them to do it? Is the community a straight-laced one, where there will be a howl from the pulpit and from the little 2 by 4 weekly paper every time the exchange sends you an even mildly sensational film? You must remember that in small communities the preachers and editors are men of small caliber, usually, but possessed with an exaggerated idea of their importance as guardians of the public morals. They may even welcome the chance, even though a slim one, of getting into the local limelight by jumping on you. This will not ruin you, but "every little bit helps," and it is well to look closely at even such matters. Consider carefully what the source of public income is. If a large percentage of the workmen are factory employees with semi-weekly or monthly paydays, you are likely to do a rushing business around payday and nothing between times. Investigate as to whether or no the people, as a rule, retire early. If so, it will operate to congest the business into a short space of time, thus requiring a larger seating capacity than if it spread

out an hour or two longer. Is the town compact or widely scattered? In bad weather people will not go far to a nickel show, therefore this is a point of considerable importance under some circumstances. Of course, in sizing up a location you must use your own good sense and judgment. Neither I nor anyone else can give directions which will take the place of your own intelligence. All I can do is point out a few of the more important items bearing on the subject, or which may under some conditions bear on it. But each individual case will be different from every other one, and a man must use his brains in such matters. Study all conditions closely. Decide what is the very least clear profit you would be satisfied with and then estimate as closely as possible whether or not your prospective patronage will be sufficient to produce it after meeting the expense bill. Don't let your wishes warp your intelligence.

(To be continued.)

Standardization.

By Arthur S. Newman, in "The Bioscope."

IV.—THE WIDTH OF THE FILM.

To the present nothing has been said as to the width of the film. Ordinary practice has almost automatically settled this measurement. In England 1⅜ in. is the generally acknowledged standard. At first sight it may seem to be a very simple thing, this measurement of the width of film; it is not, however, quite so simple a matter as it appears. Limit gauges, such as are used in up-to-date engineering practice, ought to be employed in settling the problem.

In the manufacture of interchangeable parts for use in machines, the fact that there is no such thing in existence as **absolute** measurement must be faced; and it is necessary to make gauges by which the inevitable variation of size can be kept within certain definite limits. A film 1⅜ in. wide will not pass freely through a channel or gate of exactly the same width. A certain amount of play must be allowed, so either the film must be made narrower, or the gate must be made wider than the exact theoretical measurement. On the Continent two distinct widths of film were in use two or three years ago, the respective measurements of which differed by a few 1-100ths of a millimeter; and some firms, when ordering, specified the width required to the 1-100th of a millimeter (about 1-250th of an inch). I have never heard of an English manufacturer being so precise as this, though I have seen many parcels of film returned to the makers as being "too wide" or "too narrow." That is about as far as we English mostly get. In matters of extreme accuracy it is generally reserved for the foreigner to show the way.

Occasionally I have made gauges for manufacturers of film subjects, by which the films could be measured and checked as to width when they arrived from the makers. I have asked more than once, "What width shall these gauges be made?" A stare of astonishment has usually been the first effect of the question, followed by the reply, "Why, 1⅜ in., of course!" On inquiring for the gauge by which the width of the gates of the machines were made, so that I might make the proper allowance for the free running of the tested film, I usually found that no such gauge existed, and that the general idea was that a 1⅜ in. film would run in a 1⅜ in. gate.

This is not the case, because if both measurements were quite exact, the film would bind slightly, and if either the film were wide by so small an amount as 1-400th of an inch, or the gate narrow by the same amount, very considerable resistance to the passage of the one through the other would result. Most gates are made with rigid sides (I have only seen one in which a spring side was used) and practically all pictures depend for their freedom from side rock on the fit of the film gate, so this subject of the accurate fit of the film to the width of the gate is of the greatest importance. Now that perforation and printing have become almost exact sciences, it is quite common to see a picture on the screen, quite satisfactorily free from up and down motion, and at the same time anything but perfect in right and left registration; and yet the former condition is much more difficult of attainment than is the latter. If only a definite width of film could be insured, and a definite measurement for the width of all the gates on all machines, cameras, printers and projectors alike decided upon, the trouble of side rock would be reduced to a minimum. In the present state of things, the film stock maker must be careful not to cut too wide, so to make certain of not having his goods rejected he cuts a little on the narrow side, while the machine producer is careful that all gates shall be wide enough. The best way to deal with the problem would be to keep, say, a width of 1⅜ in. as the theoretical size, and for the film subject producer to have two gauges with which to test his film before use, one of these gauges to be 1⅜ in. exactly and the other to be, say, 1-250th less in width, he should then reject all film which would not pass the large gauge freely, and fit tightly in the smaller gauge. The machine manufacturer should also have two gauges, the one being 1-250th of an inch larger than the theoretical size, and the other exactly 1⅜ in. wide. The gates should be of such a width as to admit one gauge easily, but too narrow to admit the other. The widest of the films would then run free in the narrowest of the gates and the narrowest film could not have more than 1-125th of an inch of play in the widest of the gates, and would very rarely be found to have even so much as this amount.

In the beater, or dog, movement, a very nice and equal adjustment of the spring pressure conduces very much to the long life of the film, but such an adjustment may be detrimental to the image on the screen by allowing side rock. If the springs on one side of the gate are somewhat more heavily set than those on the other side, the uneven tension on the sides of the film will cause it to press against one side of the gate at the top, and the other side at the bottom, and side rock will consequently be reduced. This is, however, a poor way of going to work, and a little attention to the standardization of a few small points in the manner I have indicated, would do much to improve the industry for the film maker, the film producer and the mechanic. The financier and the public would also share in the advantage.

Having put forward the several main points to be considered in arriving at a definite standard for the width of the film and the size and shape of the perforations, it now only remains to try to determine the best position for the placing of the perforations in relation to the edges of the film.

The spacing of the perforations along the film lengthwise was settled for us by Edison before the living picture on the screen, as we now have it, had become an accomplished fact, and that same spacing—the gauge or pitch—has scarcely been altered. In the case of the first films made by Lumiere, and by some few of the first makers of machines, odd sizes were introduced. These, however, soon gave way to the width of 1⅜ in., combined with the present gauge, 64 complete holes and spaces to a foot, or, in other words: from the center of one hole to the center of the 65th hole measures just 12 ins. This gauge is now universally acknowledged, so there is nothing further to be said on this point. Owing to the adoption of a standard gauge, badly fitting sprockets are now almost unknown because mechanicians have something definite to work to. The position of the holes in relation to the edges of the film has not, unfortunately, yet become in any way definite; and until some agreement is arrived at the accuracy of much of the work turned out will not be of a high standard. The perforations, if placed near the edge, leave space for a large picture, but render the film very liable to crack between the holes and the edge, while if placed far from the edge encroach uncomfortably upon the picture space, but leave the edge strong and make the film more durable. A happy medium should be struck in which both the size of the picture and the strength of the edge of the film receive due consideration.

I have before me a catalogue issued recently by a machine maker, Mr. J. Debrie, of Paris, and he, realizing the difficulties caused by want of standardization, devotes more than half of his introductory chapter to an examination of this special measurement. He finds that films from different sources vary to the extent of half a millimeter when carefully measured between the centers of holes, across the film. The sizes he gives are 28 m.m. and 28.5 m.m. respectively, so in order to meet the needs of the market as well as possible under the circumstances, he designs and makes all his machinery, perforators, printers, cameras, etc., to a medium measurement—28.25 m.m.

This measurement would make a very good basis for a standard as converted into English decimal inches, the comparatively round figures 1.11 in. are only just beyond 1-1,000th of an inch inaccurate. It so happens that 35 m.m. are almost exactly 1⅜ in., or in the decimal form, 1.375 in.

The accompanying diagram shows the perforation and width of film suggested, and the table attached gives the measurements both in millimeters and decimal inches, which appear to me suitable for a standard for all film and perforation measurements, excepting only the thickness.

	Inches.	m.m.
Width of film	1.375	35
Width between hole centers	1.11	28.25
Longest dimension of holes	.107	2.723
Shortest dimension of holes	.073	1.858
Center of hole to edge of film	.1325	3.375
Nearest side of hole to edge of film	.084	2.0135

These figures are not absolutely exact, but in no case does the discrepancy exceed 1-200th ot an inch.

The above sizes have been computed having regard, first to the amount of film in use, and to the average gauge of the machinery working it; secondly, with special reference to the strength and durability of the film, and, thirdly, with the idea of getting the metrical measurement and the English inch to work together. In dealing with the metrical measurement no great attention need be paid to the third decimal point unless it be over 5, when the second decimal point may have 1 added to it.

The most important dimension is the width between the centers of the holes, and this is quite easy to determine both in English and Continental measurement.

In taking leave of the subject for the present, I hope that these articles will help to cause some of our larger firms to realize that a standard of some kind is necessary, and that in the near future steps may be taken toward a definite settlement of the same.

(The End.)

MOVING PICTURES AID MISSION WORK.

That moving pictures are a great aid to home missionary work is the assertion of the Rev. Dr. Jacob Sallade, of Philadelphia, who is conducting an educational missionary campaign throughout Pennsylvania.

Speaking of his project, Dr. Sallade said: "The objects sought are implied in the campaign motto, 'Face the Facts.' The facts underlying home and foreign missions and the work of the church in facing these facts have been presented by mission board secretaries and missionaries. Stereopticon slides, moving pictures and other illustrative material have been used to show things as they really are. The incentive and opportunity to know these facts, offered by the educational departments of the various mission boards and the young people's missionary movement, have been presented partly through an exhibit of missionary study text books, pictures, stereographs, charts and other material, while institutes and conferences have demonstrated the best method of introducing mission study into church, Sunday-school and other young people's societies. At the opening union mass meeting facts were presented showing a world full of people —people physically, mentally and spiritually in dire need. First, facts underlying the great home problems, such as immigration, race, city, the frontier; then the hall was darkened, and by the aid of slides and moving pictures the facts of the non-Christian world were portrayed. The children's meeting also was illustrated with slides and moving pictures. An institute for young people's society leaders and officers followed. The concluding mass meeting aimed to show by address and illustration how the Christian church has faced the facts and what definite thing each delegate could undertake personally."

AN EXHIBITOR WHO UPLIFTS.

A most noteworthy demonstration of the moving picture as an educational feature took place at the Mount Morris Auditorium, Fifth avenue and 114th street, New York, one afternoon a few days ago. Like most men the proprietors, Messrs. Warshauer & Taffelstein, are in business for money, but this is what they did:

Conferred with Principal McGuire, of Public School 81, and arranged for a free educational show; obtained a new copy of "Hiawatha" from the Laemmle Film Service, and held his theater clear of his usual patrons for 3 P. M. At that hour music was heard in the distance, and down the street came the boys, headed by the school band, colors flying, Principal McGuire and a score of teachers in attendance. The boys filed into the theater in martial order, and all was ready. The principal addressed the boys, dwelling on the subject of "Hiawatha," and then this great film, made by the Independent Moving Pictures Company of America, was run on the sheet. Of course they applauded when it was over, but this was not all. Mr. Leon J. Rubenstein, representing the manufacturer of this production, was next introduced, and it was announced that he would lecture on the subject. Before the film was run again, he remarked to the boys on the wonderful advantage of being able to see the poet's imagination personified, and without the great preparations necessary for an actual theatrical performance where no natural water, trees and scenery could be enjoyed. Exclamations of surprise were heard when he told them that the film was posed at the real Minnehaha Falls that Longfellow wrote of.

Then the film was put on. Mr. Rubenstein dwelt on the incidental scenery and Indian mannerisms while telling the story of Hiawatha's effort to win the demure little damsel, to which the boys listened with rapt attention. From one situation to another he took them, until the climax, where the young brave battles with Nokomis and comes out victorious. Here the boys cheered, whistled and stamped their feet in their enthusiasm. But there was absolute quiet for the balance of the story, and when the lecturer finally ventured that such a lad as Hiawatha would some day be the chief of his tribe, deafening applause marked the appreciation of the audience. Before marching out cheers were given for the proprietors, the principal, the lecturer and the makers of the Hiawatha film.

There is no doubt but that Messrs. Warshauer & Taffelstein deserve the greatest praise and commendation for going to the expense of the entertainment above described. There is not the slightest question but that if the example he sets were followed by exhibitors in other localities, it would not only make the public think more favorably of the amusement in general, but it would establish individuality as a class for the men engaged in conducting the shows.

TRADE NOTES.

The foreign manufacturers who are here are still undecided as to the future disposition of their agencies, and several of them are in favor of opening their own branches in this country.

Last week, in referring to a change in the advertised Melies releases, we inadvertently mistitled the concern as the G. Melies Company. As everyone known, the title of the concern is Geo. Melies and the American interests are in the capable hands of Mr. Gaston Melies, a brother of Geo. Melies, of Paris, a pioneer in and general benefactor of the moving picture industry.

The Kalem Company have leased another floor in the Kodak building and converted it into a studio for special work. A separate company has been engaged who are already busy o na series of trick, comedy and educational subjects for children. The first of these reels, which will be no doubt in great demand for matinee purposes, will be issued in about two months. So the Kalem Company will be releasing two reels per week by January 1, and as one of these will be exclusively for the young folks, we presume that their happy idea will be welcomed by both exhibitor and renter.

Mr. Garragien is from Missouri. He is young in the moving picture game but old in wisdom and, like all Missourians, his motto is "show me." He blew into town last week with a wad of money that broke the record, and bought up everything in sight in new American and imported Independent film. Said he: "Garragien's Independent Film Exchange is after the business. To get it we must have the goods." Certainly he is right, and his offices in St. Louis, Dallas and Kansas City should prosper under such a wise and progressive leader.

The Johnson-Ketchel Fight Pictures, the best film ever made of a prize fight, seems about to be lost to the licensed exchanges. Mr. Coffroth, the owner of the film, has several good offers from outside people, but consented to give the licensed exchanges the exclusive use, if a certain number were ordered. Although one New York exchange alone ordered one-eighth of the number, the majority have got cold feet or ask unreasonable privileges. So if they lose the business they have only themselves to blame.

The Vitagraph producers are hard at work upon a Venetian tale that will be unusually elaborate even for the Vitagraph. The scenes along the canals, in which the Vitagraph lakes are utilized, are particularly successful, and the subject—to be seen early in December—will be a winner.

The "Scenes from the Life of Moses," staged for the Vitagraph Company by the Rev. Madison C. Peters, D.D., are so far advanced that it is possible to announce the first of the five reels for early in December; probably the first week in that month. All five reels are now in hand.

The last of the "Les Miserables" releases will be made November 27th under the title of "Jean Valjean." The incidents of the barricade and the escape through the sewers are particularly effective.

Observations by Our Man About Town.

Political Outlook Encouraging to Exhibitors.

Being a trade publication, it is outside its province for the Moving Picture World to reflect political sentiments more than is absolutely necessary to lay before its readers and patrons such sentiments of that character as bear upon and involve the interests of people engaged, or interested, in the moving picture business. It is, therefore, proper for us to refer to the results of the elections held in Greater New York last Tuesday.

Reference was made in these columns before the election to the candidacy for Mayor of the metropolis of a champion of the moving picture people at a time when they most needed a sponsor. It is gratifying to note that this particular candidate has been elected, not because of his political faith, or the political platform he advocated, but for the reason that his success brings out conclusive proof that when the moving picture people act as a unit they can accomplish a great deal and become the chief advocate and protector of their own interests.

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It would be foolish to say that the moving picture people elected Hon. William J. Gaynor as Mayor of Greater New York last Tuesday, but it is perfectly reasonable to say that they materially aided in the attainment of the result. It was known some time before the elections that the picture men favored the election of Mr. Gaynor on account of his liberal views and the manner in which he applied them last Winter, when the then Mayor of the big city closed up over six hundred moving picture places with a stroke of the pen and without giving the owners a chance to plead their case or guard against the unjust action. Mr. Gaynor was at that time on the Supreme Court bench and he issued injunctions restraining the enforcement of the Mayor's orders and staying all movements on the part of the police in connection with them until the nickelodeon people could be heard in court. But for these injunctions many of the picture people would have been practically ruined financially, for the unjust crushing blow came upon them at the beginning of the Christmas holiday season, a period when the purveyors of amusement look for good business—the holiday profits. The wholesale closings were not repeated. In some cases where the authorities in due and proper form showed that the municipal regulations were not being complied with, or had been violated, the Mayor's orders prevailed, but the number of such cases were insignificant, thereby clearly demonstrating the great wrong done the picture people by unreasonable and arbitrary exercise of power.

Some people have said that the part the moving picture men took in the elections was of a rather exaggerated spirit of gratitude. Such is not the case. The slogan of the successful campaign was "Down with graft!" and all the candidates on the anti-graft platform were elected. Having materially assisted in bringing this about, the moving picture men are now able to combat any municipal graft collectors that may come to the front with the power of the ballot. It is not likely that collectors of this calibre will be either as audacious, or plentiful, as they have been—at least, not for a while. Ever since the moving pictures attained prominence and popularity the exhibitors have been persecuted in innumerable ways until they secured relief by buying off the oppressors. Of course, the heads of all the municipal departments promptly and vigorously denied all charges of graft, but that many subordinates of the various departments insisted upon such payments was only too well known. An investigation of one department resulted in the dismissal of its chief. That others were not removed was due more than anything to the fear of exhibitors to go too deep into the matter and bring upon their heads the wrath of some other departments having a peculiar sympathy with the offenders. With the newly elected Mayor in office the picture men need not be afraid to come to the front and denounce any who may approach them with itching palms. The sweeping victory of various other candidates affords additional assurance that when picture places are closed it will be done legally and not before the owners have had opportunity to meet charges made. Sweeping changes in all the municipal departments must naturally follow the results of the elections just held. This sounds a warning that must deter those who may be inclined to look for graft. The picture men can now go on their way rejoicing that a large part of their receipts need not be turned over to grafters holding over their heads a threat to close up their places on some imaginary violation of municipal regulations if the money is not paid. It is not at all unlikely that gradually grafters will crop to the surface again, perhaps more guardedly, and may be not so unmerciful; but the picture men should prepare now to protect themselves against a recurrence of the evil by forming a strong, permanent organization, which will be prepared to go into house-cleaning business again whenever necessary.

Scenarios for Picture Plays.

I have before me a batch of letters from people asking if there is a market for ideas for moving picture themes. There certainly is, and has been for a long time. The makers of the pictures are always anxious to get hold of good scenarios, and I understand that good prices are paid for the right kind of material. No one should be misled by this statement and hastily jump to the conclusion that scenarios are greedily snatched up and paid for without investigation. It has frequently happened that two or more manufacturers produced under different names pictures of almost identical character. Such cases resulted in unpleasant criticism on the part of film exchanges, exhibitors and audiences, and it became a serious matter. It was found to be due to unscrupulous writers imposing upon the makers of the pictures and the failure of the latter to censor the ideas submitted. Now no guilty writer can escape. Each company making the pictures has a staff of inspectors, or readers, whose duties require a knowledge of pictures already made, or in course of preparation. I have been told that in some instances extraordinary coincidence has brought about almost simultaneous production of identical subjects by two concerns having absolutely no connection with each other and no knowledge that the other contemplated the production. I am also told that such coincidences are so extremely rare that it will not pay a writer of scenarios to take a chance of profiting by them.

Scenario writers, to be successful financially, must be original and capable of evolving novel ideas. They, like the readers through whose hands their scenarios pass, should be as well acquainted as possible with the character of subjects that have already been produced, and this knowledge can only be gleaned by reading the publications devoted to the moving picture business, which publish descriptions or reviews of the pictures as they are produced, and also by frequently visiting different places producing the pictures. It is not essential that scenarios shall be created by original conceptions on the part of the writers. They may be adaptations from other works. In either event the task is not as easily handled as many imagine. There have been a great many pictures produced and the field of thought has been pretty well covered, but the opportunity for clever writers is good. Prices paid for scenarios vary. There is apparently no standard or schedule upon which writers may be satisfactorily enlightened. Each company has its own scale and the prices are fixed in accordance with the judgment of the readers employed by the respective companies. These people are not infallible. Like many others, they are not always able to tell a good thing when they see it, therefore if a writer has his scenario returned to him by one company as not being up to the mark it does not follow that it will be rejected by all the other companies. No writer should waste time reconstructing a picture already produced. It is difficult to do this successfully; stories in moving pictures tenaciously cling to their identity, which cannot be destroyed by changes in costumes and scenic alterations any more than the story in a book can be changed by substituting a new style of binding. Many playwrights and other professionals in the pen line have recently taken up the preparation of scenarios for moving pictures and are steadily raising the standard, so that those contemplating entering the field must do so with the determination to do their very best, otherwise they must meet with repeated failures. It frequently happens, however, that crudely prepared ideas, briefly setting forth the action, when properly handled by the producers, have become winners; but in such case some striking novelty or originality is involved.

OLIVER.

J. A. Leggett, chairman of the Dinner Committee of the Thirteen Club, is arranging with the officials of the Vitagraph Company to exploit the "Superstitions of the Camera" at the forthcoming dinner of that well-known New York organization—the parent of scores of similar societies. The details are not forthcoming, but several novel surprises are being planned. The last dinner dealt with the superstitions of the insurance world.

Because of the marked success of the recent comedy releases such as "The Two Mr. Whites," "He Fell in Love with His Wife," "A Romance of an Umbrella," etc., the Vitagraph producers are planning a series of these charming comedies, in the production of which the Vitagraph has been singularly successful.

ON THE SCREEN.

By Lux Graphicus.

"The Assyrian came down like a wolf on the fold and his cohorts were gleaming with silver and gold"; or words to that effect. By which I mean to say that the American film industry is perceptibly feeling the effects of a momentous foreign invasion. The invaders are not Assyrians, but they are Frenchmen, Italians, not to mention a charming lady from Hungary. They have come, they have seen, and they have conquered the moving picture field by their vivacity; their politely deprecating shrugs; and their wonderment at the marvels of this great country.

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The presence of these representatives of the European film industry has attracted the attention of the outside newspaper press. Even the great New York "Herald" is moved to prepare a story. In outside circles there seems something like a mixture of wonderment and alarm at the determined attempt made by the European makers to secure a footing on this market. Italy and France are especially prominent in the attempt. But what have they to wonder at in this? At Thirty-fourth street and Broadway just now, where the opera houses are about commencing business for the season, Italy and France are operatically prominent; as they have always been, and always must be, while Italy and France remain the two leading artistic nations on the face of the globe.

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That sizes up the matter as it affects the moving picture situation in America and the probable outcome of the invasion of which I speak. The European makers have come here to see for themselves how the moving picture is made and exhibited. They have contemplated the technical and histrionic talent employed by native workers and they have got right down to the game. What wonder, then, that with a consciousness of artistic pre-eminence they should survey the American moving picture field with feelings of equanimity?

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It is no use blinking facts. Pilar Morin has come here to teach us pantomime. Albertieri is here to take up stage direction. These excellent people are employees. There is bound to be a continuance of this kind of immigration; there is bound to be a steady recognition of the fact that, inasmuch as the best artistic and histrionic ability as applied to moving pictures is found in the old world and does not exist in the new world in sufficient quantity, it must be imported if, generally speaking, the American made film is to hold its own in the world's markets for excellence of artistic, histrionic and technical effect.

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Not all the special pleading of interested people at No. 1 Madison avenue and elsewhere can whittle away this fact. America is a young country and it is, comparatively speaking, an uncultured country. Though it has a literature of its own, its art is lamentably exiguous. The Metropolitan Art Museum, in New York City, is pathetic in its barrenness Outside Sargeant, Shannon, Chase, Alexander and, of course, Whistler, there are no painters to speak of. You could put American first rate pictorial art in an apartment not much bigger than a hall bedroom, while as for histrionic ability, there are probably not ten first rate performers in the whole of the country.

This may be severe criticism not entirely to the taste of the gentleman at No. 1 Madison avenue, but then if he is so deplorably ignorant of European conditions as not to know the facts of the case I cannot help him and he has no right to arrogate to himself the position of an authority. I have sat under the moving picture in many European countries and I beg to say for the edification of James L., that I know what I am talking about whilst his knowledge has to be taken entirely on trust. With due regard to the exigencies of advertising, of course.

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So now we come down to appreciate the real importance of the foreign invasion. The artists are here, the manufacturers are here. The latter are going home with mixed impressions. They see a vast country in the making; they see an enormous field for European moving pictures adapted for the peculiar needs of this public. We are not likely to see fewer French and Italian films; we are likely to see more, just as year by year we are seeing more and more operatic artists. They grow on trees in Italy and France; here you have to force them in a hot house. The Italians and the French are born artists, whatever sphere of life they may be drafted into. Neither your Teuton nor your Anglo Saxon is an artist in this sense of the term. He has to be licked into shape. You could make a very creditable job out of him by this process, but the innate artistry of the Latin will always excel.

This gives in a discursive form a few reasons as to why the European-made moving picture is bound to excel. You have in the cases of Pathe, Gaumont, Eclair, Ambrosio, Aquila, Eclipse, generally speaking, the highest possible manifestations of artistical and technical excellence. And that is what the American public is demanding to-day in the moving picture end of matters.

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Why is the theatrical situation so rotten? Everybody in the know is perfectly well aware that two-thirds of the theatrical enterprises in this country at the present time are not making money if even they are not actually losing it. Why are these conditions thus? Simply because the entertainments for years past have been indescribably stupid. They have been directed and controlled by sharp men of business, it is true, but those sharp men of business have not called into aid the highest class literary, artistic and histrionic ability. The result is as we see, disaster upon disaster upon Broadway and elsewhere.

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Something like the same danger threatens the moving picture situation. There are not enough first class feature films sent out to satisfy the demands of the public. The foreign manufacturers are here at a critical moment. They see the opportunity; they are prepared to help to supply the needs. If the situation were continued for long, as it existed in the past few months, there would be a very serious menace, in my opinion, to the stability of the entire business. The public has got to that point where it realizes that there are degrees and grades of quality in the moving picture. It does not matter who makes the pictures, whether they are native or foreign. They do not understand why all the pictures do not level up to the quality of the Pathe and Biograph masterpieces. And not understanding, they are disappointed. That is the situation in the moving picture field at the present moment whilst the European manufacturers are turning their faces homeward. They can produce an unlimited number of masterpieces and that is what I append they are prepared to do on their return.

A WOMAN INVADES THE AMERICAN MOVING PICTURE FIELD.

A vivacious Hungarian brunette is the outstanding sensation of this week's moving picture situation. She is Miss Frida Klug, the only lady so far to our knowledge to grapple with the intricacies of the film importing and renting business. She was present at the Chicago Alliance and they "received her not," on a technicality, namely, that the business house she represents has no office in this country. So, with characteristic promptitude and enterprise, the girl, who came all the way from Turin, Italy, to see commercial justice done to the pictures her firm handles, came on to New York before shedding her vivacious smiles on Philadelphia, Pittsburg and other cities of the Union.

Frida Klug represents in this country A. Schultze, of Turin, who holds the agency for the Helios, Roato, Roma and Pasquali films—all, it will be seen, of Italian make. Judging by the specimen on which we comment elsewhere, these pictures are of high-class merit, and Miss Klug will probably open an agency in America for their sale. Careful readers of last week's Moving Picture World will recollect that we foreshadowed the opening up of many European agencies in this country. Besides the Schultze agency, other agencies are, we know, contemplating establishing themselves here.

Our lady visitor has been in the United States about a month, and her general impressions of the way in which the moving picture is presented to the public, and of its qualitative character, are not flattering to American vanity. She shrugs it all away as being far behind what is being done in Italy, Hungaria and other European centers, where the Ambrosio quality is the standard, and where the moving picture is housed in theaters which in sumptuousness could quite compete with the fine theatrical houses in this city. In other words, continental Europe dignifies the moving picture to the height of its possibilities. America, except, perhaps, in the Middle and Far West, and some parts of the South, is only just beginning to realize what can be done to make the moving picture properly presentible to a critical audience.

Miss Klug's youth and enterprise are valuable assets. She has had experience in the moving picture situation in London, Paris, Budapest and other large cities, and if, as we understand is likely, she is to remain in the United States in the business, we desire to extend to her a most hearty welcome into the moving picture field.

THE NATIONAL INDEPENDENT MOVING PICTURE ALLIANCE.

A very important session of film men occurred on Saturday, October 30, when the Executive Committee of the National Independent Moving Picture Alliance convened in Chicago. The eyes of the entire film world were upon it, for on their actions depended the future of the independent business. The members were not unmindful of the burden resting upon their shoulders, for they realized that notwithstanding the strength of numbers, and that every independent interest of importance was enrolled under its banner, the N. I. M. P. A. was a force whose power must be regulated and used by its leaders for the best interests of all concerned.

The entire board was present, consisting of J. J. Murdock, Wm. H. Swanson, J. W. Morgan, I. C. Oes and A. Kessel. Arrangements had been made to have those persons who might be called upon hold themselves ready for instant call, including attorneys and sub-committees, and this foresight in arranging details rendered it possible to transact a surprising amount of business.

President Murdock and Secretary Swanson were not in a physical condition to attend, but they disregarded their physicians' orders and stuck to their tasks.

The Financial Committee reported that arrangements had been made with all manufacturers, providing for a steady income to the Alliance from that direction. Temporary Treasurer M. Fleckles reported that with but three exceptions all members had fully paid their initiation fees.

The matter of a comprehensive system of keeping records and reports was discussed, and F. W. Tracy, of the Exclusive Film Company, was called in. Mr. Tracy is an experienced accountant and has had considerable experience in devising working systems. He submitted an outline and volunteered his services to the Alliance, and the committee tendered him a vote of thanks and requested that he proceed to work out a system for the Alliance. Luke H. Mithen, one of the attorneys for the Alliance, was present and passed upon the legality of the various forms.

The subject of a universal contract was brought up, owing to the fact that film exchanges have had considerable trouble with sub-renters and dishonest persons, and it was shown that the Alliance was in better position to assist the film exchange if it had a contract in existence. It was thereupon decided to adopt a universal contract.

The Exclusive Film Company and the Chicago Film Exchange were shown to hold memberships as importers and film exchanges, and the secretary was instructed to advise them to change one of their names, in conformity with the by-laws.

A. Kessel presented his bond as treasurer, but owing to the surety company not having filled out same properly it was necessary to have a new one made out. In the meantime M. Fleckles will continue to act as temporary treasurer, as Mr. Kessel did not care to take over the large fund until his bond had been accepted.

Sub-renting and kindred evils were discussed, and the secretary instructed to notify all members that all rules of the Alliance would be strictly enforced.

The handling of the output of the Alliance manufacturers was the subject of much attention, and a manufacturers' meeting is to be called by the secretary to take up this question and the matter of release days.

New applications were then acted upon, as follows:

G. W. Bradenburgh, Philadelphia, importer. Rejected.

Theo. Brinkmier, Wheeling, W. Va., manufacturer. Accepted. Mr. Brinkmier submitted a reel of his film.

Carson Company, New York City, manufacturer. Accepted.

Pantograph Corporation, New York City; Travergraph Company, Brooklyn; U. S. Film Company, Cincinnati, Ohio; Thanhonser Company, New York City; Horsley Manufacturing Company, Bayonne, N. J., were all accepted as manufacturers, subject to the approval of their film by the Executive Committee. Also Actophone Company, New York City.

August Schultze, Turin, Italy. Rejected.

The Philadelphia Film Exchange, Philadelphia; Pacific Film Exchange, Seattle, Wash.; Wichita Film and Supply Company, Wichita, Kan.; Gus Sun, Springfield, Ohio; Great Eastern Film Company, New York City, were accepted as film renters. The Eagle Film Service, of Portland, Ore., was accepted on condition that it change its name so as not to conflict with the Eagle, of Philadelphia.

The secretary was thereupon instructed to notify all members who had not complied with the by-laws, and who had not paid their initiation fees, that they were dropped from membership.

Harstn & Co., of New York; the Golden Gate Film Exchange, of San Francisco; Acme Film Exchange, of Pittsburg, and Central Film and Supply Company, of Saginaw, Mich., were dropped from membership.

A resolution was passed requesting the manufacturers to furnish the secretary with a list of exchanges buying film, in order to guide him in issuing certificates to them, and for the purpose of incorporating this information in advertisements in the trade papers.

While the Executive Committee was in session it was visited by a delegation of foreign manufacturers, among whom were Ambrosio, Eclair, Lux, Itala, and Ciamengo. They expressed themselves as much pleased with the efforts being made to further independent interests in America, and promised their full co-operation and support in every way.

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The Theatorium, recently opened on North avenue, near Charles street, Baltimore, Md., is showing Independent films exclusively. Harry Jackins, manager, has operated the North Avenue Casino, the largest amusement place on the North Side, for some time past, the two houses now being handled in conjunction.

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With the release of a plentiful supply of American subjects, the Independents anticipate a revival of their business. On and after October 25 seven reels of American made subjects will be released weekly, including the New York Motion Picture Company, one; Columbia Film Company, one; Laemmle (Imp), one; Powers Company, one; Phoenix, one; World Film Manufacturing Company, one; Carson, one.

In addition to the above there will be released within the next few weeks one reel from the following: The Columbia Cinematograph Company, The Photomotograph Company (Aleck Moore), Theo. Brinkmier and the Pantograph Company. This will reinforce the magnificent line of foreign goods being released by Independent headquarters. At the present time there are available for Independent exchanges seven reels of American subjects and at least seventeen European, making a total of twenty-four. Within the next few weeks four additional American reels will be added, making twenty-eight regularly released each week. Independent exchanges are jubilant over the outlook, and are making preparations to handle the influx of business which is sure to result.

OHIO NOTES.

By W. C. Kunzmann.

The Orpheum Theater opened last week under the successful management of Mr. Chas. Peckham. This theater played to capacity houses at each performance during the opening week. Mr. Peckham has contracted with a Chicago vaudeville exchange to furnish him weekly eight high class vaudeville acts. During the past week extensive improvements have been made in front of this theater. An electric sign, with the letters "Orpheum," containing 600 eight candle power lights, has been placed on the roof of this theater. This costly sign can be seen a mile away. Mr. Peckham is a hustling theater promoter; he also has an interest in several theaters in Ohio, as well as being general manager of the Cleveland Film Supply Company, Cleveland, Ohio.

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Grand Theater, located on East Ninth street, Cleveland, Ohio, held its first anniversary week, October 25. An extra strong bill, consisting of eight high class vaudeville acts and moving pictures, was presented at the regular admission prices, five, ten and twenty cents. This theater has a seating capacity of thirteen hundred. Mr. C. H. Michel, the widely known theatrical promoter, has been in charge of this theater since its opening, a year ago.

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Mr. Fred Howe, a member of the I. A. T. S. E. Operators' Local 169, of Cleveland, Ohio, has been engaged as chief electrician at the new Orpheum Theater, on East Ninth street. Mr. Howe is a practical operator as well as an electrician. He has been connected, in the past three years, with various road attractions as chief electrician.

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The new Plaza Theater, located on East Fifty-fifth street, with Mr. Forbes Robertson as manager, has contracted for five high class vaudeville acts weekly, in connection with the best of moving pictures. This policy will be followed weekly throughout the rest of the Winter. Mr. Robertson has also inaugurated other new features and improvements to beautify this cozy theater. Two operators are employed, also uniformed attendants and the place is provided with all the modern theater facilities.

THE VALUE OF SILENT DRAMA; OR, PANTOMIME IN ACTING.

By Mlle. Pilar Morin.

(From The Edison Kinetogram.)

The art of pantomime, so necessary to acting, has been very much misunderstood, and often classified with acrobatic, or rough-and-tumble action. Not that good acrobatic work is not to be admired when performed by an artist in that line; everything in art, if artistically done, is worth seeing or hearing. It is the word pantomime which brings to this art the misunderstanding, as most people believe it to be what I mention above. It has nothing to do with such work, except in the use of graceful poses, which their silent work has taugh acrobats is necessary to charm their audience's eyes. Pantomime does not mean **silence**, then to move about and gesticulate without thought. No, indeed not! Pantomime is really The Soul to Drama of the Stage, of Life, and to the Drama of Suffering. Fundamentally they are synonymous, each being the "Silent Drama" within us, created by thought.

Words are echoes of thought. Thought is the work on which to build the foundation for action. "Actions speak louder than words;" and that is why Action in Drama can only be successful when it is completely vindicated by feeling. Action must not be invented, but made intelligible through emotional necessity. Every artist must learn how to control emotion and feeling in order to bring forth tears, laughter, or to fascinate with grace and charm. This needs careful study, not by speaking in loud voice the words in a play, but by carefully searching the pictures for meaning pertaining to **the thought** which inspired the echoed words written in the play. The "Silent Drama" within us does this work silently while the pictures of meaning pass before our eyes, awakening the emotions of the heart with powerful feeling, words becoming echoes of these emotions and feelings, while the actions of the body accompany naturally and truthfully, helping therefore to create words and invest them with proper intonations, giving light and shade to the voice as well as depth and sincerity; while the emotions of the heart (which is the "Silent Drama" within us) live the pictures we see, illuminating them with echoes of words.

This is the art of pantomime, or let us call it "Silent Drama." When this art is supplied in a Silent Play, the work is more difficult, because the illumination which spoken words give to drama, is absent. The only mental words used are prompted by the thought and meaning (of the words written by authors) which our heart's emotion portrays in action, expression, and feeling, inspired with the revelation of music, —music painting with sound, the meaning of each thought becoming the loud spoken words of the "Silent Drama" plays. Such delightful music is in "L'Enfant Prodigue," which can be listened to, as part of action—music which is meant to illuminate words and help the action, not to hide it.

If composers only knew the wonderful value and light of understanding, which the study of writing a score for a Silent play, a Pantomime, would bring to them! To learn how to paint in tone colors the emotions of the soul, give life to action, with grace and charm to the ear, as well as to the eyes; for if the music has grace, the "Silent Drama" artist portrays it in action, bringing it to our eyes with the expression of his or her feeling; and when it is dramatic, its inspiration awakens the Silent Drama within the artist, opening the gates of strength and power, both artist and music working together in feeling and emotion.

Authors of plays would be inspired with truer action, therefore stronger; plots would not depend on words, but on strength of action. **Picture** the play. If it is strong enough to be nearly all portrayed in action, then you can be certain that when you will illuminate it with echoes of beautiful words, you have created first a strong foundation and have more chances for success. To me that is where the moving pictures are bound to help out, and become in this glorious country what they are in France—a study, an art, a lesson. And why? Because with that **study** one has a chance to learn the value of action and dramatic pose. Because in France, great artists are engaged to portray great plays by great authors who are willing to condense powerful ideas and to see them put into actions and emotions; or because that great books are allowed to be condensed for the use of a one act play produced by the moving pictures, and that the artists who portray the characters are proud and happy to give their best, so that it may remain as a standard of their efforts in art when they are gone.

Acting died with a great artist, but now, thanks to the wonderful creative invention of the moving pictures, great acting can live forever, making art and artists immortal to all eyes, as well as to the memory. A **lesson**, because many good morals can be shown in good pictures, and because we also can realize then that "actions speak louder than words"; that expression must be made part of acting (just as pantomime is); and that grace and charm are necessary to acting, for in order to please the eye, you must know how to use your hands and arms. That is why the French pictures are so wonderfully artistic, because all these details which form "Silent Drama" or Pantomime, are the very base of their acting.

American moving pictures have progressed much. Special credit must be given to the Edison Company, whose founder and creative spirit is no less than that genius Thomas A. Edison, one of the greatest wonders of this country. The Edison Company have been pioneers in elevating the art of moving pictures by securing well-known artists and authors—both realizing the value of action, emotion, and feeling as a great study. This firm also first announced on the screen the cast of their best pictures, thus making the artist more eager to do his or her best in action. It is a pleasure to hear of all the artistic things this firm has in store to elevate this art, in bringing forth to light the merits and value of pantomime or Silent Drama in the art of acting, and I am glad to have associated myself with them.

A WEEK IN CINCINNATI, OHIO.

By E. K. Kopf.

Moving picture shows have so much electricity in them that they have a drawing power like a magnet. After I had traveled 750 miles from New York to this city without a stop, I left the train and had only walked a few blocks when my attention was attracted by an electric piano in a nickelet, so I went in, and was pleased to find it a very cozy place, very clean, and the attendants were very polite. The two reels which they showed were good, being the third and fourth run of the Independent. This was on a very rainy day about 2 P. M., but the theater, which I should judge seated about two hundred, was well filled. I find 150 moving picture shows here, of which I visited about seventy-five. The Independents have slightly the lead in numbers.

Cincinnati is one of the busiest cities of the Middle West. On Fifth street alone there are 10 moving picture theaters, among the most prominent being the "Bijou," J. Libson, manager; "Colonial," Ed. Bernard, manager; "American," Harry Hart, manager; "Star," Carl Schreiber, manager; "Hippodrome," Mr. Warfield, manager; "Orpheum," McMahan & Jackson, managers; "Pastime," T. M. Nolan, manager. I had a personal talk with the manager of the Lubin Theater, also on Fifth street, Mr. J. T. Hennigan, of the Hennigan Show Printers, of this city, who is well liked by his employees and manages the house in such a way that it is utterly impossible to find any chance for improvement.

On Sunday it is almost impossible to secure a seat in any one of these handsome places, and not one of them is complaining of hard times. I had a very pleasant conversation with Brother A. Dressner, manager of the Lubin Film Service, which is the principal licensed exchange in Cincinnati and seems to be doing a very good business. I was extended the courtesy of the firm to make their office my headquarters during my stay at Cincinnati. Brother Dressner belongs to Local No. 37, I. A. T. S. E., and is also a T. M. A., and is a genuine good fellow. He extends a cordial invitation to the firm office to all moving picture operators who may be passing through this city.

The Lubin Film Service Company has enlarged its quarters considerably and is now buying a large amount of licensed films, and the manager advised me that they are contemplating buying the entire output. The Pittsburg Calcium Light and Film Company is also a licensed exchange and is doing good business.

The Cincinnati Film Exchange, of 214 West Fifth street, McMahan & Jackson, proprietors and managers, is the Independent house of the city. These managers certainly have done their share of hustling, as the office is well filled with the latest issue, even the "Imp" showing itself on the list. The only complaint that I could hear was that they had more customers than they could supply. McMahan & Jackson are it, in the Independent circle, being the leading factors in the Middle West. They are both well known throughout the film trade, and the Independent manufacturers ought to take their hats off to these two hustlers, as they have certainly earned all the praise that they get.

I find that the moving picture shows in Cincinnati are run very nicely and are up to date in every respect. Going further in the picture field. I find that the Cincinnati operators have formed a "local," which is affiliated with the Federation

of Labor, and received their charter, with 17 members, on March 14, 1909, being called the Moving Picture and Projecting Machine Operators' Local No. 165, I. A. T. S. E. They have at present 33 members and their initiation fee is $25.00. The officers are as follows: President, Ed. Kirsch; Vice-President, Mitchell Meyers; Secretary and Treasurer. Harry Schwartz; Sergeant-at-Arms, Fred Biere; Business Agent, Arthur Fix. This organization is a direct local of the I. A. T. S. E., working in conjunction with Local No. 5 of Cincinnati. The members appear to be a fine class of fellows, who know their business and are well liked by all the exhibitors employing them, each house thinking so well of them that they have a special slide which is shown on the screen before each performance, in the shape of the following: They are contemplating giving an entertainment and dance in order to assist themselves financially, and apparently the affair will be a grand success, as the exhibitors offer to assist them all they can, and that shows a good spirit among all, which should exist at all times. I wish I could say the same of all the "Locals."

The boys have arranged their shift very nicely, being a long and a short day and each having every other afternoon and every other night off. The local meets every second and fourth Tuesday of the month in their elegantly furnished lodge room.

The Johnson-Ketchel fight pictures at the People's Theater this week did S. R. O. business and were a fine set of fight pictures, clear as crystal, being about 4,000 feet in all, and the finish being one of the most exciting rounds ever produced by a moving picture machine. When Ketchel floors Johnson and Johnson knocks out Ketchel and he himself falls to the floor, it makes the audience think they are at a ringside, and the cheers from the theater are heard for blocks. Mr. Edward Davidson, manager for the pictures, certainly made a flying trip. The fight took place at San Francisco, Cal., on October 16; then the negative was shipped to the Kalem Company, New York, where they were printed, and Mr. Davidson arrived here in Cincinnati Sunday, October 24, and the pictures went on at 2. P. M., making just seven days from the time of the fight. They were also presented to the public in four other cities at the same time. Now, that's going some, but they expect to do better with the Jeffries and Johnson pictures. Let us hope so.

A MESSAGE TO NAPOLEON (Great Northern).

Many incidents in the life of the great Napoleon have been depicted on the screen. We have seen Napoleon on the battlefield, on the throne, in his home life and on lonely St. Helena. But the Great Northern Film Company have seized upon an incident new to the theatergoer, viz., his imprisonment and escape from the island of Elba. The plot to free him, the successful mission of the young officer, who, at peril of his life, evades the guards and places the papers in the hands of his emperor, are all well handled and with a fine appreciation of the dramatic effects of the story. It is needless to say that the excellent photography adds to the effectiveness of a film that should be shown in every Independent theater.

Philadelphia, Pa.—The Horace B. Deal Company is working on plans for a new moving picture theater to be erected at Aspen street and Haverford avenue.

Comments on the Week's Films.

ENTOMBED ALIVE (Vitagraph).

A company of Italian players have been added to the Vitagraph's actors and to them was assigned the presentation of this subject. In some ways it is a marvel of merit. In others it is less to our taste, because it exhibits the worst side of human nature so graphically that it can be seen in all its repulsiveness, and largely, too, because of the sympathy the audience have with the girl who is forced into a repulsive alliance. The acting is finished, and, so far as the elements of dramatic art go, it would be difficult to conceive anything better. But to see a young man walled up alive merely because he dared to love a girl is not quite to one's liking, even though it is only a drama. And when he breaks out and the miser drops dead at the lovers' feet universal satisfaction is expressed by the spectators. The picture is beautifully staged and the acting is of a high order. The new actors have proved their ability in this highly dramatic piece of work. They and the Vitagraph Company are to be congratulated upon its success. The public will look for more of this sort of thing from them, even though they may not have liked the subject. The acting and the presentation are unquestionably above the average.

MEXICAN' CRIME (New York Motion Picture Co.).

A sanguinary melodrama of the West which has plenty of action, accompanied by much shooting, resulting in numerous wounds and a closing scene which shows the instigator of it all led away to execution by the sheriff, while the pretty Spanish dancer is seen holding the hands of her two admirers. The picture has all the dash and go of the usual Western drama, with cowboys, Mexicans, careering horses and a rush of many feet and hands in a long run. There is a battle which has many elements of dramatic possibilities in it and the final summing up is interesting. The guilty are punished and the good are rewarded. What more could the lover of pictures of a melodramatic character want? The technical quality is good, though there are places where improvement would be possible without much effort, but the picture is interesting and never fails to excite the interest of the audience. Gun play seems to be a necessary feature in all these Western dramas. Let us suggest to the "Bison" people as well as the older manufacturing concerns that less powder and smoke would be more convincing. The reckless shooting gives a wrong impression of the marksmanship of the Westerners, and gives rise to much adverse criticism of these Wild West scenes.

THE THREE KISSES (Edison).

The success of previous comedies written by Carolyn Wells especially for this company was so pronounced that another has been brought out, quite as piquant and quite as entertaining as the others. The new release is a Hallowe'en story, based upon the time-honored customs of that season, aided and abetted by an exceedingly pretty girl and an audacious young man, who steals two kisses, and takes a third, though perhaps he didn't steal the last one. There is a quality to Miss Wells' work which adds to the attractiveness of the picture, proving conclusively that successes in comedy can be as marked when the play is delicate and the humor artistic as when it is of the broader and nearer horseplay type. The success of the Edison Company with Miss Wells' comedies should encourage further development along the same line and lead other producers to offer something delicately amusing, rather than the broad and coarse comedies which have done duty so long. The acting in this film is quite in harmony with the subject and correctly interprets the idea of the author. The photography is clear and the printer did his work well. Altogether it is a satisfactory film and everyone connected with its production is to be congratulated upon its success.

"The Girl Scout" (Kalem).—In this picture the producing company has woven an interesting and active melodramatic tale about the Canadian contingent in the Boer War. There are stirring battle scenes, with some exhibitions of daring and bravery which make one's blood tingle, and there are tender scenes which bring the tears. And through it all runs this tender love story, which finally ends in a wedding. Like all melodramas, there is much boisterous work in this, yet it does not cause the uneasiness that it sometimes does and one sees the close with a good degree of satisfaction. It is, all things considered, as interesting a film, and as full of

aetion, as anything the Kalem people have yet produced. The steady improvement in the Kalem pictures indicates a progressive spirit for whieh the firm is to be commended. But to keep pace with their competitors a Kalem studio will have to eome and with it more convincing settings for some of their seenes.

"Buffalo Racing in Madeira" (Pathe).—A beautifully colored pieture, the fine art in whieh seems almost wasted on this subjeet. While there is some exeitement in it, the fact remains that to go to all the expense and trouble required to produce such a meehanically perfect film merely to show how the natives of Asia Minor raee wild buffaloes, is incomprehensible. Sueh a pieture is not without interest, still we think a mistake was made in making it so elaborate. But, Pathe does things elaborately.

"Life Behind the Scenes" (Pathe).—A picture of some interest, inasmueh as it shows, in a general way, some of the contrasts between an aetor's stage life and his real life. To wateh the heroes on the stage and then see what they are and how they live in their daily life is interesting, and it may have a tendeney to dispel the fascinating influenee which the glamor of the stage exerts over some persons ineapable of really appreeiating the eonditions. Aeting and staging are beyond eriticism and the film ought to be well reeeived.

"The Song of the Cradle" (Gaumont).—A story of a stolen ehild who was taken from his cradle by a band of gypsies and kept until he was fifteen years old. He was taught to sing and play some musieal instrument and brought up a strolling musician. Wandering one day near a castle he sings the lullaby he learned from his mother when a small child and she, reeognizing the song, finds through it her long lost boy. The interest of the pieture is almost wholly in its pietorial effect. The seenery is interesting and the story is well enough told, although not suffieiently convincing. It is hardly possible that a child stolen from a cradle or carriage could remember the lullaby his mother taught him with suffieient clearness to reproduee it so she would recognize it fifteen years afterward; but in sueh stories perhaps such lapses, or prodigies, are permissible. Anyhow the film takes well and the audienee doesn't seem to worry particularly about the possibility of the story.

"A Barrow Race" (Gaumont).—A comic which represents men seated in barrows which are wheeled by blindfolded individuals. The men in the barrows direet the movements of those who are doing the wheeling. The interest centers ehiefly in the numerous falls which the unfortunate men reeeive in their uncertain progress wheeled by blinded operators.

"Burglar in the Trunk" (Pathe).—A story of a burglar who jumps into a trunk to hide from the approaching people and is bundled off to the eountry as clothing. The banging and knoeking about that the trunk gets on its journey constitute the ehief points of interest. The story itself possesses no particular merit, but there is some humor in the trying situations which the burglar eonfronts before he is released from his eramped position. It is acted by a clever comedian who gets more out of it than would seem possible.

"Mountebank's Watchcase" (Pathe).—A story whieh has the merit of novelty, although possessing no partieular element of strength. To see men swallow watehes and then disgorge them is not as attractive as it might be, even though the situation presents a few elements of interest otherwise. The elever work in securing the watehes is not without its interest, but aside from that the picture has no great attractions.

"Lines of White on a Sullen Sea" (Biograph).—A sombre story given with strong dramatic effect. A film that creates a profound impression. It is equally good in photographie effeet and maintains the Biograph standard.

"The Senorita" (Selig).—This pieture story brings the Selig Company back into their own realm. Scenery and aetion alike eonvineing, it is a film that will appeal to any audience.

"For Sale, a Baby" (Melies).—This comedy is mueh better handled than last week's "Cinderella" and kept the audienee in good humor. It was followed by "Hypnotist's Revenge," a triek film from Melies' Paris studio, whieh upholds his high reputation for this elass of work.

"A Change of Complexion" (The Powers Company).—The first produetion of this company is generally praised as clever work and good photographically. This is encouraging, as it is the work of the Bianchi camera. Not a single word of eriticism is heard exeept that it was stretched out to a full reel. It is rarely the case that this ean be done with a comedy without its becoming tiresome.

"DESTINY."

Some Ameriean producers have been guilty of too mueh sameness. The eowboy and the Indian have been done to death, yet they bob up again every week. But the "Imp" produeers have started out with a variety of theme that is both refreshing and eneouraging. Their first may be termed a classie, the second a eomedy-drama, while the third, "Destiny," is melodrama or tragedy in its strongest vein. First we see a thief hiding the gold whieh he had stolen from his fellow miners. Then we are shown the camp of an unlucky miner. He is bidding farewell to his daughter as he starts out to dig for gold, while she gives food to a hungry Indian. The miner discovers the hidden gold and is so overeome that he dies from the shoek. Another miner discovers the body and is making away with the gold when he is seen by the friendly Indian, who aeeuses him of murdering the old man. The Indian is felled and the miner flees with the gold, only to be swallowed up in a quicksand. He is traced and killed by the Indian, who gets the gold and lays it at the feet of the fair daughter of the deceased miner number one. Then the Indian, too, dies, and the story ends with the girl wondering what she will do with all the gold now that all her friends are dead. The story itself is weak and the moral, if there be a moral, is obtuse; but the "Imp" aetors have done their best to make it attraetive. With the exception of the finding of the gold and the trail of the Indian, the aetions, if not the ineidents, are convincing. The quicksand effeet is cleverly handled and realistie enough and the scenes are well calculated to hold the interest. Photographically, if not otherwise, "Destiny" is an improvement on former "Imp" releases, and will make a strong addition to the Independent program.

A BROKEN LIFE (Roma).

This is a pieture that is being marketed here by Miss Frida Klug, to whom referenee is made in another part of this week's World. It was made in Turin, by Roma, who appears to have eommand of the serviees of some very fine actors and actresses, as well as photographers. It is a pieture whieh at the technieal end of matters bears very close serutiny, whilst to the story little or no exeeption can be taken. It is a domestic drama appealing to the passionate side of human nature and shows how a daughter sacrifices her own name and happiness for the reputation of her mother. Ineidentally the various situations give rise to some fine bits of acting, while there are some effects in the films sueh as we have never seen before, notably the simultaneous exposition of an exterior street seene with an interior and with movement taking place in both. Then another part of the pieture shows the figure of a woman almost silhouetted against a very bright exterior seene—an open-air effeet very popular in stationary photography. Artistieally, technically and histrionieally, we like this picture very mueh, with the reservation that perhaps the story is more readily grasped by the Latin temperament than by the Anglo-Saxon. Anyhow, Roma films are obviously good and they should find a great market here.

THE SHACKLETON FILMS.

Lieut. Shaekleton, of the British Navy, reeently returned from the Antaretie regions, having nearly suceeeded in getting to the South Pole, or "the bottom of the world." His exploring work seems to have met with the eommendation of the world's geographers; moreover, he was fortunate enough to seeure a number of stationary and moving photographs of Antarctic scenery and incident. These pietures have been, and are being, shown around Great Britain and are attracting widespread attention—indeed, they may be regarded as one of the greatest moving picture sueeesses on the other side.

It will interest our readers to know that Mr. R. W. Hulbert, of Toronto, Canada, who recently arrived here from England, has secured the Ameriean and Canadian rights for these pietures. Mr. Hulbert proposes having the pictures shown wherever practieable, and is espeeially organizing lecture companies for Canada for the purpose of making the Shackleton films a feature of the evening entertainment. Mr. Hulbert's address is 328 Confederation Life Building, Toronto, Canada. The same gentleman has also secured remarkably good photographs of a reeent prize fight at the National Sporting Club, London. This eontest, although only lasting four rounds, seems to have been full of ineident. Moreover, the photographie quality of the pictures is exceedingly good. As prize fight films are always popular with the American publie, and this particular one seems to be an extremely good one of its kind, this pieture will no doubt also be seen.

FILMS

Released November 8th

FOR LOVE'S SWEET SAKE

"For Love's Sweet Sake" a young man gets in all kinds of trouble. At the end, however, love is victorious and he is rewarded with the hand of his adored one. Length, 750 feet.

Released November 11th

THE BLUE GARTER

A young married man finds a blue garter. His wife suspects him of not being true to her. He disposes of the garter and thus brings another one into difficulties, until at last it is brought before a Police Lieutenant who declares it to be his own. Length, 610 feet.

FOUND IN A TAXI

The young husband receives a bill for three hours taxi cab service. He also is handed a parcel with men's wearing apparel. Suspecting his wife to have a lover he runs after the taxi. When at last he comes home and confronts his wife, he is informed that the wearing apparels were only samples for new goods to be purchased for his birthday. Length, 385 feet.

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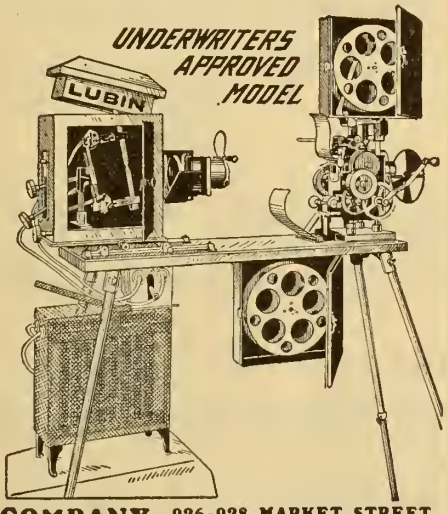

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BANDITS OF THE ATLAS GORGES

(Eclair)

LINES ON THE HAND

(Raleigh & Robert)

TUESDAY, NOVEMBER 9th

GOOD FOR EVIL

(Itala)

WEDNESDAY, NOVEMBER 10th

THE NECKLACE OF THE HOLY VIRGIN

(Eclair)

A special release goes with this to complete the reel.

THURSDAY, NOVEMBER 11th

BERTHA'S BIRTHDAY

(Raleigh & Robert)

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FRIDAY, NOVEMBER 12th

THE FARMER'S SON

(Itala)

SATURDAY, NOVEMBER 13th

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(Ambrosio)

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Issue of Nov. 12th, 1909

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THIS WEEK'S PROGRAM OF FILMS AT A GLANCE.

Monday, November 8.

Pathe—Culture of Tea in Java (Educational).
Pathe—Misadventures of a Pair of Trousers (Com.).
Lubin—For Love's Sweet Sake (Dr.).
Selig—The Stage Driver (Dr.).
Biograph—The Restoration (Dr.).

Tuesday, November 9.

Gaumont—Telltale Reflections (Com.).
Gaumont—The Pigmy World (Com.).
Gaumont—The Peace Agitator (Com.).
Edison—A Bride and Groom's Visit to the New York Zoological Gardens (Com.).
Vitagraph—Into the Shadow (Dr.).
Vitagraph—A Sticky Proposition (Com.).

Wednesday, November 10.

Urban—The Robber Duke (Dr.).
Urban—A Heavy Gale at Biarritz (Scenic).
Pathe—The Flight of Mons. Valette (Dr.).
Melies—A Tumultuous Elopement (Com.).
Essanay—The Game (Dr.).

Thursday, November 11.

Lubin—The Blue Garter (Com.).
Lubin—Found in a Taxi (Com.).
Selig—Across the Isthmus (Dr.).
Biograph—The Light that Came (Dr.).

Friday, November 12.

Pathe—Man With the Dolls (Magic).
Pathe—Running in Hard Luck (Com.).
Kalem—Dora (Dr.).
Edison—His Masterpiece (Dr.).
Edison—A Man With Three Wives (Com.).

Saturday, November 13.

Gaumont—The Rhymster's Ruse (Com.).
Gaumont—Harlequin's Nightmare (Com.).
Pathe—Good Lesson in Charity (Dr.).
Pathe—Sam's Artistic Beard (Com.).
Vitagraph—Launcelot and Elaine (Dr.).

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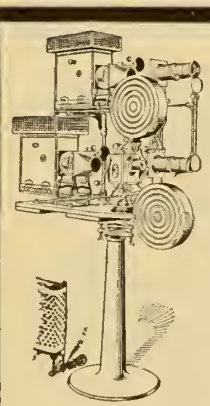

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Stories of the Films.

BIOGRAPH COMPANY.

THE RESTORATION.—The world's history would contain many blank pages if it were not for the frequent occasions of misconstruction of intent. How many commendable deeds have been misconstrued and made the genesis of woe! Wrong impressions, converted ideas and hallucinations have formed the greater part of the causes of calamity, and there is no stronger ideological force than jealousy, and jealousy thrives most in the fagged brain. Henry Morley was suffering from what seemed to be an attack of hypochondriasis. He was low-spirited, irresolute of purpose, and, in fact, on the verge of nervous collapse. His wife becomes solicitous and urges outdoor exercise, such as hunting, driving and the like. Feeling that she will be very much alone, she invites her cousin, Miss Alice Ashford, to spend the Summer with her, which invitation is accepted. Now Miss Ashford has a sweetheart, Jack Dudley, who, having met Morley, misapprehends his moody manner, and imagines he is disliked, prefers to meet the girl in the garden. One of these claudestine meetings takes place just as Morley is leaving for a drive. Jack and Alice indulge in a little quarrel over a photograph he has, the identity of which he teasingly refuses to disclose. Alice leaves him in a huff, declaring she will never speak to him again. Jack now realizes he has carried the joke too far, and endeavors to explain, but she is deaf to his entreaties and goes to her room, refusing to see him again. In desperation, Jack sees Mrs. Morley and begs that she intercede for him towards a reconciliation. This she consents to do, and volunteers to be the bearer of a note from him to Alice. Alice, however, tears the note in two, throws it on the floor, and stalks haughtily out of the room, followed by Mrs. Morley. Now the first meeting of Jack and Mrs. Morley was witnessed by Morley, who misconstrues the intent, hence his jealousy is aroused, and upon entering, he finds the note, which reads: "Dear Girl: Don't be hard on me. Meet me in the garden at seven. Jack." This, of course, he believes is intended for his wife, and he rushes out in a frenzy of jealousy. Not finding them in the garden, he starts back to the house. Meanwhile, Mrs. Morley has effected a meeting between Alice and Jack, and throwing her shawl playfully about their shoulders, leaves them practically bound together to settle their little tiff. They are standing by the window, Alice in the shadow, with her cousin's shawl around her, when Morley enters. One glance is enough to convince him, and the heavy handle of his whip sends Jack to the floor apparently dead. In an instant he realizes his mistake and rushes from the house, raving mad. Through the grounds he dashes, imagining his victim is pursuing him. In this condition he is apprehended by the doctor, who has resuscitated Jack, and brought back to be shown the harmlessness of his act. But, alas, his reason is unbalanced and he still imagines Jack the shadow of himself. The physician thereupon devises a plan to restore his reason, and that is to re-enact the episode, which scheme is successful. It not only dissipates his horrible hallucination, but seems to lift him from his lethargic despondency. This subject is rather a novel idea, logical as well as ingenious.

THE LIGHT THAT CAME.—We, of course, assume that being most unfortunate over whose sight Fate has drawn the mantle of darkness, and it is reasonable so to do, but Divine Providence is sure to compensate those so afflicted with ameliorating gifts that help them bear their ills with fortitude, and not only that, their powers of discernment are far more acute than those endowed with sight. There is the sight of the soul, which sees farther than the eyes. This may be called intuition; but whatever it may be, it is a rare gift. Carl Wagner was bereft of his sight when a small child, and in order that he might be independent and earn a livelihood he learned music, that art in which the blind become most proficient. He played violin for the dancing at many of the East Side balls. Grace, Vivian and Daisy are sisters in a family of the workaday class. Vivian and Daisy are pretty young girls, while Grace is considered homely on account of an ugly scar on her cheek, the result of an accident at her work. The two pretty sisters are great favorites, enjoying social distinction, while drudgery and loneliness is the lot of poor Grace. We see the contrast on Saturday. Vivian and Daisy are getting ready to go to a party, and Grace is allowed to mope at home. Mother, however, urges Grace to go, and helps her to dress in a becoming frock. At the ball Vivian and Daisy are the center of attraction, engaging all the gallants' attention, but Grace remains the wallflower. The ball is over, and the poor girl would be allowed to leave without an escort, but Carl, the blind musician, gropes his way through the hall, and the girl, appreciating his social proscription from the experience of her own sad lot, offers him her hand to lead the way. In that grasp of the hands there is a communion of two pure souls and tender hearts. It is the enkindling of love between them, and they become sweethearts. Shortly afterwards their betrothal is announced, when a young doctor, upon examination, declares that Carl's sight can be restored, but it would require money to have it done, as the services of a specialist would be necessary. Now the poor fellow is more miserable than before, feeling that his cure is possible, yet he is without the necessary funds, as his engagements have only afforded him a bare living, and frugal as he might be he could not hope to accumulate sufficient to pay the doctor. Grace, however, has saved something and is at first elated with the idea to help him, but on viewing herself in the mirror she reasons that when the light comes he will see her as she is and she will then lose his love. Her hesitation is but for a moment, for the true heart is unselfish, and she at least can make him happy. The eminent doctor is employed, and his work is successful. But what a pathetic scene is the removing of the last bandage. He is in the seventh heaven of delight and calls for her. She at first is loath to show herself, fearing the consequences, but he does not consider her personal appearance, which is at best transitory, and which he now sees for the first time, but her heart, the purity of which he has known by intuition.

EDISON MFG. CO.

A BRIDE AND GROOM'S VISIT TO THE NEW YORK ZOOLOGICAL GARDENS.—Especially produced for the Edison picture by arrangement with the New York Zoological Society.

Scene 1.—Here comes the Bride and Groom down Pelham avenue in their touring car, stopping at the Concourse entrance, where "Deary" politely inquires the way, while "Lovey" looks sweetly on.

Scene 2.—Now they are whirled into Concourse Court, the main entrance to the largest Zoological Gardens in the world. Before them spreads a beautiful Italian garden. After leaving instructions with their chauffeur, they start to ascend the broad, stone steps which lead up to Baird Court.

Scene 3.—And here they are lost in the crowd which collects around the band stand of a Sunday afternoon—lost with the thousands of pleasure seekers that have come to wander over these 264 acres of land made beautiful by the hands of man.

Scene 4.—When next we see them at close range, they are standing before the largest flying bird cage in the world.

Scene 5.—Here the birds of the water and the birds of the air are collected from all quarters of the globe, from the great white heron to the scarlet ibis of South America, these birds are given a section of nature's own domain.

Scene 6.—Here is shown the California sea-lion, or bark sea-lion as it is generally called, one of the most wonderful and intellectual animals that inhabit the waters.

Scene 7 shows the white polar bear, and the most showy animal of all the bear species. It is also one of the wonders of nature in its ability to live in ice cold water, often swimming in a sea of ice and defying all attacks of King Frost in the frozen north.

Scene 8.—While at the bear den, we have a beautiful panoramic view of our friend, Bruno, who must be a half brother to the famous teddy-bear of the children's world. Here in these wonderfully constructed dens are to be found over 23 different species of the bear, including the grizzly bear of the north and west, the everglade bear of Florida and the glacier bear of the Alps, all full of life in captivity, always playful and ready to amuse the thousands who view them; and from the glimpse we get now and then of the Bride's face, one can easily tell that she, too, is enjoying Bruno in his beautiful home.

Scene 9.—A short distance from the bear den may be found what is known as the "Jungle Walk," a long, shady walk through a dense forest of trees under overhanging branches. One may always trust two lovers to find a shady spot away from the maddening crowds.

Scene 10.—Snakes are unpleasant yet intensely interesting creatures to gaze upon; and no wonder, since their history extends back as far as the beginning and fall of man. One cannot gaze upon these reptiles without feeling both horror and intent interest.

Scene 11.—It is with a sigh of relief that one turns away from the serpent to that noble animal, the lion, King of the Forest. Here, again, is given a complete panoramic view of the out-door cages of lions, tigers, leopards and jaguars, among which are the finest specimens of these species of animals in captivity. Ferocious in the extreme, yet not without majestic grandeur and exquisite grace, these lords of the forest pace up and down their steel, wire-bound cages, licking their jaws in anticipation of the noonday meal which their keeper is giving them. At the extreme end of the cages Sultan, King of the Forest, is held prisoner. This royal captive is the finest and noblest animal of its kind in captivity.

Scene 12.—Now we have an ample view of Sultan in his royal anger and ferocious rage as he paces to and fro in the confines of his cage, emitting that deep and awful hunting growl that strikes terror and fear to the heart of the African hunter in the still watches of the night.

Scene 13.—Again the camera has succeeded in catching this royal monarch in his laziest mood, basking in the sunlight and drowsily yawning time away, dreaming perhaps of some far off forest glade deep in the heart of darkest Africa.

Scene 14.—Of all animals that take the prizes in the beauty contest for extreme ugliness, the hippopotamus stands pre-eminent in every respect both in bulk and grossness. His dainty mouth looks like a small-sized tunnel. As he opens his jaws to receive food, one has a fine view of his dental auxiliaries. He swallows a large head of cabbage with the same ease that a human being would a few grains of sugar.

Scene 15.—Just pause for a few moments before the outside cage of the chimpanzee. Here we catch a glimpse of pleasure on the Bride's face and amusement on that of the Groom while they view these two chimpanzees, "August" and "Baldy." Now we are presented a much closer view, and the contrast between man and monkey comes forth in bold relief. When the Bride takes "Baldy" in her arms and holds him as though he were a child, one fully realizes Darwin's theory of the missing link, which might well have been inspired by just such an example of affection and human interest as is expressed in this scene. A very humorous contrast is presented when the keeper takes "Baldy" by the hand for a walk. Not only does the little animal take the greatest pleasure in his walks with his keeper, but will sulk for a half day at a time should his keeper neglect that bit of daily attention.

Scene 16.—It was just as they were about to enter the bird house that the first awful separation happened in the lives of this "all too happy" pair. Intently interested in all there is to see or hear, the young Bride pauses a moment to view some animal in a nearby cage, while the Groom, unconscious of her absence from his side, passes on into the building. Suddenly the bride discovers she is all alone!

Scene 17.—As she hastens through the bird house in search of the missing husband a gallant who has been watching her follows.

Scene 18.—Meanwhile the terrified husband darts hither and thither, in quest of his dearest one.

Scene 19.—Rushing through the elephant house in search of her lost one, little "bridey" does not notice that "Jumbo" is fast bearing down upon her with a bale of hay in his trunk, until she is suddenly confronted by the four-footed monster. No wonder she is only too eager to find protection in the arms of our waiting gallant, who does not hesitate to improve the opportunity which has fallen his way.

Scene 20.—We have now before us four specimens of the finest African elephants, two of which are twins. The smaller one of the group, which appears to be a baby elephant, is no other than a dwarf elephant, and could well be called the father of the lot.

Scene 21.—This picture exemplifies the truth of the statement that the elephant has a wonderful intellect and can be more rapidly trained than any other animal in captivity.

Scene 22.—That he may be well trained to do whatsoever his keeper wills is shown by the friendly terms on which the man and beast associate with each other.

Scene 23.—The little scene that takes place at the telephone shows the quick perception of the elephant and his docility in the hands of a careful trainer.

Scene 24.—Again we catch a glimpse of the lost Bride and her gallant admirer before the cage of an exquisite specimen of the Grevy zebra, which was captured at Masilande, East Africa.

Scenes 25 and 26 show large pictures of the American buffalo and give one a splendid opportunity to see what may shortly be known as an absolutely extinct animal.

Scene 27 gives us a glimpse of those strange, beautiful creatures, the Nubian or three-horned giraffes. These two giraffes were brought to this country at the cost of no less than $5,500. Standing as they do nearly 15 feet in height, the strange positions they are forced to take while eating off the ground are interesting to observe. The giraffe is the most gentle member of the animal kingdom.

Scene 28.—Apparently oblivious of her loss the fair young Bride is enjoying the companionship of her gallant, when suddenly "hubby" appears on the scene and all said is forgotten. One fond embrace and, without so much as a "Thank you, sir," the Bride sails away on the arm of her fond husband, while the bold gallant swears that woman is false and fickle as she is fair.

HIS MASTERPIECE.—Artists, musicians, painters, sculptors and authors all know how hard it is to gain recognition, and that when the public favor is once gained, future success is established.

In "His Masterpiece," the Edison Company has depicted the struggles of an old musician. His larder empty, his last coin gone, he gets an inspiration for a composition that will be heard and will make him famous in the utmost corners of the universe. As quickly as possible he writes the music and then, seizing his violin, he hurries to the studio of some of his artist friends where all is life and gayety. He plays his composition for them with a charm of expression that is simply marvelous.

The music is so plaintive and beautiful that their hilarity is subdued, and they are so overcome when he stops playing that they cannot speak. For a moment he thinks his composition a failure, but soon his enthusiasm returns and he hurries out and back to his own attic room, his heart beating high at the prospect of fame and affluence. The reward of years of struggle and privation is at hand.

Arriving at his lodgings he relates his prospective good fortune to his landlord who, however, refuses to believe him and turns him out because he is unable to pay his arrears. He tries to gain

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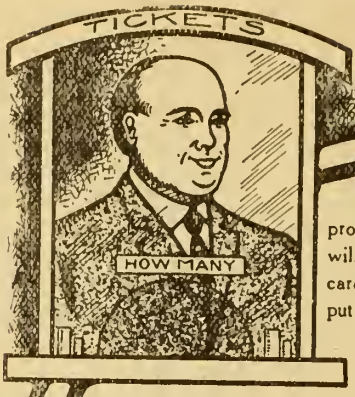

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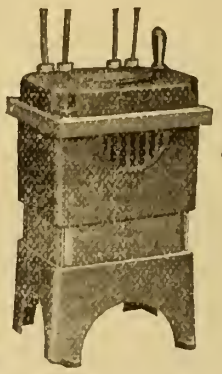

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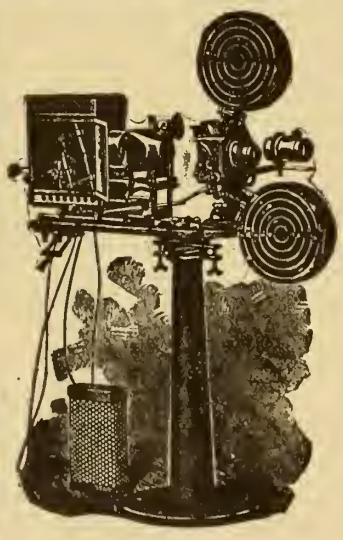

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a hearing with one of the world's famous opera impresarios, only to be refused and curtly dismissed from his office.

As he is leaving this great man's office, his fond hopes shattered, he finds a valuable piece of jewelry in the gutter and, in spite of the fact that the owner's card is in the jewel case, he hurries to a pawn shop. Arriving at the money lender's his conscience rises to reproach him. Reminded thus of his duty, he cannot pawn what does not belong to him, even though he is starving, and he hurries away to the address on the card to return the jewels to their owner. He arrives at the fashionable home while a musicale is being held, at which is the famous impresario who had refused to listen to him that afternoon. It is noticed that he carries a violin and he is asked to play. At first he is timid, but the prospect of impressing the man of influence restores his courage.

He plays "His Masterpiece" and at once captures not only those who have been ridiculing his appearance, but the impresario also. This means that his troubles are at an end, for when this great man approves of a musical composition its success is assured.

One of the scenes in this picture is a reproduction of the world famous painting, "Beethoven," and the light effects and acting throughout the entire production leave nothing to be desired.

A MAN WITH THREE WIVES.—The location of this picture is not in Utah as might be inferred from the title, but right here in New York; and the situation is not so serious as it sounds.

Jack Howard who, with his chum Ralph, occupies a pretty studio in the Artists' Quarters, has just been married and some vague rumor of the event has reached the ears of his Uncle Peter. Now, Uncle Peter is a man of millions and Jack is his heir; and, like many other men of affairs, Uncle Peter considers it among his prerogatives to decide the domestic future of his lawful heir. He, therefore, sends Jack a peremptory telegram forbidding him to marry, under penalty of disinheritance.

As Jack has already committed that indiscretion it is too late to obey the command so, when Uncle Peter announces that he is coming for himself to see about things, the situation becomes desperate; but Jack is a young man of resource and, despite the fact that Ralph has a wife and baby, he insists upon introducing his bride to Uncle Peter as the lawful spouse of Ralph.

Jack's mother-in-law has a constitutional objection to models in her son-in-law's studio, so when she discovers one posing there, Jack sees no way out of the dilemma except to introduce the model as Ralph's wife, thus presenting Ralph with his third spouse. Things might have gone very smoothly under such circumstances, but for the fact that, to Uncle Peter, Ralph must appear to have one wife, and to Jack's mother-in-law, another; and must keep the situation from his own lawful wife. How thoroughly things get mixed when the different members of the families arrive together at the studio can better be told by the film than by words.

The denouement is happy, however, as well as hilariously funny. The uncle falls a victim to the charms of Jack's wife and, gallantly accepting the inevitable when he is informed of the true state of affairs, he turns his attention to the model whom he embraces in his enthusiasm. Ralph's wife is pacified too, after an effort—in fact, everybody catches the spirit of the occasion, and joins in the hilarity except the mother-in-law, around whom they all dance ring-o-rosey, to her complete discomfiture.

The little comedy is played in a spirit of boisterous fun and unctious good humor, and the complications follow one after the other in a perfect crescendo of laughter. The acting is especially good. The film should prove one of the most popular farcical subjects of the month.

ESSANAY FILM MFG. CO.

THE GAME.—A story of love and modern business caught from that seething commercial maelstrom, the Chicago Board of Trade. A powerful dramatic story depicting in vivid and realistic style the game of frenzied finance.

Young Robert Randolph is the son of the senior member of the grain brokerage firm of Randolph & Mowbray, holding an important position as confidential secretary to his father and his father's partner. His close business association with Mowbray has brought him into contact with Ellen Mowbray, the junior partner's daughter, whom he has learned to love and is engaged to marry.

The elder Randolph is sojourning at a Southern health resort when he receives an urgent telegram from Mowbray advising him to return to Chicago immediately, as a big deal, in which a million is involved, offers them an opportunity to clean up a big fortune. Randolph knows of the contemplated deal and is skeptical. He wires an answer to the effect that Mowbray shall take no action until his arrival, warning him that if they lose it means utter ruin.

When he returns an argument takes place between the two partners, ending in a bitter wrangle, Randolph accusing Mowbray of recklessness, while Mowbray denounces Randolph as a coward. Robert Randolph is confident that his father is wrong and sides with Mowbray. The elder Randolph finally leaves in disgust, washing his hands of the matter

Randolph goes to his home in a highly nervous state of mind, denouncing his partner as a fool, and racking his brain for some method of saving his firm. A lucky thought comes to him. In the company's safe at the office are certain securities amounting to several hundreds of thousands of dollars. Should he remove the securities Mowbray would find it impossible to attempt the deal.

The older Randolph returns to the office at a late hour of the night, enters stealthily and opens the safe. The small inner compartment containing the securities is locked and to his dismay he finds that he has left his key at home. Determined to remove the securities, he pries the lock with a penknife, which he carelessly leaves on the floor at the safe.

Eager to be at the scene of the big conflict, young Randolph arrives at the office the next morning at an early hour and discovers the robbery. He is about to summon the police, when he finds his father's broken penknife on the floor. He recalls the dispute of the day before, of his father's agitation, but refuses to believe his father would fall to anything criminal.

He is in a quandary as what best to do when Mowbray enters. Mowbray is informed of the robbery and detectives are immediately summoned. Although Mowbray cautions silence among his clerks, it is not long before the news leaks out and the credit of the firm of Randolph & Mowbray is not worth a cent. They are completely crippled.

In the meantime the elder Randolph, the securities packed in a suitcase, is half resolved to fly the country, but his conscience refuses to admit the temptation. He watches the clock nervously and sighs relievedly as it approaches the hour when the big battle is supposed to take place.

Suddenly young Randolph enters. The old man starts nervously as the cold steel-blue eyes of his son turn from the suitcase and flash an accusation at him. The old man murmurs a feeble, hollow greeting, which the youth ignores. Instead he points to the suitcase and demands the return of the securities. The old man shakes his head vehemently, declaring his innocence. Young Randolph brings out the broken knife and the father drops into a chair, staggered at the accusation. Young Randolph opens the suitcase, brings out the securities and hurries out.

When he returns the securities to Mowbray, in an effort to shield his father, he takes the blame himself. Mowbray orders him out. Ellen enters and is bewildered, but refuses to believe young Randolph guilty. The young fellow asks one last favor—that he may go to the pit and endeavor to aid in winning the game. Mowbray reluctantly grants it, and an hour later, grasps his hand forgivingly when the battle is won.

A few minutes later the elder Randolph enters. He confesses his guilt and begs forgiveness. Mowbray grants it and takes him affectionately in his arms.

Having made their million the two old men resolve to quit the business, offering young Randolph their chairs. Young Randolph refuses at first, but is finally won over by his sweetheart who promises to be at his side in the thickest of all fights, to cheer him and guide him and make the game worth winning.

GAUMONT.
(George Kleine.)

TELLTALE REFLECTIONS—Showing a weird invention, called hypnotic mirror, in action. Placed before anyone the polished surface reflects the actual thoughts within their minds. Its uses in the court room, the home and the school house are cleverly shown. When the mechanism tells a wife the truth about her husband, something commences.

THE PIGMY WORLD.—The uproariously laughable dream of a mother-in-law abused man. He finds himself among a race of Lilliputians no higher than his ankles. The trick photography is most surely very mystifying and interesting.

A PEACE AGITATOR.—Mr. Pax, excited by rumors of war, attempts to preach a doctrine of pacific methods. He gets into a great many bad scrapes, being beaten by the people to whom he attempts to bring calm. Eventually he dons armor and wears a miniature arsenal at all times.

THE RHYMSTER'S RUSE.—An hilarious comedy built upon the old superstition that thirteen people at the table are unlucky. The poet by cleverly securing a thirteenth member to the party makes it necessary to invite him.

HARLEQUIN'S NIGHTMARE.—A thrilling drama told to us as dreamed by the leading actor, Jack Pudding. Jack loves Columbine, as does Cassandre, a rich youth of the village. Pudding's dream shows a series of rapid events in which he kills and robs his rival, is married, his crime is discovered, he is arrested and executed. He is awakened at this point by a jocund friend and rejoices in the thought it was only a dream.

KALEM MFG. CO.

DORA.—Dramatized from the famous poem by Alfred, Lord Tennyson.

Scene I.—The first scene gives us a view of the dairy yard at the home of 'Squire Allen, a well-to-do farmer of the middle class, whose broad acres spread for miles about his comfortable farm house. In the foreground is Mary Morrison, the daughter of a neighboring laborer, employed as a dairy maid by Farmer Allen, busy at her work. Up behind her comes William, Farmer Allen's only child, a manly young fellow, well liked by all who know him. Throwing his arm around Mary he steals a kiss. Mary gently remonstrates with him and continues her work. Now she attempts to draw a bucket of water from the old sweep well but William takes the bucket from her hands. As she tries to continue washing the dairy cans, William takes the brush away from her and secures possession of her hand. Both are laughing at the mere pleasure of being together. William draws an engagement ring from his pocket and places it on Mary's finger, then holds the hand up for her admiration. Mary smiles softly and hides her blushing face in the safe shelter of his shoulder.

Scene II.—Back at the farm house we find Farmer Allen and his orphan niece Dora, who has been his housekeeper since the death of his wife. Farmer Allen has been reading but now he stops and after watching Dora, busy with her sewing, for a few minutes, lays down his paper and tells her of his plan that she and William marry. Dora drops her head shyly, but Farmer Allan lifts her chin and sees by her blushing face and downcast eyes that he will find no opposition to his plan here. Just then William returns from his visit to Mary at the dairy lot. Farmer Allan stops him and begins to tell him of his plan for the marriage. William refuses to do as his father wishes, and after telling of his love for Mary, calls her forward for a father's blessing. The old man is furious. He orders Mary off the place and gives his son the choice of giving her up or being disowned. William refuses to give up Mary. Farmer Allan orders him from his sight forever. Placing his arm around Mary, William leads her away. Farmer Allan stands watching them go, his face convulsed with passion, while Dora sinks into her chair, horror-stricken at what has happened.

Scene III.—It is now four years later. William's first act after being driven from home was to visit the parsonage over the hill with Mary. After a hard struggle, he finally succeeded in securing work in a nearby stone quarry, and for three years they have been living happily in a little cabin just beyond his father's farm. William is leaving for his day's work. He gives the baby to Mary and kisses her good-bye. With the baby on her shoulder Mary watches him go, and as he turns the distant corner she and the baby both wave him a final good-bye.

Scene IV.—Here is the quarry where William Allan works. At first it was his duty to help push up the incline the heavy cars of stone that fed the crushers, but upon the installation of cables for this heavy work his task was the placing of the charges of dynamite that blast out the rock from the hill. Allan stops for a moment to look at the car sliding up the cable and thinks of how often he and a dozen fellow workmen struggled and puffed up the incline with a less load than the one he just saw gliding up so easily. Here is Allan at his work. The foreman indicates where he wishes the blast placed and William commences his work. But scarce has he begun when a blinding crash sends the rocks hurling in the air. A premature blast! When the smoke has cleared away the men rush in to find Allan's lifeless form lying on the ground. A flying stone has struck him in the temple, killing him instantly. With uncovered heads they bend over him in silent pity.

Scene V.—At the little cabin home Mary is busy with her household duties when she bears someone approaching and turns to find the foreman of the quarry by her side. His white face tells her something has happened. She asks for William. Unable to break the sad news to her, he wrings his cap in silent sorrow. She demands to know what has happened. He tells her of the accident. She reels and staggers into the house. The foreman calls to the men carrying William's body and they carry it through the gate and up the steps into the little cabin where the desolate widow and fatherless baby are awaiting it.

Scene VI.—During the four years that have passed Dora has continued as her uncle's housekeeper, but they have been long, unhappy years, for she has not ceased to love William nor to mourn over the unhappy quarrel that drove him away from home. Farmer Allan comes around the corner of the house. He has aged greatly, although never by word or look has he shown to Dora that he misses the son he sent away. After a word to Dora he passes into the house. Dora sees approaching a neighbor who always brings them their mail from the little village post-office. She hastens down to the gate to meet him. The neighbor sees her approach and waves a letter at her. Pulling up his horse, he hands it to her with a pleasant word of greeting, then drives on. Returning to the house, Dora notices it is addressed to Farmer Allan, but recognizes the handwriting of Mary, William's widow. She calls Farmer Allan and gives it to him. Allan opens it and reads Mary's pathetic appeal for aid, not for herself, but for her baby, his grandchild. At the sight of her name Allan remembers all she has cost him, his face darkens, with a curse he tears the letter in two and throwing it upon the ground re-enters the house. Dora looks at the torn letter, then stealthily picks it up and reads it. Pity floods her face, and brushing away a tear she starts towards the house, determined to aid Mary if she can.

Scene VI.—Dora loses no time in carrying out her determination. She fills a generous basket with good things and starts to visit Mary in the little cabin just beyond the last of Farmer Allan's many

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fields. As she passes one of the cornfields she notices the hands busy cutting and shocking the ripening corn. Seeing Farmer Allan among them directing the work, she hurries by for fear he may inquire where she is going and forbid the visit. Arriving at the cabin, Dora finds Mary sad and worn, a resigned look on her face, patiently fanning the baby, fast asleep in a big rocking chair. At the sight of Dora, Mary rises, half antagonistic, for she feels that Dora is the cause of her trouble. But Dora, all gentleness, extends her hand and drawing the poor, tired girl to her, kisses her. Mary breaks down and sobs on Dora's shoulder, while Dora tries to cheer her up. Now she goes to the sleeping baby and tells Mary of her plan. She will take the baby and place it in the cornfield, and the sight of his baby grandchild will soften Farmer Allan's hard heart, he will relent and give them both a home. Mary is fearful of the result, but finally consents. Dora lifts up the sleeping baby, kisses it tenderly and with an encouraging smile back at the little mother goes through the gate, while Mary stands with hands clasped watching them depart, half fearing, half hoping.

Scene VIII.—Back to the cornfield Dora hurries with the baby. She finds Farmer Allan still busy with the hands. Down beside one of the shocks she places the baby, then hides in the standing corn to watch the result. Up the field comes Farmer Allan. He sees the baby, looks around for its guardian, and finding none, stops to watch the child, his face gradually softening from its stern lines. Now Dora comes from her retreat. Seeing her, Allan asks if she knows whose child this is. Fearfully she tells him it is William's. Allan's face hardens with anger and in a passion he turns on her and tells her she can go as William did. Dora pleads with him, not for herself, but for the child. She will go if he will take the child and give it the home it is entitled to. Farmer Allan hesitates. He feels the tug of his own offspring at his heartstrings. He tells Dora he will keep the child, but she must go. Sorrowfully Dora leaves.

Scene IX.—Mary is still anxiously waiting when Dora returns. Noticing the baby has been left behind, her face lights up, for she thinks the plan has been successful. But Dora is forced to tell of her failure and of her own disinheritance. But the boy is all right and has a home. At this Mary's mother love flames up. What! leave her boy to be brought up by that hard-hearted man. No, surely the Heavenly Father will show them some way by which they can live together. Off she starts for the farm, followed by Dora.

Scene X.—Meanwhile Farmer Allan has taken the baby to the house. Down on his knees in the yard with his grandson on his back, Farmer Allan's usually stern face is wreathed in a smile. The baby has won his heart. One of the servants in passing holds up his hands in amazement at the sight. Now across the yard hurry Mary and Dora intent on reclaiming the baby. They pause for a moment to watch the unusual sight, then Mary comes forward. The baby sees her and goes to her. The old man turns, his face grows stern again. But Mary, no more afraid of him, pours out all the bitterness of her heart to him and tells him neither Dora, the baby or herself will ever darken his door again. Allan listens in stern silence. As the three, Mary, Dora and the baby, move away, he seems to realize what their going means to him, how lonely will be his future. He steps forward, holds out his arm, then drops it, and just as they are about to leave calls, "Dora, Mary, come back." Dora comes quickly, but Mary hesitates, for she thinks of her years of suffering. But the old man calls again and the three are folded in his arms. His face is wreathed in undreamed-of happiness, for instead of the darkness of lonely solitude, he sees his path down the declining years brightened by the presence of a rollicking grandson and two loving daughters.

LUBIN MFG. CO.

BRAVE WOMEN OF '76.—War with its horrors. Men with the lust of battle in their souls—the inspiration of the drum beat, the wild charges to victory—or death—something at least to give an impetus to the jaded toiler. But the wives and daughters—theirs the tear dimmed eye—the aching heart—the solitary hearth. To them be no less glory.

A little company has left a village for the front. The women are left alone. Word reaches the Captain that a party of Hessian cavalry anticipate a descent upon the place, and circumstances preventing his being there, he sends a message of warning. His wife and daughter quickly summon all the neighbor women and with guns and any implement handy they hasten to repel the foe.

Over a small stream is a bridge which they fire. The Hessians advance but thinking an ambuscade prepared for them depart with disorder. The women win the day and are marching home triumphantly, when to their surprise they overtake a regiment, which proves to be their own local company. The wives and sweethearts with characteristic disregard of military discipline lovingly embrace their own and the company is overjoyed at the reunion.

A LESSON IN PALMISTRY.—A young girl and her intended are on the outs. He wants a kiss, which she playfully refuses. He threatens to go and she says she doesn't care. He then leaves. Now she does what women do when they don't know what to do; she cries.

Just then her friend enters and, learning the cause of the tears, advises her to consult a palmist to find out if her intended really loves her. She then informs the intended that his sweetheart will consult a palmist and advises him to play the part of the palmist, which he decides to do. The ruse succeeds and all ends well.

LET BYGONES BE BYGONES.—A convict has just been released, after serving a long term for stealing. He receives his pay and, wandering along aimlessly, the thought presents itself that perhaps a drink would cheer him. Entering a saloon the merry crowd soon causes him to forget. He seats himself at a table where two gamblers invite him to a game and quickly clean him out.

Dragging himself along in a dazed condition he pauses in front of a church. The pastor, on his way home, takes him to his study to administer food and consolation. How ill he repays the pastor can be imagined when the old thievish instinct asserts itself and he quietly emerges from the place with the golden chalice. This he tries to dispose of to a couple of rustics, who, recognizing the piece, overpower him and take him back to the pastor, who promptly forgives him. Right then and there the ex-convict resolves forever after to lead an upright life.

Five years have passed. He is happily married and the father of a child which he adores. He has become a skilled mechanic, working faithfully at his trade. One of the farmers who knew of his former guilt never ceases to inform his employers of his past. He is dismissed and goes from one job to another, only to be denounced by the hardened accuser. His old benefactor, the pastor, becomes again his champion and, knowing his change of heart, speaks in his behalf to his employer. They investigate his present life, learn of his earnestness, of his honesty, of his home life and uprightness, and decide that he deserves a better fate, so the employer offers him a position for life.

FOR LOVE'S SWEET SAKE.—A rich young man, not having anything better to do, decides to play a trick on his sister. He takes the place of her coachman and calls for her at the opera. Unfortunately he mounts the wrong coach and his kiss is not appreciated when applied to a strange young lady. He is arrested but freed by the young lady who rather took a liking to the fresh coachman. He is engaged by her father but soon recognized by a friend of the young lady and his identity given away. The young man has fallen in love with the young heiress and therefore decides to hold on to his position. Imagine his embarrassment when his own sister comes for a visit and he is asked to serve in her presence. This is too much for him. Matters quickly come to a climax. The coachman is forgiven and the engagement which was intended for a month is made for life.

THE BLUE GARTER.—A young married man finds a blue garter and in a spirit of jest puts it in his pocket. His wife finds the garter and notwithstanding his explanation she believes him to be faithless. He is bound to get rid of the garter and puts it into the pocket of one of his friends. He in turn hangs it on the end of a cane carried by an elderly gentleman in conversation with a young lady. It is needless to say trouble starts at once.

So the garter wanders from one hand to another. A thief takes a hand in the game; he is pursued and to get rid of the garter he puts it in somebodys pocket. So the garter wanders until it reaches the first man again. The thief has been caught, is brought before the police lieutenant and there the mystery is solved: it is the lieutenant's sleeve holder which caused all the trouble.

FOUND IN A TAXI.—A young husband receives a bill for two hours' taxicab service rendered to his wife. He also receives from the driver a package containing a man's collar, shirt and other wearing apparel. At once he suspects that his wife has a lover. He chases after the cab and he certainly has a hot time to catch it.

After many funny and exciting incidents, he gives up the chase to go home and confront his wife. Imagine his surprise when his wife explains to him that the wearing apparel he found are his own and were to be used as samples for new ones to be presented to him on his birthday. Hubby's face is a study; he begs forgiveness, they embrace and peace reigns again in the family.

GEORGE MELIES.

A TUMULTUOUS ELOPEMENT.—Old man Darling arrives home and finds Young Spooner making love to his daughter Dollie. He is very much enraged and orders Spooner from the house. Later, while looking from the window, he spies Seldum Fed, a tramp, creeping through the open pantry window of the house and emerging with pie and a jug of cider. Darling rushes to the scene and whacks the tramp furiously. The tramp, however, regains his composure, and throws the pies in Darling's face and knocks him down. The tramp then runs away and the old man returns to the house in anger.

As soon as Darling makes his appearance, Spooner, who had returned, conceals himself. The old man rushes out of the house again with a gun in pursuit of the tramp. Spooner then outlines to the daughter a plan of elopement.

The old man is hot on the trail of the tramp. He soon discovers him and levels his gun. He shoots but misses fire. Seldum jumps over a stone wall quickly and then places his hat on a stick so that it extends just over the wall in sight of Darling. The old man shoots again, thinking it is the tramp, but hits the hat. The tramp then jumps out, knowing that the gun is now unloaded, and makes derisive gestures at the old man.

Next is seen Spooner making arrangements with a man to drive a two-seated "carry-all" to meet Dollie and drive with her to the Justice of the Peace to get married.

The driver later goes down the road expecting to meet Dollie, but he picks up Seldum, who had been dressed in a woman's clothes. The tramp, who had found a lot of clothes being burned in an empty lot and among them a fine silk hat, silk underwear and a good suit of clothes, picked these garments from the fire and threw his old rags therein. Soon he saw a wagon on which is marked "Smallpox Hospital" arriving at the spot where he found his clothes and more clothes were unloaded to be burned. Realizing that the garments he had taken were worn by someone having this dreadful disease, he quickly discarded same, but was left without any clothes. He had to walk along in a barrel until he came to a place where women's clothes were on a line and helped himself to the apparel which he is found wearing when picked up by the driver.

He is driven in this costume to the house of the Justice of the Peace, and, as young Spooner comes from the house, he grabs the tramp's bonnet. All are astounded. The tramp breaks loose and makes his escape with the old man after him. In the meantime Dollie rushes to the house and flies into Spooner's arms. She explains that she had walked across the field instead of riding. They are married and, as soon as the ceremony is concluded, the father returns with Seldum. He is astounded and infuriated, yet after much explanation the couple are forgiven and the father gives them his blessing, while the tramp is taken to the prison.

PATHE FRERES.

MALICIOUS RIVAL.—At an old-fasbioned inn, situated in a mountainous and snow-covered district, a handsome young artist, Jack Branton by name, takes up his abode for a few days, with the intention of making a few sketches. Not averse, however, from beguiling his leisure time as pleasantly as possible, the artist is soon engaged in a flirtation with the serving girl, whilst her sweetheart, a mountaineer, looks disgustedly on. As soon as Jack leaves the girl, the mountaineer protests, and treats the girl somewhat brutally. Jack comes back, sees him, and promptly turns him out of doors, before his loaded pistol.

The next day, Jack takes his easel out and is fixing it up, when three men, among whom Jack recognizes his enemy, set upon him, bind him to a tree and leave him. Snow has commenced to fall, and Jack quickly realizes the fate in store for him. Big flakes fall, slowly burying him beneath their accumulated weight. The blood freezes in his veins, and there seems no hope of his being rescued, when he hears voices—a band of boys just liberated from school are having a snowball fight. One of them perceives the upright figure, and the snowballs are turned against the snowman. A lucky throw causes a mass of snow to fall, revealing the head of Jack, and in a few minutes the youngsters break away the rest of the hardened snow and liberate him. Jack lingers, after the youngsters have run off, and then piles the snow up again. Behind this heap he hides, and presently the mountaineer returns to see the result of his villainous scheme. Jack steps out to confront him, and terrified before what he believes to be a spectre, the mountaineer takes a step backwards and falls over a precipice.

SELIG POLYSCOPE CO.

THE WITCHES' CAVERN.—The story opens with the scene of Joe Montgomery and daughter, who, with a party of hunters, decides to make a trip to the far west and hunt deer. They leave the camp in charge of Joe's daughter and after they have gone about 200 yards they are all startled, for, as they stopped at the edge of the rapids, there stood Wild Harry, who always lived in the woods with his mother, who is known as the witch of the valley. The hunters try to speak to him but he runs away. He gets to one of the large pine trees and stops to see if they are still following him, and turning around he spies the hunter's camp. He is off at once to investigate. Wild Harry finds Montgomery's daughter alone, and when the girl sees this freak of nature she is nearly frightened to death. She is in terror and her first thought is of the gun alongside the tent, but Mad Harry is on her at once and after a tussle he takes the gun away from her and breaks it in two. He now sits down and enjoys the hunter's food. The girl sees a chance to write a note to her father:

"Daddy—A hideous monster, half man and half beast, has me in his power. I fear he means to kill me or carry me off; do not lose a moment. Find me."

Just then the girl sees a chance to get away. She runs through the woods hoping to find her father and the hunters for protection. Wild Harry at this moment, after eating the food, sees the girl has disappeared and catches a glimpse of her in

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RELEASED NOVEMBER 8, 1909.

THE RESTORATION

A Doctor's Plan to Retrieve a Shattered Mind.

The world's history would contain many blank pages if it were not for the frequent occasions of misconstruction of intent. How many commendable deeds have been misconstrued and made the genesis of woe. Wrong impressions, converted ideas and hallucinations have formed the greater part of the causes of calamity, and there is no stronger ideological force than jealousy, and jealousy thrives most in the fagged brain. Henry Morley was suffering from what seemed to be an attack of hypochondriasis. He was low spirited, irresolute of purpose, and in fact on the verge of nervous collapse. His wife becomes solicitous and urges outdoor exercise, such as hunting, driving and the like. Mrs. Morley's cousin Alice is spending the Summer with them. Alice and her sweetheart Jack Dudley indulge in a lovers' quarrel, and Mrs. Morley volunteers to patch it up. Morley misconstrues the intent of their meeting, and entering the drawing-room in the evening after the couple had made up, sees Jack enfolding Alice in his arms. Thinking it his wife he sends Jack reeling to the floor with a blow of his whip handle. Realizing his mistake, his mind is unbalanced. Jack is only stunned and the doctor, in order to restore Morley's reason, has Jack and Alice re-enact the scene, with successful results.

LENGTH, 964 FEET.

RELEASED NOVEMBER 11, 1909.

THE LIGHT THAT CAME

Romance of a Blind Musician.

We, of course, assume that being most unfortunate over whose sight fate has drawn the mantle of darkness, and it is reasonable so to do, but Divine Providence is sure to compensate those so afflicted with ameliorating gifts that help them bear their ills with fortitude, and not only that, their powers of discernment are far more acute than those endowed with sight. There is the sight of the soul, which sees farther than the eyes. This may be called intuition; but whatever it may be, it is a rare gift. Carl Wagner was bereft of his sight and in order that he might earn a livelihood he learned music, and played violin for the dancing at many of the East Side halls. One of the affairs is attended by Grace, Vivian and Daisy, three sisters. Vivian and Daisy are rather pretty girls and are the center of attraction. Grace, however, has a disfiguring scar on her face, which makes her a wall-flower throughout the evening. At the close of the entertainment, she meets Carl, and a sympathy, which ripens to love, springs up. They become sweethearts, and later become engaged. A friend of the family declares his belief that Carl's sight can be restored, and Grace is moved to help him with her savings. On second thought she realizes that when he sees her as she is, she will lose his love. This she struggles against, and when the cure is effected, she finds her fears were groundless, for the heart has seen farther than the eyes could have.

LENGTH, 998 FEET.

A Full Description of these Subjects will be Found on Another Page

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the woods some distance away; he starts after her. The girl, by this time, in turning off the road, sees an old lady some distance away whom she runs to for protection. This old lady is the witch of the valley, who, of course, is very glad to give her protection. Wild Harry, who is the witch's son, finds the girl in his mother's care and now is happy. Mother and son decide to take the girl to their cavern, but the girl refuses to go and is forced by the witch and Wild Harry.

The hunters, on their return to the camp, not seeing the girl, know something is wrong and upon investigating the surroundings find the note. The father is deeply shocked and all start out at once to find Wild Harry. On their way they meet two mountaineers with their burros. They tell them of the girl's peril and one of the men had heard of the witch's cavern and says he will pilot them to it. On the way to the witch's cavern they find the girl's handkerchief.

In the meantime the witch has placed the girl in charge of Harry and she is out for her mountain stroll. The men see her by the big falls picking herbs and follow her to her cave. The witch enters her cabin and the men follow. Harry gives alarm, the witch and Harry grab the girl and start out another entrance of the cave. The men enter the cave but see no one and start out again. As they do they are stunned by an explosion that the witch sets off at times for her own protection. By this time the witch and Harry are out in the woods dragging the girl with them. Montgomery and the rest of the hunters manage to stagger outside and the fresh air relieves them enough to enable them to follow the witch and Harry, when Montgomery sees them dragging his daughter with them. Montgomery overtakes them and a fierce battle follows between Montgomery and Wild Harry. Wild Harry is fast overcoming the father but the other hunters are soon to the rescue and with a blow on the head knock Wild Harry unconscious. The story ends with the father securing his daughter and all the hunters safe and all return to the camp.

SEALED INSTRUCTIONS.—The scene is laid at the White House, the President's home. Looking down the broad avenue are seen two autos approaching it with great haste. One stops in front of the building and a man dressed in military clothes quickly ascends the broad steps.

He is shown into the President's private office. The President is seen handing him a letter which is of a very secret and important nature. He is warned to be extremely careful and deliver it with utmost speed.

Outside his machine is waiting. He notices another close by, into which a man jumps as he reaches his own. The man's queer actions arouse his suspicions and he returns to inform the President. The shades are withdrawn and the President gives him further instructions. He departs at once for his machine and starts off in great haste, not noticing the other machine in the rear. He is rather tired and decides to stop and have tea with his wife before completing his errand.

His pretty wife makes preparations for tea and while so engaged Colonel Bruce dozes into slumber. The wife's attention is attracted by a movement behind a curtain in the room and there stands an old lover of hers holding a revolver in his hands and at the same time a packet of worn love letters. He makes known in a few words that he desires to search the colonel or he will show him her ardent letters. She begs him not to, but of no avail. He steps quickly to the steaming cup of tea and drops a small something in it and again hides himself. The colonel awakes, drinks his tea, and dozes off again into a sound sleep. The villain steps quickly to him, searches his coat, removes the envelope, and, in his haste and excitement, takes the colonel's coat for his own. He dons it and is off with all haste.

The colonel is seen dreaming and a vision comes to him. He sees himself in a convict garb, and here enters an old servant and discovers his master in a daze. He suspects foul play. He lifts the tea cup from the table, scents the peculiar odor, and knows his master has been drugged. He awakens him and here the colonel regains his senses, rushes for his coat so that he may be on his journey, and discovers the other coat in its place. He is in a frenzy. He searches through every pocket and discovers an envelope: "A Lazarre, Room 8, 22 Dover St., City."

He dashes to his waiting machine and drives to the address. He bursts into the room and there sees his unknown enemy. His wife is hidden in the room. He gives one wild glance and discovers his paper on the table. He snatches it up and rushes from the room. He is gone but a minute when he rushes back again and discovers his wife on her knees pleading with the villain. She explains all to him. He sends his man for the police and has his enemy arrested. He takes his wife in his arms, forgives her and, after delivering the letter, returns to his home.

VITAGRAPH COMPANY.

FROM CABIN BOY TO KING.—The Golden Crown, a sailing vessel in the South Sea trade, is about to sail and there is no cabin boy aboard, the last one having run away from the brutality of the master and the mates. The ship is one of those floating hells now less common than twenty years ago, but still existent. A bright young newsie comes down the pier in the hope of disposing of his stock of papers and is asked if he wished to sail. He knows something of the reputation of the skipper and his bucko mates, and a smile and a shake of his head are his only reply. He seeks another part of the dock for a nap before the afternoon editions are out and some of the crew kidnap him and place him aboard. His independent spirit is constantly getting him into trouble with the domineering skipper and his bullying mates and a month or so later, when they have crossed the line and are sailing in southern waters, he has an encounter with the captain, while he is swabbing the deck. The captain's cuffs and curses are met with a blow from the mop and the bully's wrath boils over. The boy will not make the abject apology that the captain demands and, wild with rage, he summons the mates and with wild imprecations declares that he will force the lad to cry for mercy. He is dragged into the galley, where the mates hold him while the cook burns a skull upon his breast, the ghastly emblem being seared deeply into the flesh. Even this torture does not break the boy's spirit, nor does the heavy revolver that is pressed against his breast by the now insane captain. But a shot is merciful and will not appease the brutal skipper. The boy is forced to leap from the ship's rail to battle with the waves until exhaustion shall mercifully end his torment. With the salt water cruelly torturing the raw flesh of the burns, the boy gamely keeps afloat and is brought within reach of an island inhabited only by savages. They make him captive and drag him off to the temple, where are practiced the horrible rites of the Skull Worshipers, whose infernal customs are even more revolting than those of the head hunters. The high priest, his face whitened to suggest the skull which is the fetich of their religion, prepares to decapitate the lad and prepare his skull for its place on the horrid altar. Bravely the boy bares his breast for the death blow, but to his surprise the priest falls in worship before him. He has seen the emblem and a moment later the horde of savages are groveling in the dirt of the floor before their new king. By a curious freak of fate the Golden Crown is wrecked near the same coast and the captain and his mates, escaping on a raft, are captured by the Skull Worshipers and carried before the king. He refuses them succor and turns them away, but the appearance of a United States warship and the landing of a crew changes the complexion of affairs. The officer in charge takes the sailors before the king, who tells his story. The captain and the mates are sent to the ship under arrest and the boy is given a choice between remaining a king or being taken back home. Home is a more potent attraction, and, after planting the American flag and enjoining his subjects to be obedient and loyal to the new authority, the little king takes his farewell and is carried off to the ship that will take him back home. The story is fascinatingly told with just the proper dash of extravagance to give an added charm to the narrative. The ship pictures are taken aboard an actual ship and the scenes in the South Sea are fully as convincing. There is not a boy alive who will not want to see the picture, and his elders will share his appreciation of this unusual subject. It is a marked departure from the usual run of releases and a most happy inspiration on the part of author and producer.

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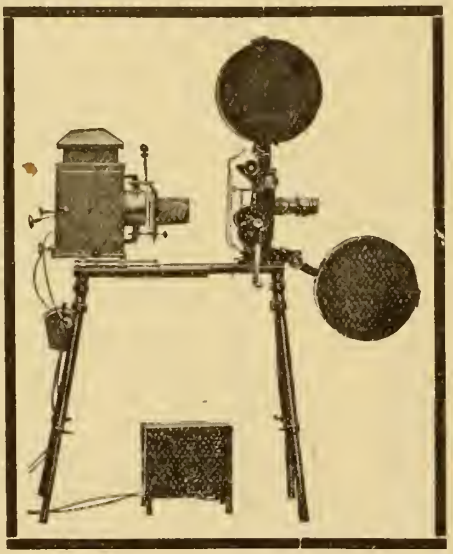

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THE RANCHMAN'S WIFE.—There is no more absorbing subject than the West, and in this production we show one of our very best efforts. The owner of a Western ranch comes upon the scene in time to see a half-breed abuse his horse. When punished for the act, the half-breed resents it, and, in consequence, is paid off and discharged from the ranch. The owner of the ranch then proceeds to the depot to meet his bride, and after they start for their home, the half-breed, who has watched them, quickly mounts a horse and rides away. He joins a band of men, plans to hold up the ranchman, and all go with him. They lie in waiting, and when the wagon drives up, surround it, pull both out, tie the man, send the horses off, and take the woman away with them. The wagon is seen by the boys, who are decorating the ranch in honor of the bride, and realizing there has been foul play, they start off in quest of their master, whom they find tied. After he is mounted on an extra horse, they start in the direction the band took. The ranchman's wife has in the meantime been locked in a shack, and when attempting to escape, the half-breed enters. She pleads with him in vain, but succeeds in getting possession of his gun. This he gets back from her by stratagem, and a hard struggle begins. Just at the critical moment the ranchman and his followers come upon the shack and batter down the door in time to save the woman. They return to their home, accompanied by the half-breed, who is tarred and feathered by the boys, hoisted on a rail and marched off with. The ranchman and his wife watch this, clasped in each other's arms.

PHOENIX FILM CO.

ACTRESS AND CHILD.—A story of the father of a happy household, who becomes so enraptured with an actress that his home is almost broken up, when his little girl comes into prominence at the right time and brings him to his right senses. The way it is told on the screen gives it high rank as an interesting subject. Surrounded with a happy family, wife and child, the father meets an actress through a friend. He is invited to the rehearsal of a play in which she takes an important part, and eventually becomes enamored with her. Meetings between the two result and he often takes her to luncheon. At one of these dinner parties a fight occurs. While the father is having a good time his wife is at home, very unhappy, as she has noticed a change in him. It is while visiting the home of his charmer a vision comes before him and he sees his only child waiting at a window. This is a part of the picture that is exceedingly grand. Instantly he leaves and goes to his own home, where he finds the family have retired. The influence of the actress is evident the next morning. He quarrels with his wife and leaves the house, his little girl following until he reaches the home of his actress friend. He enters, and the little girl, concealing herself from view, continues to follow him. Fate is with her. The father quarrels with the actress, and at this juncture the little girl comes forward and leads him out of the house. Back they go to their own home, where the father tells his wife and all is forgiven. Length, 950 feet.

GREAT NORTHERN.

A MESSAGE TO NAPOLEON; or, An Episode in the Life of the Great Prisoner of Elba.—After the united powers of Europe had been successful in defeating Napoleon's vast armies, the great Emperor himself was taken prisoner and sent into exile to the Island of Elba, on the coast of Corsica. His loyal friends in France, however, would not rest, and were untiring in their efforts to liberate the Emperor from his prison. The first part of this film depicts a meeting of a few of these friends and supporters, who formulate a plan. A letter is written to Napoleon, explaining that a messenger will bring him all particulars and plans of a plot to liberate him. A young officer is elected to make the dangerous journey to Elba, to carry to Napoleon the message from his friends. But these friends did not count on the enemies which every great man has, and did not observe that one of them attended their eventful meeting. The traitor informs the police, whose assistance he obtains, and together they go in pursuit of the messenger. Tired and exhausted, the messenger finds rest for a night at a small inn on the road, but not long after his arrival there his two pursuers arrive also, and over a glass of wine discuss how they can best capture the messenger. The daughter of the innkeeper, a great admirer of Napoleon, overhears the discussion of the two men, and immediately warns the messenger, who has just sufficient time to ride away, hotly pursued by the enemies. Fortunately, he soon reaches a farm house on his way, and induces the farmer to give him other clothes. Hastily changing his dress, and with the assistance of the farmer, who shows the pursuers the wrong way, he manages to get to the frontier. He arrives safely at the coast, from which he is to take the boat to Elba. Before he lands on the coast of the island, his small craft is demolished by the waves, and he is compelled to swim through the foaming sea to his destination. But even here, on this lonely island, he is discovered by a sentry, who uses his rifle effectively, and with a bullet-wound in his shoulder the poor messenger turns back into the water, pretending to be killed. Swimming to a more secluded spot along the coast, he sees the figure of his beloved Emperor standing by the water, looking sadly in the direction of his country. Trembling with excitement, the brave messenger approaches Napoleon and delivers to him the message. Napoleon, deeply moved by the loyalty of his friends, thanks the messenger in kind words, and embraces him, to show his deep and sincere gratitude.

FILM IMPORT & TRADING CO.

BANDITS OF THE ATLES GORGES (Eclair).—The main action of this picture takes place in one of the mountain gorges of South Algeria. An attack is made upon travelers by a band of native plunderers, the Kayhles. The coach is looted, then burned to destroy all trace of the deed. There are many other exceptional scenes of an intensely interesting character. The release of the imprisoned travelers by unexpected means concludes a most striking series of events which take place amidst scenery of imposing grandeur and beauty.

LINES OF THE HAND (Raleigh & Robert).—Attracted by an advertisement in a newspaper that the celebrated palmist, Madam Sybil, can foretell the future of anybody, Mr. Greenhead decides to make an investment. After getting his money, the palmist gives him a mysterious box and he is instructed to gaze carefully through the crystals it contains. He cautiously places one of his "optics" at the point of view and proceeds to obtain some startling ideas as to his future welfare. A series of dissected lines, the basis of many illustrated phases of life, appear with extraordinary effect, assuming most grotesque forms as they build up in illustration of virtues good and bad, beauty and ugliness, riches and poverty, love conquests, etc. At the conclusion he leaves dissatisfied because he did not get his money's worth.

GOOD FOR EVIL (Itala).—With his daughter's welfare at heart. Antonio refuses his consent to her marriage with Vincent, whom he advises to continue working until he has saved sufficient money to keep a wife and family in comfort. The young lover is resolved to try his fortune abroad, so he takes leave from his sweetheart with regret and tears. He obtains work in the new country, but is dissatisfied with his lot and becomes enviable of the wealth of others.

One day he yields to temptation. He takes from the overseer's coat a pocketbook containing the wages for the men, and hurries the notes for safety. Another worker who had discovered the empty pocketbook is suspected and eventually convicted, while the real thief escapes and returns to the object of his affections, whom he marries. He starts another life, but his conscience pricks him severely and his cheerfulness gives way to misery.

One day some years later his little daughter, playing near a hay loft, is cut off from escape in a fire which is started as the result of the child and her playmates firing some paper in childish fun. To the rescue, however, comes a weather beaten man who risks his life and brings the little mite from the blazing building. The rescuer, in laying down the child, starts aback as he recognizes in the father the man whom he knew to have committed the theft of the money, and for which he himself had paid the penalty. Unable to establish his innocence, he had returned from prison a human wreck. He is mortified at the thought that he had unconsciously assisted his greatest enemy and refuses to accept the handshake of the man who had been instrumental in his ruin.

The father is finally forgiven and gives a home to the man whom he had wronged.

THE NECKLACE OF THE HOLY VIRGIN (Eclair).—Alphonse passionately loves the cigarette maker, Paquita, who is as capricious as she is beautiful. She delights to tease this persistent wooer. After many refusals to answer his all-important question, she consents to marry him, upon one condition. She demands that to prove his love for her, he should take from the neck of the Holy Virgin the precious necklace and bring it to her. The suggestion almost stupefies Alphonse, and he cannot bring himself to the perpetration of the sacrilegious act. But one day his moral courage forsakes him, and silently making his way to the revered image he despoils it and departs with the necklace to his adored Paquita. He is dumbfounded, however, when she rejects the proffered piece of jewelry, telling him it was only a passing fancy, and chiding him for being so simple a fellow. She leaves him, a disheartened object of her derision, and coquette that she is, feels a keen sense of delight in testing her lover, for whom in reality she has an affection. Alphonse, thinking now only of the awful deed he has committed, and its uselessness, determines to replace the necklace. With an awful sensation, heightened by the sacred stillness of the church through which he creeps, he approaches the holy image and clambers upon the pedestal, but just as he is about to fasten the necklace in its place he loses his balance. Clutching the figure in his attempt to save himself from falling, he brings it with him to the marble pavement and it breaks into a hundred pieces. He is also killed by the fall. As the light of the moon steals through the church casements, Paquita, repenting of her foolishness, enters the sacred edifice, and discovers the lifeless body of her lover. Her heart is touched and she stoops down and sheds useless tears upon the brow of her lover who had made so terrible a sacrifice.

BERTHA'S BIRTHDAY (Raleigh & Robert).—The love affairs of the pretty "tomboy" Bertha have commenced in her early years. Her birthday serves as an opportune moment for her numerous admirers to bring her presents, but before she is able to arrange suitable times and rendezvous for the presentations, the eagle eye of her austere father espies upon the floor one of her billet doux which she has inadvertently dropped. The audacity of the baker's boy in addressing his daughter enrages him considerably, and he instantly orders his daughter to prepare and depart with him to a college where she will be placed under stricter supervision. In the seclusion of her own room she proceeds with packing her large basket-trunk, but is interrupted by the appearance of the baker's boy, the butcher's boy, the milk boy, and others who have lost their hearts to the fair young maid. Each comes laden with a gift in honor of her birthday. Suddenly her parent's steps are heard, and in consternation she bundles all the love-sick youths into the basket-trunk and turns the lock upon them. Papa, impatient and annoyed, appears and commands her departure. The trunk is unceremoniously handled by the baggage porters. The arrival of Bertha and the trunk in the dormitory of the college is the occasion of much excitement, for upon the release of the lid the collection of Bertha's helpless followers tumble out for the edification of the pupils. Fun galore follows, but amidst a feast upon ginger pop and toothsome cakes, the hilarity of the party is suddenly stopped by the appearance of the mistress, who orders the return of Bertha and her boys.

THE FARMER'S SON (Itala).—The son of an old farmer had just returned from the military school, where he had been learning the tactics of war. He arrives home and is affectionately greeted by his parents. He meets the daughter of the general and immediately falls in love with her.

The next scene shows the lovers roaming through the gardens, and he learns for the first time that she returns his affection. The next evening, as he meets the young lady at the rendezvous, two burglars break open the general's safe. As they make their escape they are followed by the farmer's son, who had heard the noise. The burglars escape, but the young man is left with the booty which they had dropped. Soon the general, who also has been disturbed from his slumbers, arrives on the scene and finds the farmer's son in possession of the stolen goods. He is accused of the deed. The young man denies that he is guilty, but offers no other explanations for his presence on the grounds. Fortunately he is cleared and his innocence is established by the fact that a hat belonging to one of the burglars is found. Explanations and apologies are then in order, and the general gives his consent to the marriage of his daughter to the farmer's son.

LOGGING IN THE ITALIAN ALPS (Ambrosio).—Through some of the most delightfully picturesque parts of Cadore, in the Italian Alps, this work of logging is carried on to the accompaniment of a series of exciting, almost breath-holding incidents.

The courage and skill of the plucky navigators as they rise and fall with the movements of the resilient-like log rafts on the breast of the mighty torrents, is something indeed to inspire the spectator with more than ordinary pleasure. Carried onward at a great pace by the force of the rapids and waterfalls, huge collections of logs are finally landed at the sawmills.

INDEPENDENT FILMS.

The following films are released this week by the Empire Film Company, 150 East Fourteenth street, corner Third avenue, New York:

	Feet.
Young Deer's Bravery (Bison)	950
Nero (Ambrosio)	1084
Life in Dalerne (Great Northern)	328
Paul Wang's Destiny (Great Northern)	840
Dynamite (Great Northern)	207
Lovers' Stratagem (Imp.)	984
The Actress and the Child (Phoenix)	950
Nana's Mother (Eclair)	624
Two Little Runaways (Hepworth)	350
The Invaders (Clarendon)	600
Now Keep Smiling (Stella)	345
High Treason (Pineschi)	709
Electrified Hunchback (Lux)	276
The Cahman's Good Fairy (Hepworth)	550
Substitute Pig (R. & R.)	387
Romance of Life (Duskes)	983
Life For a Life (Itala)	515
How Foolshead Paid His Debts (Itala)	492
Balloon Trip Over Turin (Ambrosio)	604
Mischief of a Big Drum (Lux)	371
The Farmer's Son (Itala)	656
The Street Arab (Hepworth)	325

FOR SALE—Film released Sept. 1st., 1c. and 2c. ft.; Edison, Power's, Lubin machines, $60. new, $100; Motiographs, new, $125; odd song slides, 5c., sets, $1.50. For Rent—6,000 ft. film, 3 sets slides, one shipment, $12 weekly; 12,000 ft., $20. Will buy machines, film. H. Davis, Watertown, Wis.

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FOR SALE—American Projectograph, complete, Underwriters' model, new, $75.00. Arlek Amusement Co., Syracuse, N. Y.

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FOR SALE—Moving picture theater; 200 seats; Power's machine; raised floor; steam heat; manufacturing town, 4,500, near Rochester. Owner has other business. Address J. H. W., care of Moving Picture World.

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MANAGER, five years' experience, operator and pianist; have machine; reasonable salary. Address Reasonable, care Moving Picture World.

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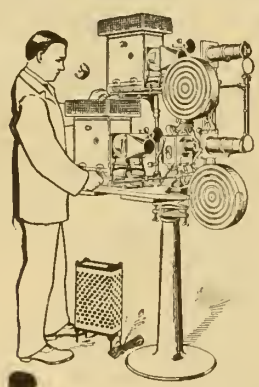

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INDEPENDENT FILMS

FILM IMPORT & TRADING CO.

Nov.	1—Nero; Or, The Burning of Rome	1105
Nov.	2—Honest John, the Coachman	591
Nov.	2—A Race for a Monkey (Itala)	413
Nov.	3—Lost Years (Dr.)	990
Nov.	4—Napoleon and Princes Hatzfeld (Itala)	998
Nov.	5—The Witch (Le Lion)	523
Nov.	5—A Very Attractive Gentleman (Ambrosio)	500
Nov.	6—Elephant Hunting in the Canhoge (Le Lion)	649
Nov.	6—The Sack Race (Le Lion)	288
Nov.	8—Bandits of the Atles Gorges (Eclair)	..
Nov.	8—Lines of the Hand (R. & R.)	450
Nov.	9—Good for Evil (Itala)	720
Nov.	10—The Necklace of the Holy Virgin (Ecl.)	560
Nov.	11—Bertha's Birthday (R. & R.)	535
Nov.	12—The Farmer's Son (Itala)	666
Nov.	12—Logging in the Italian Alps (Ambrosio)	653

GREAT NORTHERN FILM COMPANY.

Sept.	4—The Cycle Rider (Com.)	195
Sept.	4—Norrkoping	321
Sept.	11—The Gray Dame (Dr.)	968
Sept.	18—Dr. Nicola (Dr.)	989
Sept.	22—Dr. Cook at Copenhagen	419
Sept.	25—The Great Prize (Com.)	451
Sept.	25—Life on Board a Training Ship	540
Oct.	2—Heroism Reconciles (Dr.)	670
Oct.	2—The Cremation	305
Oct.	9—Vagabond Life (Dr.)	412
Oct.	9—Adventures of an Emigrant (Com.)	460
Oct.	16—The Red Domino (Dr.)	902
Oct.	23—The Bracelet	823
Nov.	6—The Destiny of Paul Wang (Dr.)	840
Nov.	10—The Suicide Woods (Com.)	426
Nov.	10—The Short-sighted Governess	272
Nov.	10—Yachting on the Baltic	230

"IMP."

INDEPENDENT MOVING PICTURE CO. OF AMERICA.

Oct.	25—Hiawatha	About 985
Nov.	1—Love's Stratagem	954
Nov.	8—Destiny	850

NEW YORK MOTION PICTURE COMPANY.

July	23—The Gypsy Artist (Dr.)	1000
July	30—My Wife's Gone to the Country (C.)	800
Aug.	6—Sailor's Child (Dr.)	850
Aug.	13—Sheltered Under Stars and Stripes	450
Aug.	13—The Yiddisher Cowboy (Com.)	550
Aug.	20—Half-Breed's Treachery (Dr.)	1000
Aug.	27—Secret Service Woman (Dr.)	1000
Sept.	3—His Two Children (Dr.)	1000
Sept.	10—The Paymaster (Dr.)	1000
Sept.	17—A Kentucky Planter (Dr.)	1000
Sept.	24—A Squaw's Sacrifice (Dr.)	1000
Oct.	1—Faithful Wife (Dr.)	1000
Oct.	8—Dove Eye's Gratitude (Dr.)	1000
Oct.	15—The Gold Seeker's Daughter	1000
Oct.	22—Iona, the White Squaw	1000
Oct.	29—Mexican's Crime	1000
Nov.	5—Young Deer's Bravery	950
Nov.	12—The Ranchman's Wife	950

PHOENIX FILM CO.

Aug.	16—Her Favorite Tune	892
Aug.	16—How the Loser Won	816
Aug.	16—A Young Bachelor's Dream	826
Aug.	26—A Strange Reunion	610
Sept.	16—The Actor Burglar	950
Sept.	23—Nobody Loves a Fat Man	950
Sept.	30—The Man and the Law	1000
Oct.	7—The North Pole Craze (Com.)	500
Oct.	7—A Child's Plea (Dr.)	500
Oct.	14—The Telephone Call	1000
Oct.	28—Dope Head Clancy	600
Oct.	28—The Love Hunter	400
Nov.	4—Actress and Child	1000

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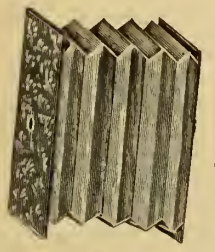

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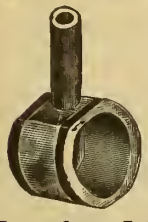

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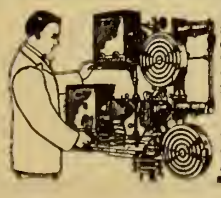

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BIOGRAPH COMPANY.

		Feet
Sept.	13—The Children's Friend (Dr.)	386
Sept.	16—The Broken Locket (Dr.)	999
Sept.	20—In Old Kentucky (Dr.)	983
Sept.	23—A Fair Exchange (Dr.)	995
Sept.	27—Leather Stocking (Dr.)	996
Sept.	30—The Awakening (Dr.)	691
Sept.	30—Wanted, a Child (Com.)	296
Oct.	4—Pippa Passes (Dr.)	983
Oct.	7—Fools of Fate (Dr.)	972
Oct.	11—The Little Teacher (Dr.)	982
Oct.	14—A Change of Heart (Dr.)	977
Oct.	18—His Lost Love (Dr.)	968
Oct.	21—The Expiation (Dr.)	992
Oct.	25—In the Watches of the Night (Dr.)	996
Oct.	28—Lines of White on a Sullen Sea (Dr.)	975
Nov.	1—The Gibson Goddess (Dr.)	576
Nov.	1—What's Your Hurry? (Com.)	403
Nov.	4—Nursing a Viper (Dr.)	920
Nov.	8—The Restoration (Dr.)	964
Nov.	11—The Light that Came (Dr.)	988

EDISON MANUFACTURING COMPANY.

Sept.	24—Love and War (Dr.)	400
Sept.	28—Why Girls Leave Home (Com.)	1000
Oct.	1—The Wallace Jewels (Com.)	720
Oct.	1—Two of a Kind (Com.)	280
Oct.	5—Laddie (Dr.)	1000
Oct.	8—The Minister's Daughter	830
Oct.	8—Expert Glass Blowing	170
Oct.	12—A New Life	1000
Oct.	15—Hansel and Gretel	630
Oct.	15—Whitler's Witless Wanderings	330
Oct.	19—Their Social Education (Com.)	1000
Oct.	22—The Lost Handbag (Com.)	400
Oct.	22—A Great Game (Com.)	590
Oct.	26—The Lie (Dr.)	1000
Oct.	29—All's Fair in Love (Com.)	415
Oct.	29—The Three Kisses (Com.)	500
Nov.	2—Comedy and Tragedy (Semi-Dr.)	1000
Nov.	5—A Duel in Mid-air (Dr.)	725
Nov.	5—Bill, the Bill Poster (Com.)	241
Nov.	9—A Bride and Groom's Visit to the New York Zoological Gardens (Com.)	950
Nov.	12—His Masterpiece (Dr.)	545
Nov.	12—A Man With Three Wives (Com.)	440
Nov.	16—The Imp of the Bottle (Dr.)	750
Nov.	16—A Winter's Tale (Com.)	250
Nov.	19—The Thanksgivings (Dr.)	950

ESSANAY FILM MFG. CO.

Sept.	22—Gratitude (Dr.)	950
Sept.	29—The Brothers (Dr.)	970
Oct.	6—A Birthday Affair (Com.)	550
Oct.	6—The Magic Melody (Com.)	431
Oct.	20—The Widow (Com.)	520
Oct.	20—A Woman's Wit (Dr.)	475
Oct.	13—The Twelfth Juror (Dr.)	1000
Oct.	27—Maud Muller (Dr.)	982
Nov.	3—A Bachelor's Love Affair (Dr.)	1000
Nov.	10—The Game (Dr.)	985
Nov.	17—The Personal Conduct of Henry (Com.)	714
Nov.	17—A Mislaid Baby (Com.)	275
Nov.	20—The Best Man Wins (Com.)	875

GAUMONT.

(George Kleine.)

Oct.	5—The Pill Box (Com.)	450
Oct.	5—Breaking the Bank (Com.)	490
Oct.	9—A Wedding Party in Luna Park (C.)	434
Oct.	9—The Sleuth and the Wig (Com.)	504
Oct.	12—Convicting Evidence (Dr.)	714
Oct.	12—How He Earned His Medal (Com.)	280
Oct.	13—Princess of the Sea (Fairy Drama)	520
Oct.	13—The Liquid Air (Trick Comedy)	450
Oct.	16—The Broken Violin (Dr.)	377
Oct.	16—Alphonso, the Dead Shot (Com.)	297
Oct.	16—One-Legged Pete and Pat (Com.)	320
Oct.	13—The Twelfth Juror (Dr.)	1000
Oct.	19—The Help Mate (Dr.)	517
Oct.	19—Husband's Strategy (Dr.)	387
Oct.	23—Tickled to Death (Com.)	434
Oct.	23—Country Life in a Fiat (Com.)	504
Oct.	26—The Old Lord of Ventnor (Dr.)	764
Oct.	26—Ambulance Ventilators (Com.)	197
Oct.	30—The Song of the Cradle (Dr.)	647
Oct.	30—A Barrow Race (Com.)	357
Nov.	2—Don Quixote (Dr.)	721
Nov.	2—Mystic Melodies (Magic)	266
Nov.	6—The Warrior's Sacrifice (Dr.)	933
Nov.	9—Telltale Reflections (Com.)	284
Nov.	9—The Pigmy World (Com.)	272
Nov.	9—A Peace Agitator (Com.)	430
Nov.	13—The Rhymster's Ruse (Com.)	637
Nov.	13—Harlequin's Nightmare (Com.)	340

URBAN-ECLIPSE.

(George Kleine.)

		Feet
Sept.	18—Aeroplane Contests at Rheims (Top.)	480
Sept.	18—The Farmer's Treasure (Dr.)	500
Sept.	28—Wife or Child (Dr.)	494
Sept.	28—Breach of Promise (Com.)	484
Sept.	29—Love, the Conqueror (Dr.)	650
Sept.	29—Chasing the Ball (Magic)	347
Oct.	6—Yachting Off Cowes (Sc.)	464
Oct.	6—Gambling Passion (Dr.)	530
Oct.	20—Casting Bread Upon the Water	453
Oct.	20—Crown Prince of Germany Drilling Battery (Scenic)	517
Oct.	27—Volcanoes of Java (Scenic)	417
Oct.	27—Awakened Memories (Dr.)	544
Nov.	3—The Tale of the Fiddle (Dr.)	734
Nov.	3—Ursula, World's Fastest Motor Boat	237
Nov.	10—The Robber Duke (Dr.)	668
Nov.	10—A Heavy Gale at Biarritz (Scenic)	256

KALEM COMPANY.

Sept.	3—The Pay Car (Dr.)	930
Sept.	10—Hiram's Bride (Dr.)	
Sept.	17—The Story of a Rose (Dr.)	680
Sept.	17—Winning a Dinner (Com.)	245
Sept.	24—The Winning Boat (Dr.)	925
Oct.	1—The Mystery of the "Sleeper" Trunk	870
Oct.	8—The Hand Organ Man (Dr.)	910
Oct.	15—The Man and the Girl (Dr.)	940
Oct.	22—A Brother's Wrong (Dr.)	955
Oct.	29—The Girl Scout (Dr.)	945
Nov.	5—The Cattle Thieves (Dr.)	860
Nov.	12—Dora (Dr.)	965

LUBIN MANUFACTURING COMPANY.

Sept.	27—A Fish Story (Com.)	510
Sept.	27—Old Love Letters (Com.)	400
Sept.	30—The Judge's Ward (Dr.)	950
Oct.	4—Who Discovered the North Pole (C.)	505
Oct.	4—Billiken (Dr.)	455
Oct.	7—A Blank Check (Dr.)	975
Oct.	11—Papa's Honeymoon (Com.)	600
Oct.	11—Out for the Day (Com.)	390
Oct.	14—Sandy, the Poacher (Dr.)	840
Oct.	18—The Major and the Judge (Com.)	
Oct.	18—Haps and Mishaps (Com.)	240
Oct.	21—Mignon (Dr.)	
Oct.	21—Aunt Lena's Visit (Com.)	
Oct.	25—A Visit to Uncle (Com.)	
Oct.	25—A Buried Secret (Com.)	
Oct.	28—More Precious Than Gold (Dr.)	
Nov.	1—Brave Women of '76 (Dr.)	530
Nov.	1—A Lesson in Palmistry (Com)	405
Nov.	4—Let Bygones Be Bygones (Dr.)	845
Nov.	8—For Love's Sweet Sake (Dr.)	750
Nov.	11—The Blue Garter (Com.)	610
Nov.	11—Found in a Taxi (Com.)	385
Nov.	15—Children of the Sea (Dr.)	900

GEORGE MELIES.

Oct.	13—The Stolen Wireless (War Drama)	915
Oct.	20—For the Cause of Suffrage (Com.)	905
Oct.	27—Cinderella Up-to-Date (Com.)	950
Nov.	3—For Sale, a Baby (Dr.)	600
Nov.	3—Hypnotist's Revenge (Com.)	350
Nov.	10—A Tumultuous Elopement (Com.)	

PATHE FRERES.

Sept.	18—Construction of Balloons (Indus.)	361
Sept.	20—Aviation Contests at Rheims	607
Sept.	20—Caught in His Own Trap (Com.)	374
Sept.	22—The Tower of Nesle (Dr.)	1088
Sept.	24—Careless Tramp (Com.)	574
Sept.	24—Caucasian Customs (Sc.)	387
Sept.	25—Servant's Good Joke (Com.)	548
Sept.	25—Trained Birds (Sc.)	397
Sept.	27—He Learned the Trick of Mesmerism	433
Sept.	27—Suitors' Competition (Com.)	518
Sept.	29—Pierrot, the Fuddler (Dr.)	318
Sept.	29—Jane Is Unwilling to Work (Com.)	525
Oct.	1—A Game of Chess (Dr.)	558
Oct.	1—An Eventful Trip (Com.)	390
Oct.	2—The Garbage of Paris (Indus.)	407
Oct.	2—Vendetta (Dr.)	541
Oct.	4—The Story of a Banknote (Dr.)	981
Oct.	6—Female Sleuth (Dr.)	604
Oct.	6—The Music Lesson (Com.)	295
Oct.	8—Sister Angelica (Dr.)	705
Oct.	8—How Jack Helped His Little Sister	213
Oct.	9—Anti-Fat Sanitarium (Com.)	653
Oct.	9—Dog Pickpocket (Com.)	315
Oct.	11—The Trappers (Dr.)	804
Oct.	13—A Lucky Husband (Com.)	515
Oct.	13—Wonderful Remedy (Com.)	377
Oct.	15—The Romance of a Poor Girl (Dr.)	656
Oct.	15—Blessington's Bonny Babies (Com.)	262
Oct.	16—Chums (Com.)	669
Oct.	16—Physical Culture Fiend (Com.)	311
Oct.	18—The Belated Wedding (Com.)	584
Oct.	18—Bob's Electric Theater (Com.)	361
Oct.	20—A Home Without Children (Dr.)	669
Oct.	22—Drink (Dr.)	2106
Oct.	25—Romance in the Andes (Dr.)	558
Oct.	25—The Bogus Heir (Com.)	364
Oct.	27—The Gambler (Dr.)	699
Oct.	27—Grotesque Mixup (Com.)	220
Oct.	29—Buffalo Racing in Madoera (Scenic)	508
Oct.	29—Life Behind the Scenes (Dr.)	446
Oct.	30—Burglar in the Trunk (Com.)	505
Oct.	30—Mountebank's Watchcase (Com.)	407
Nov.	1—The Lonely Bachelor (Dr.)	636
Nov.	1—Across the Island of Ceylon (Scenic)	344
Nov.	3—Eat Your Soup (Dr.)	512
Nov.	3—The General's Birthday Present	341
Nov.	5—The Prodigal Son (Dr.)	1017
Nov.	6—Malicious Rival (Dr.)	607
Nov.	6—Cops on a Strike (Com.)	351
Nov.	8—Culture of Tea in Java (Educational)	492
Nov.	8—Misadventure of a Pair of Trousers (Com.)	469
Nov.	10—The Flight of Mons. Valette (Dr.)	878
Nov.	12—Man With the Dolls (Magic)	525
Nov.	12—Running in Hard Luck (Com.)	443
Nov.	13—Good Lesson in Charity (Dr.)	508
Nov.	13—Sam's Artistic Beard (Com.))	410

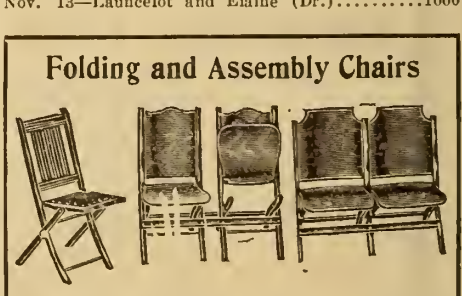
SELIG POLYSCOPE COMPANY.

Oct.	7—Wheels of Justice (Dr.)	930
Oct.	11—Pet of the Big Horn Ranch (Dr.)	1000
Oct.	14—Lost in Siberia (Dr.)	785
Oct.	14—Bear and Forehear (Com.)	180
Oct.	18—A Tale of the Backwoods (Dr.)	1000
Oct.	21—The Cowboy Millionaire (Dr.)	
Oct.	18—No Man's Land (Dr)	990
Oct.	21—The Cowboy Millionaire (Dr.)	1000
Oct.	25—Briton and Boer (Dr.)	1000
Oct.	28—The Senorita (Dr.)	1000
Nov.	1—The Witches' Cavern (Dr.)	1000
Nov.	4—Sealed Instructions (Dr.)	760
Nov.	4—Villainness Still Pursued Him	235
Nov.	8—The Stage Driver (Dr.)	1000
Nov.	11—Across the Isthmus (Dr.)	
Nov.	15—The Fisherman's Bride (Dr.)	

VITAGRAPH COMPANY.

Sept.	7—He Tried on Handcuffs (Dr.)	564
Sept.	11—An Alpine Echo (Dr.)	990
Sept.	14—The Little Father (Dr.)	610
Sept.	14—The Wealthy Rival (Com.)	360
Sept.	18—The Marble Heart (Dr.)	968
Sept.	21—The Unspoken Good-bye (Dr.)	425
Sept.	21—The Siren's Necklace (Dr.)	530
Sept.	25—Fantine (Dr.)	997
Sept.	29—Onawanda (Dr.)	545
Sept.	29—The Romance of an Umbrella (Com.)	450
Oct.	2—The Scales of Justice (Dr.)	983
Oct.	5—Betty's Choice (Dr.)	642
Oct.	5—Never Eat Green Apples (Com.)	290
Oct.	9—For Her Sake (Dr.)	995
Oct.	12—Red Wing's Gratitude (Dr.)	562
Oct.	12—Too Many on the Job (Com.)	410
Oct.	16—The Diver's Remorse (Dr.)	900
Oct.	19—The Mexican's Revenge (Dr.)	680
Oct.	19—A Dull Knife (Com.)	275
Oct.	23—Cosette (Dr.)	987
Oct.	26—The Two Mr. Whites (Com.)	543
Oct.	26—He Fell in Love With His Wife (C.)	435
Oct.	30—Entombed Alive (Dr.)	994
Nov.	2—Miss Annette Kellerman (Dr.)	539
Nov.	2—Adele's Washday (Com.)	432
Nov.	6—From Cabin Boy to King (Dr.)	958
Nov.	9—Into the Shadow (Dr.)	642
Nov.	9—A Sticky Proposition (Com.)	323
Nov.	13—Launcelot and Elaine (Dr.)	1000

Folding and Assembly Chairs



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Release of November 10th
A GREAT MODERN DRAMA

THE GAME

A Story of the Chicago Board of Trade

Length, Approx., 985 Feet

A story of love and modern business caught from that seething commercial maelstrom, the Chicago Board of Trade. A powerful dramatic story depicting in vivid and realistic style the game of frenzied finance.

In accordance with our announcement of last week, the Essanay Film Manufacturing Company, beginning with the release of November 17, will release two full reels of film each week. The **Wednesday** release will be devoted entirely to high-class **Comedy** subjects, the **Saturday** release will be devoted almost exclusively to **Stirring** Western subjects.

Scene from "The Mislaid Baby"

NEXT WEEK

Special Comedy Release
Two Full Reels

Release of Wednesday, November 17

TWO JOLLY LITTLE COMEDIES

Scene from "The Personal Conduct of Henry"

The Mislaid Baby

The Personal Conduct of Henry

A Laugh in Every Foot

Scene from "The Best Man Wins"

HERE YOU ARE AT LAST

That Big Western Picture

Release of Saturday, November 20

A SPLENDID WESTERN COMEDY

The Best Man Wins

The Essanay Film Mfg. Co.

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Wonderful reproduction of every incident and blow in the most exciting contest of modern times. Life-sized and as clear as crystal. The best moving pictures ever taken at a great public event. Every face in the tremendous throng in the open air arena recognizable. Showing the champion JOHNSON knocked down, followed by the dramatic and sensational climax, KNOCKOUT of KETCHEL. The most intensely nerve tingling Moving Photographs ever flashed on a canvas.

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Urban-Eclipse

Gaumont

Week of November 6th to 13th

Gaumont Films

NOVEMBER 9th
Gaumont—Mystery—284 Feet
"TELLTALE REFLECTIONS"
Hypnotic mirror which reflects the actual thoughts of anyone placed before it. Creates a lot of fun and some trouble.

NOVEMBER 9th
Gaumont—Comedy—272 Feet
"THE PIGMY WORLD"
Trick photography of a most amusing characrer. Must be seen to be appreciated.

NOVEMBER 9th
Gaumont—Sarcastic Comedy—430 Feet
"A PEACE AGITATOR"
Shows that the time for universal peace has not yet arrived and also illustrates the dangers of advocating peace. A novel and most entertaining subject and a theme that has not yet been worked, so for that reason sure to attract much attention and favorable comment.

NOVEMBER 10th
Urban-Eclipse—Historical Drama—668 Feet
"THE ROBBER DUKE"
Splendid drama of the days of the "Good King" Henry IV of France, well acted, cleverly staged and photographically perfect.

NOVEMBER 10th
Urban-Eclipse—Scenic—256 Feet
"HEAVY GALE AT BIARRITZ"
Close views of very severe weather on a rock-bound coast. A sublime picture, photographed with splendid effects, making a deep impression on any audience.

NOVEMBER 13th
Gaumont—Comedy—632 Feet
"THE RHYMESTER'S RUSE"
A poet, by cleverly securing a thirteenth member to a dinner party, make it necessary for the host to invite himself. Brimful of merriment.

NOVEMBER 13th
Gaumont—Colored Pantomimic Farce—337 Feet
"HARLEQUIN'S NIGHTMARE"
A dream of a lover who imagines he has kiled his rival, but he is awakened just when he thinks he is going to be executed. Very rich and beautifully hand-colored.

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George Kleine

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Vol. 5., No. 21. November 20, 1909 Price, 10 Cents

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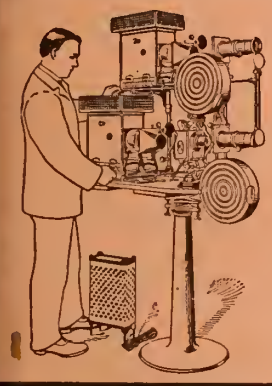

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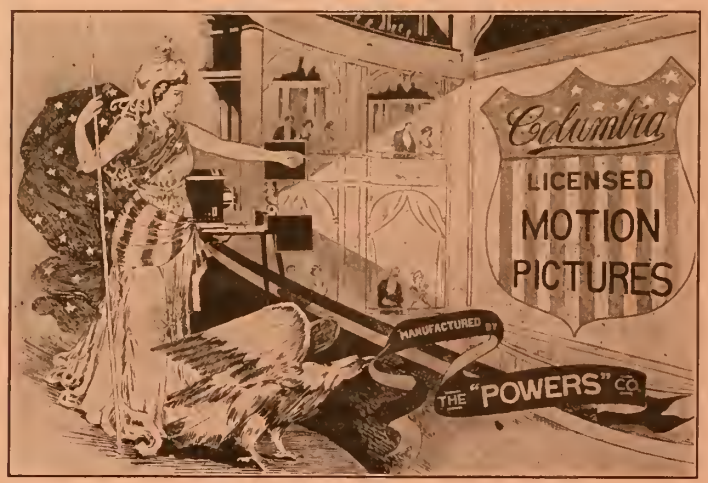
Released Tuesday, November 23rd, '09

"A RED MAN'S LOVE"

Approximate Length, 830 Feet. Code: Maid

An Indian Story during the early settlement of the West, while the bow and arrow were still in use.

Scene effects alone are not received with favor by the Exhibitor or Audience, but when used as a setting surrounding a good story with action, they are appreciated by both.



This condition exists in the above picture, furthermore the costumes are the real goods —genuine Indian garb of the period—and it's a pity the camera is not capable of depicting them in all the glory of color and detail.

A Red Man's Love for the Settler's Daughter—His renunciation of his tribe—His final sacrifice, have been worked up with historical accuracy. The theme is new and an agreeable relief from the modern Wild West Cowboy stories. A picture that women and children can view without fear or apathy.

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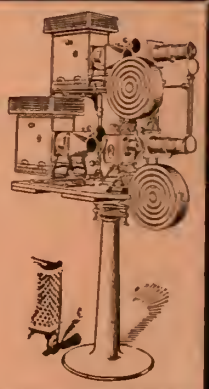

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CARL LAEMMLE, President

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REGULAR RELEASE DAY FRIDAY TRADE MARK

Next Issue, Friday, November 19th

AN INDIAN'S BRIDE

Dramatic — Code Word, Revere — Approx. Length 1000 ft.

In the release of this subject the New York Motion Picture Co. presents another feature Indian story, which tells of a young western girl and her love for an Indian. This film has been given great care as to details, and is magnificent in photography throughout.

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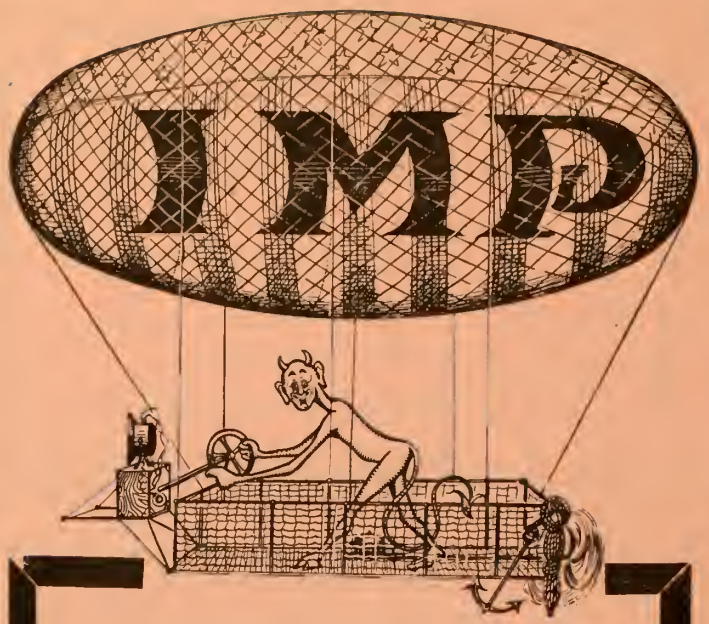

Your audience will rock with laughter when you show my Fifth "IMP" Release, entitled

"LEVITSKY SEES THE PARADE"

Levitsky and his wife and some friends go to see the big Parade. They sweep the crowds aside to get a good location. They see WILBUR WRIGHT FLYING IN HIS AEROPLANE! (and it's a corking good picture of the world's record flight!) They see A REAL BALLOON RACE, then one or two snatches of the Hudson-Fulton Parade. As a final and ludicrously funny scene, Levitsky has a dream. He sees the West Point Cadets, Scotch Highlanders, and Ancient Order of Hibernians, but they all look like regular George Sidney Hebrews to Levitsky in his dream. It's terribly, terribly funny, and it's going to make a big hit with everybody. I laughed my spectacles off from the very start to the silly wind-up. Even without the humor it would be a cracking good show, because it gives the airship and balloon scenes in great shape. Tell your exchange you don't want anyone to beat you to this. For everybody will be saying, "Oh, say, have you seen Levitsky?" This film will be

RELEASED

Monday, November 22nd

Have you had "Hiawatha" and "Love's Stratagem" and "Destiny"? And do you remember that the "Forest Ranger's Daughter" is released Monday, the 15th? Everybody's wild about 'em!

Carl Laemmle
President
Independent Moving Picture Co. of America
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New York

WANTED

Moving Picture Managers

Those who are looking for "Jammed Houses" to write us for terms on Military Tournament films—the kind of Feature Films you are always looking for—The kind that "Get the Money"—The kind you have heard of—All exhibitors wild over it—Repeat Bookings are the rule—There's a reason—Over 4,000 soldiers in action—Over 3,000 feet of film. Ten cents admission is the usual price—Receipts average daily from $45.00 to $75.00. Flashy advertising, samples sent on request. Tell us your seating capacity; if your exchange won't serve you, we will, right out of the can. Write—Get Busy.

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Every man and woman should see this touching drama.

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THE VITAGRAPH COMPANY OF AMERICA { NEW YORK, 116 Nassau St. CHICAGO, 109 Randolph St. LONDON, 25 Cecil Court PARIS, 15, Rue Sainte-Cecile

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Editorial.

"Linked Sweetness Long Drawn Out."

"Bit disconnected, isn't it?" said an official of a moving picture theater to us one day this week when we sat in our usual seat, looking at the pictures for the purpose of writing our comments. This week, as we frequently do, we have spent many consecutive hours in studying the pictures and their effects upon an audience. This is a most important point with us, as we have mentioned before. We endeavor, in the interests of manufacturers and in the interests of moving picture theater exhibitors at a distance who are guided by our opinions in the matter of these pictures, first of all, to give our purely personal opinion, which that of a critical writer necessarily must be, plus that of the sense of the audience of which we happen to form one. This, we think, is a fair and rational way of arriving at an opinion of a picture for publication.

The remark quoted to us was made in reference to one of this week's releases. Oddly enough, the remark also applies to other releases that have been made in the last few days. We pride ourselves on being able to seize upon the salient points of a moving picture story as it is unfolded on the screen, as quickly as anybody. But for the life of us, during the last few days, we have been occasionally puzzled at, and have found ourselves evincing lack of interest in what is being shown, whilst in other cases we have been downright unable to know exactly what the shadowy characters on the screen were doing, and why they were doing it. In other words, many recent stories are not only obscure, but they are, to quote our friendly interlocutor, "a bit disconnected."

Nor were we alone in noticing this. The stories of the films which we print every week are alright, but, frankly, in the instances which we have in mind the pictures on the screen seemed to bear little or no relation to the stories that are printed. In other words, the producers have failed to get the narrative story over the footlights.

Now, we think that the responsible manufacturers should be made aware of this fact and that the persons in their employment should also be made aware of it. Generally speaking, the complaint we have to make is that the stories, or rather the pictures, are not, in technical parlance, playing so closely together as they should. They are too long drawn out. They are "disconnected." They are lacking in real dramatic action. The result is, audiences are receiving them in stony silence.

We know our moving picture audience. We know its moods; we know almost by instinct when a moving picture film starts if the audience is going to applaud and when it is going to applaud; we know, too, that if it does not applaud there must be some very strong reason for its silence. Moving picture audiences just now are singularly silent. We may have struck a streak of unmovable subjects; that remains to be seen. But there is the fact, and the fact is so depressingly frequent that we specifically go the length of bringing it before the attention of responsible manufacturers.

At the end of one of our long sittings in a moving picture theater this week a foreign-made film (licensed) began to appear. "Ah!" said a man seated on our right, "French films are *always* good, aren't they?" Yet, like ourselves, the same man had sat in silence through more than an hour of moving picture film, without uttering a word of commendation or applause.

All those mostly concerned please note these reflections upon the floor of a crowded but disappointed moving picture theater!!

The Flowing Tide.

An eminent European statesman, who fought for years in the cold shade of opposition and neglect, coined a phrase indicative of what in his mind was a return of popular sentiment in his favor. He said the flowing tide was with him. Ever since then the phrase "the flowing tide" has been taken to mean the progress of a movement bound, sooner or later, to effect wonderful changes in some branch of the world's doings.

"The flowing tide" is with the moving picture, or to express ourselves more clearly, the moving picture is on top of the tide of increasing public favor. Several times lately we have in these pages alluded to the theatricalization of the moving picture. Last week we described how one theatrical impresario had taken hold of the game in the accepted theatrical manner. Then, again, we have more than once ventured to hint that the moving picture theater was seriously threatening the pre-eminence of the ordinary theater in public favor, and indeed, bids fair to jeopardize that pre-eminence. In other words to take the lead. We have pointed out that here in New York City it was inevitable sooner or later that Broadway would have its specially erected moving picture theater. And Broadway has.

Now this is a very important sign of the times. But there are others. Only this week we saw on the billboards an announcement that the Colonial Theater, New York City, is adopting the moving picture as its staple entertainment. The other morning when taking our walks near Central Park yet another sign of the times was made palpable to us. Nothing more nor less than that the well-known Circle Theater, at Columbus Circle, one of the most prominent spots in the city of New York, is also a moving picture house, under the direction of W. J. Ganes. We pointed out months ago that the conversion of many of New York's theaters to the moving picture was inevitable and here we have the *fait accompli*. These, as we have said before, are signs of the times which mark the progress of the moving picture

in public favor. They also in our opinion indicate the accounting fact, which is, that the ordinary theater and the vaudeville house do not possess the magnetism for the entertainment seeking public that they once did. Into the causes of this state of conditions it is hardly the business of a moving picture paper to inquire. They do not concern us. The fact alone is sufficient; and that it *is* a fact we have ascertained for ourselves by inquiry amongst those best qualified to give the information.

This rapid displacement of the old theatrical entertainment by the moving picture entertainment is worthy of careful pondering by all interested; especially by those whose duty it is to organize and present moving picture entertainments to the public. It is evident that the public want moving pictures. It is very doubtful if they want vaudeville allied with them. This is a fact we have pointed out over and over again and moreover it is a fact as to the existence of which we have always satisfied ourselves by personal inquiry. The moving picture is quite capable of satisfying the requirements of the public by itself without the assistance of inferior vaudeville. It is so in continental Europe and in the middle West, so, why not here in the East? We have used the phrase "the theatricalization of the moving picture." "Theatricalization" is an ugly word which we are sorry to have to plead guilty to having coined: still it expresses our meaning. And our meaning is this: that the time is ripe for handling, by everybody concerned, the moving picture in just as large, comprehensive, and grandiose a manner as the largest theatricaal enterprises. "Nero," "Rigoletto," "The Prodigal Son," to take the names of some very notable recent releases, surely deserve as much consideration in their presentation to the public as they did in their preparation in the studio or the moving picture making arena.

An American School of Moving Picture Drama.

A friend who is largely interested in moving picture production draws our attention to a striking fact in connection with the attitude of moving picture audiences towards the photographs shown. It is this: That the most popular subjects with those audiences are those which deal with Indian or Wild West themes. He points out that the audiences are largely composed of young people and he has ascertained by inquiry at moving picture theaters that these young people show preference for the subjects named. Independently of this we perceive, in our own experience, that these subjects are popular and that such themes as "Hiawatha," Indian dramas and Wild West plays commend themselves to manufacturers, producers, and audiences alike.

In this respect, therefore, we seem to see evidence of the foundation of an American moving picture drama; something around which sentiment clings just as it does in other countries. Sentiment is always strong where national life and character or history form the themes of pictorial or literary treatment. Here the question arises: Is there a national literature upon which film producers can draw with certainty and success? You have, of course, these Indian and Wild West subjects, as to which, perhaps, except in rare cases, the fullest justice is not always shown. But even so, these pictures form but a very small proportion of the pictures produced by American film manufacturers who too frequently, in our opinion, go abroad for their themes. For example: Comparatively few pictures dealing with the Revolutionary War are shown. Then, again, it is probable that the Civil War era has by no means been exhausted. The earlier period referred to is rich in the makings of history, a fact of which the average producer, or may be the average scenario writer, seems to be somewhat ignorant.

On this occasion we are more concerned with the more popular sources of American subjects than with history. How rarely do we see a high class American novel dramatized in moving picture form! We write under correction, but we are very doubtful if the beautiful books of Nathaniel Hawthorne, one of the most fascinationg American writers who ever lived, have been turned to account in moving pictures. Mention of the Scarlet Letter; The Blithedale Romance; Transformation; Mosses From an Old Manse, and others, will suffice to convince an intelligent producer or writer that there is a great field open for moving picture plays in the Hawthorne pages. Mark Twain has done duty on the stage and he, we think, is the only important American writer who has.

Then you have Mayne Reid, Fennimore Cooper, Artemus Ward, Judge Habberton, Max Adeler, W. D. Howells, Henry James, James Russell Lowell, Henry W. Longfellow (who by the way wrote a great many things besides "Hiawatha"). These writers are classical, but there are a whole crowd of moderns such as Winston Churchill, Marion Crawford, Mrs. Margaret Deland and others to draw from. Many of these people would no doubt be willing to trade the copyrights of their books to moving picture publishers.

We are only touching the fringe of an important matter which has been brought to our mind in reading through the stories of the films that are sent out by the manufacturers week by week. These are not American enough to suit our ideas. We do not want to see all American themes illustrated on the moving picture stage. That would be absurd, while there are so many of the world's masterpieces waiting for representation. But we do put in a plea for the creation of an American moving picture drama and we point out that the material lies ready to hand for adaptation by scenario writers and producers.

The Alliance.

Since the publication of our last week's article on the Alliance, we have been glad to learn that our attitude towards that body has met with the approval of those most concerned. These men were amongst those who, when we severely criticised the weak points of the Alliance at its foundation, rather resented the attitude of the World, but they have since agreed that our criticisms were just and to the point. That those criticisms were urgently called for is proved by the action of the Alliance committee itself, who have carried out our recommendation in lopping off many undesirables, and in other respects getting down to a business-like way of administering the affairs of the Alliance.

It has been pointed out that time is necessary before this organization can be properly perfected. Time, it is also pointed out, was taken to launch the Patents Company as a complete scheme. We agree. The Patents Company was an evolution. It had to shed its undesirables, but it went about the business in a business-like way. And when it started last January, not even its bitterest enemy could say that it had allied itself with any objectionable elements. The elements comprising the Patents Company are straightforward business men and that is why we presume the Patents Company has kept together so well.

All that we desire in respect to the Alliance, therefore, is that if the example of the Patents Company is to be

followed it should be followed in detail as well as generally. If it does that, and the influence of the Alliance in our opinion makes for the betterment of the moving picture business, then the Alliance will find it no warmer supporter than THE MOVING PICTURE WORLD. Certainly it has seemed to us from the report of the last meeting, which we printed and commented upon in our last week's paper, that an excellent start has been made in the work of organization, and in lining up the Independent manufacturers and making a solid front to the exhibitor. For the exhibitor, after all, is a most important factor in the situation. The Alliance people aim to control 40 per cent. of the moving picture business in this country. They are laying themselves out, therefore, to cover a wide field. To do it successfully they must have a perfect organization, and they must make and sell high class films. Will they do this? That is a question which time only can answer.

Another question of the moment is whether separate existence for a manufacturer or a renter is possible outside of either the Motion Picture Patents Company or the Alliance. This is a question to which only a conjectural answer can be given. One thing, however, is tolerably clear, namely, that many of the foreign manufacturers are disposed to ignore all existing organizations and start their own agencies. They cannot get into the Motion Picture Patents Company, they do not see the utility of joining the Alliance. They claim absolute Independence. Again there is at least one large importing company which is indifferent to the Alliance at present. How long this will continue is also a matter of conjecture.

It would, of course, be a good thing if the Alliance were really an important factor in the situation, and actually secured control of the Independent side of matters. We mean aan Alliance working along the lines such as we have outlined above. Probably, as time progresses, and the Alliance strengthens, it will be to the interest of all Independent factions to line up with the main body; in that case we should have something like unity on the opposing sides. At present there is not.

Plain Talks to Theatre Managers and Operators.

CHAPTER XXV.
DECORATION.

The atrocities which have been perpetrated in the name of "decoration" in five-cent theaters are legion. Too many owners, in erecting and finishing their fronts, seem to have in mind only something flashy to catch the eye, rather than something dignified and beautiful. Color "schemes" that shout louder than the most leather-lunged barker are of common—far too common—occurrence. Only once in a while is the eye pleased with a really tasty, beautiful five-cent theater front. The same is true in a somewhat modified form of the interior decorations. It should be remembered that the various colors have a sub-conscious but very decided effect on the human mind. Usually we are not aware of this effect, but it is there, just the same. It should also be known and remembered that the tawdry front that would look swell in an amusement park or on a midway is much out of place on a business street, where it will be surrounded by staid, sober business houses. It has no place there and looks garish, cheap and ugly. Interior decorations which take no account of the "eternal fitness of things," which abound in color absurdities and crudities, are, to say the least, distasteful and far from pleasing. In the matter of a front one must be, of course, guided largely by the architectural possibilities or impossibilities of the building. In general it may be said that for a front of moderate size there is no material capable of producing so rich, dignified and quietly beautiful an effect as high-grade wood; but it must be fashioned by a real carpenter, not a "wood butcher," and must be finished by a real painter, not a "dauber." Sheet metal makes a fairly handsome front, provided the design be very carefully selected and very carefully put in place; but crude workmanship in placing the metal will utterly ruin the effect. Stucco may also be employed with excellent effect, but must not be used within seven or eight feet of the floor, since it is soft enough to be easily scratched, and this possible form of vandalism is quickly discovered by the ever-present small (and large) boy. Figures, human or otherwise, should be used very sparingly, if at all. One in the center, over the arch, or one at either side, as nearly life-size as possible, may add somewhat to the appearance, but they are very easily broken. As a rule, figures should only be used on fronts permitting of their being life-size without being out of proportion. If columns or cornices are used, by all means model them from one of the established architectural orders, such as Corinthian, Doric, etc., etc. Modern architects and designers have never been able to improve in any degree on these designs emanating from the old masters of bygone centuries, and it is not at all likely that your carpenter, or you yourself, will be able to. Their effect when copied in comparative miniature is most excellent. The majority of five-cent theater fronts have an arch, and where this form of construction is properly designed and carried out the effect is excellent. But whatever the general scheme, the details must be symmetrical and proportionate to appear well. Many an otherwise handsome front is spoiled by too small a ticket office set in the back arcade wall. The ticket office, doors, windows, etc., must be in proper proportion to look well. Perhaps the most common error is the disproportionately small ticket office set in the wall. One sees it so very often. The arcade should be as deep as you can make it without sacrificing too much seating room. It affords shelter to waiting patrons on stormy nights and sunny afternoons. It looks exceedingly well with added depth and is suggestive of retirement from the street. It affords space for posters, photograph frames and other forms of advertisement, and when well lighted looks both beautiful and cheerful at night—assuming, of course, it is properly made and finished. The arcade floor should be sloped to the walk where the building floor is above it. A step is not nearly so desirable as a slope. There is no color looks so well on a theater front as a cream enamel. This is a quietly beautiful tint and must be properly applied over good woodwork to look well. Enamel tints trimmed with white look well also, and to these colors a little gilt may be added, but not too much. To look best, the gloss should be killed just a little with turpentine. Such a front will require far less light for equal brilliancy than will one finished in darker colors. Where sheet metal is used (pressed metal, I mean), considerable thought should be devoted to its painting. Too many colors will not look well. Dark colors are not good for any theater front. The writer believes two carefully selected colors are enough for any ordinary front and that in nine cases out of ten two shades of cream, with some gilt and white, will be the wisest possible selection.

To enter into detailed instructions for erecting or planning fronts would be an almost endless task, since width, height, depth of arcade, and surroundings, each have a decided effect on the general result and must be taken into consideration in each individual case. This I may say, however: Be your front large or small, amid poor or wealthy surroundings, stick to a comparatively plain scheme of constructive decoration, along the lines of some standard architectural order, if the front be not arched. Be sure that the ticket office, windows, etc., are in proper proportion as to size. Avoid "loud," garish colors.

Polished brass gratings always look well on the ticket office windows, and the windows should invariably be of plate glass, with plate glass money shelf. As to lights on the front, aside from expense of operation, there can scarcely be too brilliant an illumination within reasonable limits. Colored lights, however, seldom look well on a front. Somehow they seem to suggest cheapness and tawdryness. One exception to this is that a row of light green globes look well around the top of the ticket office if the front is painted white; but there should not be too many of them. Especially should there be brilliant illumination if the house is to cater to "transient." The "regular" knows what is inside, and the front does not cut so much figure with him, but the "transient" is largely influenced to enter or pass by, by the appearance of the front. No set rule can be given for number or location of front lights. I would suggest to the man contemplating the installation of a house that he visit a large city (if he be in a small one) and carefully study the fronts and interiors of several of the better houses. It will pay him well to do so. He probably would not wish to copy any one house in detail, but from all he should be able to get ideas enabling him to plan a thoroughly charming and satisfactory house. His trip could scarcely fail to be a good investment.

As regards interior decorations, the possible pleasing combinations are many, ranging from very cheap to as expensive as you may desire. White is, as a rule, unsuitable for interior decoration, but light buffs are excellent and light grays are occasionally used. Where paints are used, they should be almost or quite "flat." That is to say, they should have little or no gloss. This is accomplished by using plenty of turpentine in mixing the paint. You should consider the effect of colors on the human mind, for the effect is there, though sub-conscious. Red is exciting, yellow is cheerful, green is soothing, while blues are depressing to the senses, though the latter have some very beautiful tints. Unless white finish plaster is in perfect condition, it is not advisable to apply paint to it directly. It should first be covered with plain burlap and the paint applied to that. The added effect is well worth the money, even though the plaster be in good condition. Well-finished rough plaster, however, finishes most excellently with paint. Rich shades of tinting colors or ingrain papers may be used with excellent effect, provided the walls be carefully prepared, but every plaster crack will show in either of them. But whatever you use, the walls and ceiling should be blocked out in panels, and in store-room theaters it is well to have a moderately dark colored dado from four to six feet high. In a theater to be used for moving pictures alone it is well to adopt a somewhat darker color scheme than in one to be used for a combination show. But the colors should not be dark enough to be gloomy or have a depressing effect on the audience. You will notice that in this matter I am dealing largely in generalities. I believe my friends, the readers, will appreciate the fact that the subject is so wide and has such a multitude of angles that it is practically impossible to go into detail. Certain things I can point out to you and other things you must decide for yourself according to the needs of your own house. Let your watchword in decoration be cheerful colors combined so as not to violate the artistic sense, pretty panel designs and plenty of well-distributed lights. Study these matters closely before attempting to decorate your house or have it decorated. It is hardly within the range of possibility that the ordinary man can intelligently decide such matters in the best way without considerable study, nor is it likely the ordinary house decorator will produce the best possible effect if left to himself. Bear this fact in mind: The best effect cannot be produced by the use of prepared paints. Use white lead mixed and tinted to suit, if you want the best results.

(To be continued.)

MAN-ABOUT-TOWN SEES A BROOKLYN SHOW.

I wandered across the Bridge last week and came across a moving picture theater in Brooklyn, with the name of "The Hanover." This theater is situated on Fulton street, one of the main thoroughfares of the downtown section of Brooklyn. It was formerly called the "Cameraphone," showing at that time talking pictures. This kind of entertainment did not prove to be a drawing card for the inhabitants of the vicinity, so it was abolished, and silent motion pictures were put on, with illustrated songs. Although this particular theater is located on the main thoroughfare, it does not seem to be coining much money, although the theaters there are not so close together as they are on Fourteenth street, or any other main thoroughfare of New York City. The nearest picture theater to the Hanover is about half a mile away.

The films shown were a Pathe, Vitagraph, Gaumont, Lubin, and two other old films with no titles. The Vitagraph and Pathe films were applauded, and so was a comedy from the Gaumont Company. These films were not of recent release, some of them being so full of rainstorms that the actors and actresses could hardly be distinguished. As for the song slides, only one set was shown, and this was as old as the hills. Notwithstanding its age, the audience joined in the chorus.

The Hanover will hold quite a large number of people. The admission fee is 10 cents. The attendant is courteous, the place neatly kept and cleaned, and there is no reason why the house should not be well patronized, if the entertainments were more up-to-date. The exterior appearance is so clean that a millionaire should not be ashamed to "fork" out of his pocket the admission price. The interior is also nicely kept.

The audience was scattered and composed mostly of men, with a fair sprinkling of women and children. The piano player gave some nice music, but it was unsuitable for the pictures shown. We are sure that if the management of the Hanover Theater would give more up-to-date picture and song slides, it would be one of the best paying houses in that section of Brooklyn, because, as we have said, although it is on the wrong side of the street, it is situated on a main thoroughfare.

Observations by Our Man About Town.

Public Interest in Film Actors.

Up-to-date moving picture places have adopted the ancient custom of regular play houses in placing in the lobbies of the theater large frames containing photographs of the leading people in various film subjects. It is making quite a hit and the film manufacturers are being besieged for photographs. The patrons of the picture houses have at last become convinced that the pictures are made from posing by regular actors and actresses and that they are reproductions of regular performers. This has led to the bringing forward of personal identity of the people engaged in the productions. Regular patrons of the houses have their favorites and are quick to recognize them on the screen. It is no unusual thing to see these people applaud as their respective favorites make their first entrance in a picture. This is especially the case with the hero-worshiping girls and women. The boys are also in line. The men have not become worked up to the pitch yet, but I am told by a manufacturer that many letters are received from men asking the names and addresses of women taking parts in the pictures and they do not shield the purpose for which the information is asked. At the same time it is stated that the inquiries are very respectfully made and the writers evince a strong disposition to pop the question. The manufacturers pay no attention to such letters. In this the girls and women who take parts in pictures are more fortunate than those who take part in regular productions on the stage. They are not tormented by Johnnies at the stage door. One manufacturer showed me a letter written by a farmer in a Western State. He asked the manufacturer to intercede for him and facilitate the opening of correspondence. He said he had watched his favorite in the pictures for weeks and every new picture increased the fascination. As evidence of good faith, he offered to sell his farm, travel East and open a picture house convenient to the abiding place of the actress whose acquaintance he sought. "It beats the Dutch," the manufacturer said. "Why," the lady he wants to meet is happily married and is the mother of four children. She makes up young and is exceedingly attractive in the pictures. I am not surprised at men becoming smitten, but they are wasting time in seeking personal acquaintance."

* * *

I am often asked if people taking part in pictures use dialogue in their work. Nearly all of them do. They tell me it is very helpful to them. No, the dialogue is not incorporated in the plot for the picture. It is spontaneous and in some instances, particularly in comedies, most amusing. In serious parts horse-play talking is strictly prohibited, so that there may be no breaks. Every foot of film used in making the negative represents so much time expended and so much money. If anything goes wrong with the scene, or that particular part of it must be taken over again, that means extra negative and extra time. I happened to be present when a negative was being taken of a scene of pathetic character. The leading man felt a little humorous and at the critical stage made a remark that threw the leading woman off her guard for a moment and caused her to smile. The camera was in operation and the scene was doomed. The leading man was dismissed at once and the leading woman was severely reprimanded for losing her self-control.

Pictures Increasing in Public Favor.

I visited the Keith-Proctor Theater, on 125th street, a few nights ago and became convinced that people who say the moving pictures have seen their best days as an attraction do not know what they are talking about. I entered the theater shortly after 8 o'clock. People were standing in rows six deep at the rear of the orchestra seats and there was not a seat to be had in the boxes, or anywhere else in the house. The program consisted of moving pictures and songs. There were no star singers and nothing was featured. It is a simon-pure picture show. Many exhibitors lose heart too quickly. If business drops off a little they jump to the conclusion that the people are tiring of the pictures. Nothing of the kind. The regular theaters have their off nights and weeks, and always have. There are exceptions. Some houses are sold out weeks in advance, but this is on account of some strong feature with regard to the star, the company, the play or the production as a whole. Time and time again managers have "papered" their houses to keep up appearances until an adverse period could be bridged over. Picture houses are not "papered." The price of admission is so insignificant that the managers are ashamed to hand out "comps" and only iron-nerved people would accept them. Every visitor

to the house represents coin. I figured the Proctor business mentally on the night I have referred to and the result certainly was a fine testimonial to the drawing power of the moving pictures. They have come to stay. It may be that in time improvements and innovations may be necessary to maintain the money getting power, but the pictures will predominate. My word need not be taken for this. Ask any conservative man in the theatrical profession, manager, actor or writer, and the answer will be in the affirmative. Look over the country and see how many theaters have been turned into picture houses in the past two years and see how many picture circuits have been formed. As further proof note the fact that none of these theaters have reverted to the old line.

* * *

The Fight Pictures.

Several exhibitors have asked for information as to how they may secure the Johnson-Ketchel fight pictures. I am afraid that nickelodeon managers must wait awhile. I told one of them this the other day and he replied that if the nickelodeons did not get hold of them soon the pictures would be valueless to them as the Jeffries-Johnson fight pictures will be out in about four months. The fact of the matter is that the Johnson-Ketchel pictures are controlled by the parties who were connected with the fight arrangements and they have sold the rights for production in the United States and Canada to the Kleine Optical Company, of Chicago. I know nothing of the details attending this deal, but from past experience I am convinced that it cost considerable to secure these rights. Now this heavy initiative cost, coupled with the expenses incidental to the handling and sub-leasing of the pictures, puts them out of reach of the general run of nickelodeons for the time being. It is true that several weeks have elapsed since the fight took place and such subjects must be handled quick to get big money, but these particular pictures seem to be an exception to the rules, judging from the demand that exists for them. According to the information I have at hand, the Kleine interests are selling territorial rights and the people securing these rights are booking the pictures in theaters and such large picture houses as are enabled to increase prices of admission for such attractions. Now figure it out for yourself. The original holders of the pictures, the Kleine interests, the holders of the territorial rights and the local managers must get their share, and these interests cannot be cared for by an exchange renting to nickelodeons. In time the pictures will no doubt get upon the shelves of film exchanges. I say in time. By that I mean some time, and I will not venture a guess as to when.

* * *

Exhibitors should not condemn the exchanges they deal with for not securing control of pictures like those I have just referred to for the reason that the exchanges cannot accomplish impossibilities. I have endeavored to show that such pictures are beyond the reach of the exchanges while interest in them continues. It is a case of the highest bidder and exchanges cannot participate in the game for the sake of getting the pictures to supply to a customer who is paying a weekly rental of $50, $60 or even $100. I don't know what was paid for the pictures by the Hammerstein interests, but I would not be surprised if $2,000 per week was the figure. I am quite certain that the price paid was pretty close to this figure for the first week. Such attractions come high and I understand that these particular pictures are still held at proportionately high figures.

* * *

One exhibitor complained that it was a shame to have the fight pictures monopolized and the nickelodeon people deprived of even a "look in." Business is business the world over. It is really not a question of monopoly, but an arrangement by which the pictures can be handled to the best advantage and the most money can be secured in the quickest time. They are not like what may be called stock pictures. The expense attending the making of them is enormous and their topical nature makes them comparatively short-lived. A story picture can be handled over and over again by an exchange, month after month. A fight picture becomes a dead one very soon, no matter how good it may be. Some people think that sporting and other clubs will seek the pictures for months to come. They will not. Many organizations may have lots of sporting blood in them, but its circulation is controlled by current events. Each new fight, race or other sporting event dims recollection of the preceding one. One would think that the reappearance of Jeffries in fistic circles would revive interest in the pictures that were taken of some of his battles, but you do not see any of the sporting clubs seeking the pictures. I have made inquiry at several of the film exchanges and all report that there have been no requests for such pictures. In the language of an old sport I met the other day, "The past amounts to nothing in the sporting world. Only the live ones count." The international interest created by Burns winning his fight in London made the pictures of that contest a big attraction for about two months. The Burns-Johnson fight pictures next followed, but by the time the pictures were made and brought to this country from Australia the people had almost forgotten such a fight had taken place.

OLIVER.

Notes of the Trade.

The Johnson-Ketchel Fight Film is now controlled by George Kleine. State rights are for sale, and exchanges who have calls for this popular film should write to George Kleine, 52 State street, Chicago, for particulars.

* * *

The Moving Picture Specialty Co., 769 Lexington avenue, New York City, are advertising a "Stay-on Oil" for which they claim many advantages. We know that this oil has been long used by one of the firm, and it is due to demand from those who have seen it in use that it is now being marketed. It is put up in half-pint cans at the very reasonable price of 20 cents, so they ought to do a large business.

* * *

For every "Film d'Art" Pathe Freres have printed a handsome little booklet telling the story of the picture. A great many exhibitors use these booklets to circularize the so-called better class in their towns, with very satisfactory results. As these booklets are sold to the exhibitor at cost, it is necessary to order them at the earliest possible date. When desired, the Pathe "ad man" will have the booklets imprinted with the name of your theater without extra charge; but no orders for booklets can be filled if received later than one week prior to the date of release.

* * *

The Worrell Mfg. Co., Sedalia, Mo., are offering to the trade a preparation under the name of "Pino Spray," which we think so well of that we advise all exhibitors to write to them for their booklet. "Pino Spray" is a volatile liquid to be sprayed on the floor of the theater after closing. It lays the dust, kills the germs and the musty odors. In the morning a pleasant odor like new pine pervades the premises, and we believe it will prove a necessary and inexpensive adjunct to every exhibitor.

* * *

Pathe Freres will shortly bring out a new "Film d'Art," "La Grande Breteche," taken from Balzac's short story of that name. The film is intensely dramatic, acted in superb fashion by artists of the Comedie Française, and will no doubt prove as great a success as its notable predecessors. "La Grande Breteche" is one of the shortest, though one of the most finished of Balzac's stories, and tells, as only Balzac can, of the cold, malignant revenge of the Count de Merret on discovering a Spanish prisoner of war concealed within his wife's apartments. The film is as finely finished as the story and is doubly interesting on account of the pictures being taken at the very spot in Vendome about which the famous tale was written.

* * *

The Vitagraph Company are giving the finishing touches to another of their film de luxe series. The subject is no less than a rendition of "Cardinal Richelieu," as dramatized by E. Lytton-Bulwer. The part of the great Cardinal is represented by a well-known actor who has frequently starred in the same part on the living stage, and he is ably supported by the Vitagraph Stock Company. The story of Richelieu—the intrigues and plots and the strenuous court life of this period of French history—gives the Vitagraph Company opportunity for a display of moving picture art that will even eclipse their "Napoleon." The scenery and preparation of "Richelieu" represents months of study and application, and the Vitagraph Company are deserving of the greatest praise for their efforts in lifting the silent drama to the highest level.

* * *

Film Renewing or Cleaning is a risky proceeding for anyone to attempt unless qualified by experience. We have had many requests to furnish a formula or instructions for film cleaning, but do not know of any practical formula which would be safe for the average ignoramus to handle. Now there is a concern doing this kind of work, and doing it so well and so reasonably that it would not pay for anyone to experiment. The Film Renewing Company, 744 Orleans street, Chicago, Ill., whose advertisement appears on another page, are doing work for some of the best exchanges and we recommend our correspondents to let them do the work and not bother themselves with a messy job.

ON THE SCREEN.

By Lux Graphicus.

Wanted—a censor; or a board of censors. Not the Board of Censors so ably presided over by my friend, John Collier, whom I have seen at work passing films for public exhibition. Not that kind of censor—the censor who acts as a filtrate for the unsuitable subjects. Not even a censor of photographic quality. But an exhibition censor or a board of censors. Somebody, or some body, who will be severely censorious as to the manner in which films are publicly shown. In other words, somebody who will stand between the exhibitor and his operator, and the public, and see that the public will get their money's worth, in the shape of well-shown moving pictures.

* * *

Early in the reign of the Patents Company it seemed to be generally understood that that body would take in hand the work of seeing that licensed films were done the utmost justice to by exhibitors. Is that work now being carried out by the Patents Company's officials, either formally or informally? Who, in fact, is responsible for seeing that in the five or six thousand licensed moving picture theaters in the United States, licensed film is intelligently and intelligibly shown? Is anybody responsible? I ask this question for the reason that will be made quite clear in the succeeding paragraphs. Again, who performs, if anybody performs, a like office for the two, three or four thousand non-licensed theaters in the United States? Like the man in the play, I pause for a reply. And I suppose I shall go on pausing until I get cold at the game.

* * *

For nobody in authority appears to have taken hold of this very important end of matters, otherwise I should not be the recipient of a whole batch of complaints from all parts of the country as to the shameful manner in which pictures are being shown to the public—in which the effect of the pictures has been simply ruined by gross carelessness or ignorance, or a combination of both. To the law and to the testimony: A highly cultured lady friend of mine in this city, who has been converted from the ordinary theater to the moving picture theater, complained most bitterly to me the other day of the way in which the pictures were shown at a house of some reputation not a hundred miles from Fourteenth street. She describes the pictures as a series of jumping blurs which could not be distinguished on the screen. And these, mark you, were the latest releases of licensed manufacturers! Again, one of the most prominent men in the moving picture importing business complained the other day that in many theaters which he recently visited the operators were showing thousand foot reel pictures in eight minutes—an obvious atrocity—twenty minutes being somewhere near the average.

* * *

Nor is this all. A leading man in the business of moving picture supplies has recently returned from a tour of some of the Southern and Southwestern States, where he visited innumerable theaters. He describes the condition of these places as deplorable. The conduct of the audiences, to put it mildly, is the reverse of good-mannered, while, as for the pictures and the manner in which they are shown, he seemed to have no words sufficiently strong to condemn them. These are only a few instances, to which I could add many of my own experience, of the absolutely shameful manner in which the public is being fooled by exhibitors and their employees.

* * *

The immediate consequence of this sort of thing is to disgust the public, which is very tenderly disposed towards the moving picture as a public entertainment. Surely it is within the power of the Patents Company to appoint a few officers whose duty it shall be to see that this sort of thing does not happen, and if it does happen, to withdraw the license of offending exhibitors. Then there is the Alliance. Let Mr. Swanson, Mr. Morgan, Mr. Murdock, Mr. Kessel, and Mr. Oes—you see, gentlemen, I name you all by name particularly and specifically in the matter, so as to direct your personal attention to it. I name you all so that you can have no excuse for not knowing of the existence of a fundamental evil in the moving picture business, namely, the maltreatment of the picture by the exhibitor and his operator.

* * *

It is not the smallest use in uplifting the quality of the picture, photographically and dramatically, and making it a work of art—"a thing of beauty and a joy forever"—if it is not to be presented to the public in a proper manner. This point is so obvious that it does not need discussion. What is wanted, of course, is action. Here in New York City you have something like an operators' union, who have charge of the trade interests of their members. I beg to draw the attention of the Moving Picture Machine Operators' Protective Union of Greater New York to the fact that the complaints of inefficiency of operators are becoming so serious that it is time official notice was taken of it.

* * *

This is a matter in which, perhaps, the exhibitor, most generally ignorant of technicalities, is less to blame than the operator, although responsibility rests with him. Possibly the blame is about equally divided. Certainly none of it rests with the manufacturers, who are, generally speaking, making pictures that deserve the best possible treatment in the way of exhibition arrangements. The fault, therefore, is clearly traceable to the exhibiting end of things, and it is the exhibitor and his operator who must be gone after, if necessary, by the manufacturers themselves, or by the Patents Company officially, or the Alliance officially.

* * *

There is an economic side to this matter. Operators complain that they are underpaid; exhibitors complain that they cannot get good men. Both classes are right; and both classes are wrong. A good operator will command good wages, and an exhibitor who will take the trouble will always get a good man. The real fault of the matter, the real explanation, is lack of intelligence. In ninety cases out of a hundred your operator is not in sympathy with his subject. He is a mere piece of machinery operating another piece of machinery by means of a crank, looking perhaps strictly to the pure technique of his subject and overlooking the fact that each picture on the screen demands separate personal treatment in the way of speed. His artistic perceptions are nil. Same with your exhibitor. He, in far too many cases, is a mere business man, running a moving picture house simply to make money somehow or anyhow.

I know all this from actual personal observation. How, then, when you have these two elements in combination, can you expect proper treatment of the film? The consequence is that the public is getting tired of it, getting disgusted, and is complaining and staying away from indifferently managed houses. By and bye even the well managed houses will fall under suspicion, and then dry rot will set in and the moving picture business will crumble away as the theatrical business is crumbling away.

Fortunately, this is the bad side of things; but if that bad side is left uncauterized it will grow and expand until wholesale mortification sets in. On the other hand, it is fair to say that the majority, or perhaps a large percentage, of exhibitors are men of intelligence, treat the pictures well, and therefore treat the public well. These men deserve to prosper and are worthy of all praise. But, then, the large minority is at fault—and it is upon this large minority of criminal blunderers that I desire to empty the vials of my wrath this week. Mr. Exhibitor and Mr. Operator, mend your ways, or the manufacturers or the public or the organizations will put you out of a business in which you have no right to be.

INDEPENDENT EXCHANGE FOR CENTRAL PENNSYLVANIA.

The Union Film Exchange, 5 N. Market Square, Harrisburg, Pa., is the name of a new film exchange that has started on the right lines. I. Bernstein, who is favorably known among the trade in the East, is the general manager, and he is building up a good trade by giving his customers all the latest and best subjects available in the independent market. The Union Exchange has laid in a full line of supplies at the right prices and by careful attention to customers has already built up an excellent trade. Pennsylvania exhibitors who want an independent service should correspond with this new concern.

UP-TO-DATE EQUIPMENT FOR NEW THEATER AT POTSDAM, N. Y.

H. E. Flack, of Potsdam, N. Y., has opened a new modern moving picture theater, which is equipped throughout with "Hallberg" specialties, as follows: Alternating current Automatic Electric Economizer, to operate a double dissolving Motiograph stereo outfit, combined with the Motiograph flickerless machine; alternating current exhaust fan and the "Hallberg" 4,000 candle-power Flaming Arc lamps, and "Hallberg" Economizer with special incandescent lamps for house and lobby lighting. The saving on the entire bill for moving picture stereopticon and incandescent lighting is guaranteed to be two-thirds as compared with rheostat control and the regular incandescent lighting system.

DIME THEATER AT WALLA WALLA, WASH.

Something strictly modern in the line of a moving picture theater is the "Dime," which is located at Walla Walla, Wash. As can be seen by the illustration herewith, the "Dime" has a very attractive front and street entrance. Decidedly new features in connection with this Pacific Northwest theater include its ventilation scheme and safety from fire. The oval lattice work to be seen in the illustration is covered by a canvas curtain. During the Summer months the curtain is kept open, which permits of an excellent ventilation for the house; during the Winter months the curtain is kept shut to any degree desired. The lamp house in the "Dime" is constructed of steel, with automatic steel shutters, making the theater absolutely fireproof. The sign "Dime" contains some 200 Tungsten electric lamps. The theater's doors are French plate mirrors; the theater's heating system is heated air. The seating capacity is 400. The "Dime," Clarence C. Crews, proprietor, opened in its present location on the 20th of July. It employs a four-piece orchestra. Since its opening it has played to houses that have been highly satisfactory to its management.

Travellers have often informed us that we Easterners should go to the Far West to see the best in moving picture houses. We want to show up and give all due credit to the progressive houses and their promoters, be they from East or West, and invite any of our readers to send us a picture of their theater front or interior, with some details of construction.

ENGLISH APPRECIATNON OF G. K. SPOOR.

"The Essanay Company's President" is the subject of a short article in the International number of The Kinematograph, which thus writes of "G. K. S.":

"Mr. Geo. K. Spoor, as renter and manufacturer, has a reputation throughout the States as one of the 'square men' of the business in that country, and by general consent has obtained his present position of prominence by scrupulously straight dealing. One of the first to take and show a living picture film in America, he has the distinction of introducing Mr. George Kleine to the film business, and for many years bought all his films through the latter. At the present time the Geo. K. Spoor Company, of which Mr. Spoor is sole proprietor, supplies over 200 theaters in the States with their full equipment projectors. films, etc. As a renter, it was Mr. Spoor's policy, even before the Patents Company came into existence, never to sell a second-hand film, but to 'retire' every subject after a certain period, and the shelves of his offices contain film which could have been disposed of for a good price, but the release of which would probably have been detrimental to the business.

"Two or three years ago Mr. Spoor, in partnership with Mr. G. M. Anderson, extended the manufacturing field, and the Essanay (S. and A.) Company is now recognized as one of the foremost producing concerns of America, its specialty being "Western" subjects. The situation of the studio and factory at Chicago, within a few miles of typical prairie and mountain scenery, is particularly favorable to the production of the best work.

"The Essanay Company is represented in this country (England) by Mr. H. A. Spoor, brother of the principal, who was previously treasurer at the McVicar's Theater, in Chicago, where all the Drury Lane successes are staged, and although his arrival in London was comparatively recent, Mr. Spoor has already succeeded in building up a considerable connection with the English film buyers."

AN APPRECIATIVE AUDIENCE.

Perhaps it would benefit some of the New York managers, and some of the producers, as well, to go to a motion picture entertainment in a country town and see the appreciation, yes, downright vociferous enthusiasm, which carries the audience captive from the time the first announcement slide is thrown on the screen until the last picture fades into the familiar "good-night" of the last announcement slide. What comes between these two slides is what makes the show, and it is one of those shows that pleases the mutitude. They applaud every film, some more vigorously than others, but none is passed without some recognition of appreciation, and in instances the enthusiasm breaks bounds and ebbs and flows across the audience with surprising regularity and strength.

There is a spontaneity to the applause and an apparent determination to get all possible from the pictures which must be good to see, more especially as the house is filled at 50 and 35 cents each. City showmen would like to fill their houses at that money. And even though one runs a risk of an accusation for heresy, one must say in all candor that the show itself is no better than can be seen in any 10 or 5-cent theater in New York any day in any week.

The country audience prefers the rough films. Perhaps that statement should be qualified by saying that this country audience preferred such films, if one might base his judgment of their preference upon the waves of applause which followed each fresh tumble. Take the old film released by the Gaumonts some months ago, "The Human Squib," the one in which a more or less inebriated gentleman runs amuck with a burning lamppost. Screams of laughter greeted that, and the same was true of the "Two Chinamen," released by the same firm. These two films undoubtedly received the most generous applause, perhaps because there were so many boys, who like a rough-house, and never hesitate to let their preference be known as vociferously as their noise-producing faculties permit.

One very beautiful picture, a railroad journey through the Gorge du Var in France, received scarcely any applause; but it was a marvelous piece of work. Not only did it run perfectly steady on the screen, but the operator succeeded in making his picture sharp and also impressed one with a sense of size in the mountains. The tonal qualities of the picture were all that could be desired. Unquestionably this picture is a model of that class of subject.

Another picture, representing a similar journey through the Canadian Rocky Mountains, failed in these particulars. The tonal quality was not good, and only occasionally did the mountains impress one as mountains. The difference was with the photographer, a matter too frequently overlooked in making such pictures.

The program included Gaumont's wonderful sunset and twilight pictures, unquestionably a standard which will never be surpassed in that kind of a picture. Slowly the hush of the gathering twilight spread over the house. Scarcely a murmur arose, and when the delicate trill of a bird broke the stillness the illusion was complete. The world was asleep. Even on that riotous throng the effect was marvelous. The artistic picture exerted the same influence that it does everywhere. The beauty calmed the turbulent spirits and helped men to rest.

There was "A Dash for the Pole," not very convincing, with the exception of the portion made by the Great Northern, illustrating Dr. Cook's return and his reception. The rest of it may have been made in the Arctic regions, and it may not. Perhaps it is sufficient to say that it did not convince.

"Casting a Big Gun" in the Siemens furnaces in France was a good picture, and when it closed with a close view of the monsters in action, the effect was very impressive. It was heightened by the turning of the turret until they pointed out over the audience, and every person shrunk into his seat, impelled by the fear of consequences should they be fired again, when aimed in that direction.

Such was a motion picture show in the country. It might be well for producers and managers to visit such a show occasionally and learn what motion picture enthusiasm is. This show was given by Lyman H. Howe.

The first reel of "The Life of Moses," prepared by the Vitagraph Company, under the direction of the Rev. Madison Peters, D.D., is now ready. It deals with the sacrifice of the male children, the hiding of the child, Moses, and his adoption by Pharaoh's daughter. The scenic effects are superb and the subject is handled with due respect of its inspired origin.

THE AGENT FOR "LUX" FILMS.

Mr. R. Prieur, agent for the Lux films in this country, is one of the hardest men in the trade to interview. He is always willing to speak about his company or trade matters generally when he can spare time for a chat, but that is not so often as one would like, for he is an exceptionally busy man, with interests outside the film business calling for attention. However, we (The Kinetograph) managed to catch a few minutes with him at the Film House on his return from America recently, and found him quite satisfied with the demand for the Lux films, which has gone up considerably since the move from Basinghall street to the Film House was made. Mr. Prieur ascribed the increase partly to the opening of more central offices and to a great extent to the improvement in the quality of the product, which has been considerable, and which a visit to the Lux factory in Paris convinces him will be maintained.

We were naturally anxious to hear Mr. Prieur's impressions of the American trade, especially when such conflicting reports reach us in England, and it must be admitted that he did not paint a very rosy picture of the Independent position, although holding out hopes of improvement. Visiting New York, Pittsburg, Chicago, Detroit, Boston and other centers in the course of his three weeks' trip, Mr. Prieur was in a position to speak from personal knowledge of the relative position of the warring parties in the trade, and although an Independent frankly admitted the predominence of the Patents party. Of some 150 shows which he visited the bigger proportion—and almost all the best establishments—were using "Trust" films. He by no means thinks the position hopeless, however, as is shown by the fact that he has undertaken the American agency for the Lux films, and is now in the States again for the purpose of opening offices there.

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Mr. R. Preur, who has been some time in the States, investigating the market, has located himself at 31 East 27th street, New York City. Exchange men are familiar with the high quality of Lux films, and those who have not ordered should place a sample order for the next shipment.

FRENCH-MADE FILMS IN AMERICA.

"Who has charge of European interests in the States?" asks the Paris correspondent of "The Kinetograph."

"The Film Import and Trading Company makes a claim to this effect, with the thirty agencies entrusted to them by MM. Raleigh & Robert. But the International Projecting and Producing Company also pretends to be an important champion of the Independents, thanks to a number of contracts for the exclusive agency of first-class products announced by Mr. Murdock.

"Repeated enumeration has been given in the American papers of the agencies claimed by the Film Import and Trading Company, and less is known of the agencies obtained for the sake of the International Projecting and Producing Company, though the reading of the list abundantly advertised by the Film Import Company shows the majority of the best makes have been tendered to that concern by MM. Raleigh & Robert. A few makes remain which will probably be secured by or for Mr. Murdock; among these the Theatro-Film, which promises to find a high place in the field of high-class films. We on this side wish to know more of the true position of the competing forces, as well as the results of Mr. McMillan's travel in Europe, where he found much to approve and secure for his clients.

"Why Our Films Must Sell in the United States."

"The inducement is very tempting to handle the best class of French films in the United States, and we find pleasure in reading the Edison Kinetogram, in a number of circumstances showing the nature of the progressive work now made in America, and for the Americans. We quoted from that paper a few lines which sounded like a claim from abroad for the reinvention of the art films. The same paper in the last issue announces the engagement of an artist of the very class needed and traces her qualities for 'silent drama' to her origin. Here is the short quotation we allude to: 'On the French stage the study of pantomime is one of the greatest assets of an actor. Words are but the expression of thought, and thought is the expression of emotion, and when the emotion fails to express through the body, words fall short of their purpose, leaving the actor a mere puppet of sound.' We know we are faithful to our countrymen's opinion, and answer their uncomfortable feeling of the present, by adding that we like better to export our films than our actresses."

[The correspondent who writes so intelligently on the foregoing subject will find his questions fully answered in recent issues of The Moving Picture World.—Ed. M. P. W.]

THE "IMP" FILMS.

No American film manufacturer has more openly invited criticism or shown more willingness to profit by it than the "Imp." The first releases of the Independent Moving Picture Company were naturally weakest technically, and we pointed out that this was only to be expected in a new concern. But how quickly they have improved. The third "Imp" film was better than the second, but the photographic quality of the fourth places the "Imp" far up among the older manufacturers and decidedly in advance of some who have been longer in the business. This photographic quality includes the work of the camera man and the dark room man, and we hope to see them keep on advancing.

With respect to the subject and action of the fourth release we cannot speak so favorably. "The Forest Ranger" is a subject that presented greater possibilities than were evolved. There is a feeling that the story is not clearly told—at any rate some incidents require reference to the synopsis of the film for explanation. As pointed out in our editorial of this week, this is a prevalent infirmity among almost all manufacturers. The first man who strikes a line of clearly told, condensed, natural sketches of daily life, and keeps to that line will succeed—as past history proves. But on the whole "The Forest Ranger," as a comedy drama, leaves a good impression. There are bits that stand out strong and touches of art that show good taste, while the characters are well fitted to the parts. This latter can hardly be said about the "Brave (?) Policeman," a short comedy which completes the reel. The leading character in this would more creditably carry a more serious part, but the mishaps of the "Brave (?) Policeman" are so absurdly funny that it makes a good ending to a good American reel, and that is what the Independent exhibitors are crying for.

"NERO" INJUNCTION DENIED AND CASE DISMISSED.

On October 25, The Film Import and Trading Company commenced action against The Empire Film Company for damages and to restrain them from using or exhibiting a certain film known as "Nero, or the Burning of Rome." They claimed that they were the agents for Raleigh & Robert, who had the exclusive rights for this film in the United States. This was supported by two affidavits, one of C. M. Freeman, the other by Charles Raleigh. Raleigh's affidavit said that the International Projecting and Producing Company's contract had expired on the 28th of September, 1909, and that some time in August, 1909, they sold, or he sold, a copy of the film known as "Nero, or the Burning of Rome," to the International Projecting and Producing Company to be used by them only as a sample. And that they had no right to sell or release it, but should have surrendered it and been refunded the cost. Mr. A. L. Kessell, for the Empire Film Company, claimed that he bought the film from the International Projecting and Producing Company in the regular course of business and was not aware nor made familiar with any terms of any contract or the consummation of one between Raleigh & Robert and the International Company. That he had a perfect right to use the film inasmuch as he had bought and paid for it in the usual course of business.

The motion was returnable before Justice Charles Truax, of the Supreme Court of New York, and was argued on the 29th of October, 1909. Mr. Kauffman appeared for the Film Import and Trading Company and Mr. Louis Burstein argued the case for the Empire Film Exchange. The decision was handed down November 11, by vacating the preliminary injunction and denying the motion for a permanent injunction. Under this decision Kessel can claim damages for the loss of the use of the film as well as legal expenses.

Taking this as a precedent, the position of the film importer is certainly not an enviable one, as it appears that no contract or international agreement can prevent any exchange in this country from purchasing copies abroad and issuing to the trade here before the American regular release date of the film. There is only one course open for the importer and that is to refuse to place orders for any film that has been released in Europe more than a few days before the date set for the American release. The European manufacturers who are now in this country are willing to enter into such an agreement.

The large pool in the Vitagraph grounds which did such good service in the aquatic feats of Miss Kellerman is in use by this firm's company of Italian actors. It looks like a bit of Venice transported as stirring scenes of Italian life are enacted. Gondolas float on the surface of the lake and the air is rent with the cries and gestures of these Italian actors, who enter into the spirit of their parts with great gusto.

Comments on the Week's Films.

THE NEW YORK ZOOLOGICAL GARDENS (Edison).

The New York Zoological Gardens are among the finest in the world. We have seen the zoos of other countries, but they do not compare in many important respects with the New York park, which has all the aspect, in parts, of wild nature, so that the animals, or some of them at least, up in the Bronx have the consciousness of enduring their captivity in surroundings resembling those from which they were taken. From a purely personal point of view we welcome the moving picture of the Bronx "Zoo"; so, we believe, do many others. Under the inspiring title of "A Bride and Groom's Visit to the Zoological Gardens," the Edison Company have sent out the picture with a touch of the comedy element in it which raises some mirth while not detracting from the real interest of the subject. The bride and her groom arrive in an automobile and are taken around the park by kindly keepers to see the animals fed. They become separated and the girl momentarily yields to the fascinations of an agreeable stranger, who, however, is soon displaced by the lawful groom and all ends happily. This slender thread of a story gives the Edison Company the opportunity of taking us on a tour of the animals' houses. We see them fed, and it is great fun. The hippopotamus, for example, astonishes us with the capacity of his mouth. The lion gets angry at his keeper; the elephant plays with him; yards of snake coil themselves about his arm; the bears dance; the monkeys fondle the young bride's arm; the harmless, necessary buffalo gambols in his own reservation; the giraffe bends his neck to the level of the keeper's hand, etc. It is just for all the world as if we ourselves were going the round of the park taking a look at our old favorites at feeding time. For they are old favorites, as we know the Zoological Park as intimately as we do Twenty-third street. The photography of this interesting film is well done and the operators can be congratulated upon having photographed the salient features of the park. It is a subject that is bound to be popular with old and young. By the way, we had almost forgotten to mention that the polar bear stands up for his meal; that the lion surveys his critics with almost human interest; that the rhinoceros is a bit of a sport, for he gambols like one. We were very much interested indeed in this animal feature film, and we think it will be generally liked.

TELLTALE REFLECTIONS (Gaumont).

The idea of this film is one which earns our commendation for its very whimsicality. It deals with the truth, the whole truth and nothing but the truth. We do not know if any of the readers of The Moving Picture World are of a sufficiently speculative nature to ask themselves what sort of place the world would be if everybody told the truth, or the truth were instantly discoverable. No doubt, in the present imperfect state of human nature, the world with nothing but the truth in it would be a very unpleasant place to live in; in fact, come to reason it out, it could not be done. Some years ago, W. S. Gilbert, the dramatist, handled this very theme. He wrote a fairy play called "The Palace of Truth." All the characters in this play told the truth, and the result was that everybody was made uncommonly uncomfortable. Something like this idea has instigated the Gaumont film of "Telltale Reflections." A piece of apparatus, called the hypnotic mirror, has the wonderful faculty of revealing past misdemeanors of persons in whose presence the mirror is uncovered. For example: A wretched burglar is brought before a magistrate. The mirror is uncovered, and in its surface we see reflected the actions of the burglar, who, being thus found out, is led away by a policeman. Then hubby comes home under suspicion by his wife, who, uncovering the mirror, sees re-enacted before her the Bacchanalian orgy in which her faithless spouse recently took part. So she gets real mad and smashes up the happy home. Next we are shown a schoolroom interior and the head master asleep. A pupil puts a fool's cap on his head and plays other jokes on the sleeping master, who, when he wakes, tracks down the real culprit by means of the hypnotic mirror. So it goes. As we have said, this is a whimsical idea, and it received applause for its whimsicality. Of course, being a Gaumont, it is an excellent photograph.

A HEAVY GALE AT BIARRITZ (Urban-Eclipse).

We have before commented upon the immense attraction which sea pieces have for moving picture audiences. The sea is popular with us all. The sea, too, has its moods, as some of the greatest of the world's painters have discovered. The moods of the sea, in fact, are as numerous as the moods of the other and smaller half of nature, the land; and we are glad to see that the makers of moving pictures are getting alive to the fact that in the moods of the sea there is a wealth—one might almost say a limitless wealth—of material for moving picture subjects. In this release Mr. Kleine has a subject entirely after both our editorial hearts. For each of us responsible for this publication has lived much by the sea, studied it and photographed it. We know something of the fascinations of the sea, of the difficulties of adequately portraying it on a sensitive surface, and the delights of looking at good sea studies when they have been obtained. In "A Heavy Gale at Biarritz" the sea is shown not in the placid aspect which it wears when seen from the deck of a smoothly moving Atlantic liner, but in its wild, stormy, tempestuous, tumultuous mood. For there are rocks at Biarritz and the sea at times breaks in upon them, angrily, lashingly and stormily. The result is that in this picture, which is a tribute to the cleverness of the operator, we have a short study of the sea in its passionate moods. The waves roll in, they break, they dash, they thunder; they create clouds of sea mist; one, indeed, could almost feel the atmosphere of the very spume which the sea forms when smashing down on a rockbound coast. For all this, then, we can see that this little picture, though only 256 feet long, will enthrall moving picture audiences as it enthralled us who have stood and watched the sea many a time and oft just in the mood as it is shown in the film. It is a very fine piece of photography, indeed, and far more worthy of careful attention than much of the trashy manufactured stuff with which, unfortunately, the moving picture screen is still burdened. We hope that the Urban-Eclipse people can be induced to give us more nature studies.

THE BLUE GARTER (Lubin).

To Mr. Lubin we send our sincere thanks for the only hearty laugh we have had in the moving picture theater this week, which has been an interesting and instructive one, but scarcely a hilarious one. For the comedy subjects just now are running in an uncommonly dull groove. But we live in hopes of better things shortly. Meanwhile Lubin scores with "The Blue Garter." This interesting piece of feminine apparel was picked up by a young married man who fails to convince his wife, when she finds it in his pocket, that he had only brought it home for fun. So he gets rid of it. Now, if the foolish fellow had got rid of this blue garter in the proper way, that is, by destroying the blamed thing, he would have saved himself a lot of trouble and also his friends. On the other hand, Mr. Lubin would not have made this delightful film and we should not have had a hearty laugh. So perhaps it is best that hubby acted rather stupidly by passing the garter to a friend, who also gets into trouble with a lady, through having the pesky thing in his possession. So it finds its way into the baggage of a rube, who, miraculous to say, is robbed of it by a thief, who, also finding the garter an uncomfortable possession, gets rid of it; until it finally comes around to its original owner. The fun grows fast and furious. The victims of this unfortunate garter's maladroitness are nearly driven crazy by the confusion it creates. Finally the thief is caught and all the characters gather before the police captain, who solves the mystery by pointing out that the garter is not a garter at all, but his sleeve holder. So all ends happily. There is quite a touch of the chase in this film, but there is great diversity of action and the mind is kept occupied in watching the disagreeable escapades of the victims of the blue garter. We laughed because we saw catastrophe after catastrophe coming. The humorous situations anticipate themselves. It is all pleasant fooling, but it is clever fooling, and we and the audience like this kind of thing. "The Blue Garter" is a Lubin success and is bound to be popular in the moving picture theater.

THE STAGE DRIVER (Selig).

One of those stirring pictures which come from the Selig studio with surprising regularity, and which are generally the subject of applause. Selig knows how to make an interesting picture, and while sometimes his actors overlook details, in the main their stories are interesting and their method of acting them is quite satisfactory. Weaknesses appear in the photography, but where the action is swift and sure these things appear to pass unnoticed. And this film is no exception to the general run from the same house.

THE RESTORATION (Biograph).

Loss of reason has been shown before in motion pictures, but in this one, where it is occasioned by a misapprehension, the restoration becomes the important feature. To re-enact

the episode by which, through jealousy, a man lost his reason, as a means of restoration, is a novel climax to an interesting development of a case of hypochondria, merging into insane jealousy and resulting in attempted murder. The scheme is successful and the former victim of melancholia is not only restored mentally, but his physical condition is improved, and he becomes again his original self. The picture contains a good many subtle psychological suggestions, perhaps offering suggestions for the modification, if not the cure, of similar cases. Apparently the motion picture is invading every field of human endeavor and offering suggestions along lines of thought hitherto deemed impossible of illustration. The effect upon an audience of a picture like this must be beneficial, since it sets them thinking, and that, after all, is the main purpose of all educational agencies and influences.

ACROSS THE ISTHMUS (Selig).

The world is waiting for the completion of one of the greatest engineering feats ever contemplated. That is the cutting of a navigable canal across the Isthmus of Panama. Much time, labor and money are being devoted to this great work, which has assumed the importance of a political proposition in the United States. The result is that the progress of the undertaking is a subject of constant interest and therefore Mr. Selig was wise when he sent his operators around to Panama. He saw that he would have a subject of surprising interest to every American. That he was right in his conjecture is proven to our mind by the fact that when the picture was first shown, one day this week, it held the attention of the audience throughout. The picture starts by showing the condition of affairs before the work of reorganization took place, and the dismantled and ruined houses marking the scene of the former administration. The improved condition under the newer order of things is also shown. Of course it is impossible in the moving picture film to give an adequate idea of the extent of the operations, but sectional incidents are shown with sufficient judgment and clearness to impress the beholder. For instance, we see the great steam scoop at work, an uncanny piece of machinery which seems to operate with almost human intelligence. Then there is a locomotive driving an earth plow on rails. Then we see the earth being transported away in rows of cars. Diggers, engineers and others pervade this great ditch in the making. It is not a pretty picture, but it is an instructive one. It shows man engaged in work of worldwide importance and, moreover, it shows the progress of a scheme for obviating an unpleasant water journey around Cape Horn. There is not much scope for the purely pictorial or picturesque in this picture, but for all that the photographic work is well done and we think the picture deserves a special word of thanks by reason of its industrial value.

"The Tale of the Fiddle" (Urban).—While one may not just like this picture and the legend it tells, nevertheless one may not overlook nor deny its scenic beauties and its dramatic qualities. All these are present, and the actors develop the dramatic features fully. In these directions, at least, one may not offer criticism. Yet it must be confessed that this copy of Faust is not wholly convincing, nor is it quite what one would like to see a film of this kind show. That a girl should sell her soul for love is not strange. Many have done it in the centuries past and many more will do it in the centuries to come. But the way the fiddle is made from the bodies of her friends is not pleasant. It seems the film would be improved if this portion were cut out and some other method of obtaining the fiddle inserted. That Satan comes for his own is not strange, nor does it seem out of place that the girl is almost mad when she comes to herself and discovers that she has lost not alone the sweetheart whom she loved so ardently, but her own folks as well. The story is gloomy, but well worked out.

"Eat Your Soup" (Pathe).—A story of an obstinate baby which may possess some element of interest to those who have been caught in a similar predicament; but there is comparatively little fun in exhibiting a baby who steadily refuses to take his soup. Some interest attaches to the action, but apart from that the picture is insignificant.

"The General's Birthday Present" (Pathe).—An illustration of the difficulty which develops when one bundle is mistaken for another. In this instance a testy old general, who is to receive a bust of himself as a present, gets, instead, a huge pumpkin. Possibly the actual situation was not so badly represented by what he obtained, yet he did not quite see it as a joke and the picture shows a general mix-up as a result of

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the unfortunate mistake. It develops rather more real fun than most pictures of this sort.

"A Bachelor's Love Affair" (Essanay).—Somehow there is a pathos about this film which makes one begin dreaming, and the thoughts of it will bring again the dreams which followed seeing it. The love story of the bachelor is so tenderly and delicately told; there is such a satisfying development of the beauties of character under the tender hands that brush up things about the house, and so unconsciously the elder man drifts into a series of delicious dreams, which dissipate even as the smoke rings from his pipe, until his nephew returns from college, that one almost pities him because these dreams were not realized. Beautiful and tender beyond expression is the gentle hand of love. Gentle beyond conception is the development of character under the same gracious influence. The transformation in the bachelor's surroundings first, and afterward in himself, are so naturally brought about that one watches closely to see where the transformation begins and the development becomes a paramount influence. But the young people must have their way. And the elder man hides his own dreams and gives them his blessing, with something more substantial. Then they leave him and he returns to his rooms, his smoking jacket and his—dreams. The film ends, and one wonders if it is not typical of the life and dreams of many men and women. The Essanay Company deserve congratulations.

"Nursing a Viper" (Biograph).—A graphic story of the French Revolution which illustrates convincingly an episode which might have occurred, perhaps did occur, during that period of bloodshed and terror. The dramatic possibilities of subjects of this character are well developed by the Biograph actors, and in this instance they seem to have outdone their own previous good work. The dramatic climax, when the husband returns in time to save his wife from the clutches of the man he had befriended, and when he thrusts him out into the hands of the infuriated mob, which was hunting him, are well managed and seem integral parts of the picture, as indeed they are. One cannot say that a picture like this is pleasant, but one cannot consistently question the dramatic quality, nor the art of the actors. Both rise to heights which are seldom reached in motion picture work and perhaps have never been surpassed. If some of the gruesome parts had been cut down the film would be more universally approved. But is it wise or necessary to depict those dark spots of past history? Why not let them be forgotten?

"Napoleon and Princess Hazfeld" (Itala).—A story of Napoleon's career which represents him as something better than a monster, consequently may be welcomed. The acting is good, though it does not seem to be sustained, and in places the pictorial work is not as clear as it should be. That it gives a merciful view of Napoleon's character is worth something, however, and for that reason it may be commended. As a story, however, it is not especially strong, nor has it much interest for an American audience.

"The Witch" (Le Lion).—A story which has some dramatic features of interest, but which, as a whole, can scarcely be said to be sufficiently worth reproduction in such an expensive form. The machinations of a witch who attempted to secure a wife for an exceptionally ugly son, are not likely to be of much interest to an average audience. And the stealing of the soul of a girl is not a subject that will appeal either for its dramatic qualities or for its beauties of development.

"Cultivation of Tea in Java" (Pathe).—A high-class educational subject, showing the various processes of tea cultivation in Java. The industrial subjects which this firm has brought out make a long list of instructive pictures, and this one is quite up to the average. The photographic work was done with all the skill employed by the Pathe's trained men. It is worth much to have the scenes of production of so important and universally used article as tea brought home to the thousands who will see this excellent picture.

"Misadventures of a Pair of Trousers" (Pathe).—A bit of comedy which has some broad allusions and represents what might occur under certain circumstances. This sort of picture seems to please a good many in every audience, though improvement in the class of comedy would appear to be desirable.

"Lines of the Hand" (Raleigh & Robert).—A picture of considerable merit, showing numerous interesting combinations obtained by gazing through a crystal supplied by a palmist. The searcher for occult information discovers an unusual combination of virtues, and traits quite the opposite; yet, notwithstanding all this, he leaves dissatisfied, because, as he conceives it, he did not obtain his money's worth. Technically the film is rather better than the average from this house, indicating that in this direction, at least, progress is being made.

"Bandits of the Atlas Gorges" (Eclair).—Striking scenes in the mountain gorges of South Algeria mark this picture. The action is sufficiently melodramatic to satisfy the most exacting in this respect. The coach is held up, looted and burned. Then follows the release of the prisoners. The film is made up of a striking series of pictures, all made amid mountain scenery of surpassing beauty and grandeur.

"Destiny" (Imp).—Death and depression and gloom. One hoped for something different from the "Imp" house; something that would at least be more satisfactorily American than some of the pictures seen on the screen. Yet here is a picture in which the death of everybody, except one lonely girl, is made the important feature of the film. True, the girl gets the gold; but what is gold without friends with whom one may divide it, sharing the comforts and pleasures it brings? Surely, nothing; and this impression is emphasized by the appearance of the girl herself as she looks ruefully at the gold and realizes that her friends are all gone. A succession of deaths is far more depressing and dispiriting than one, and in this story absolutely unnecessary. That makes them even more depressing. Nothing about the picture is attractive, excepting, possibly, the novelty of the quicksand scene. That is new and is sufficiently well managed to be interesting. The actors are to be commended for the efficient work they have done on what is really a poor story. Photographically improvement is possible, but some leeway may well be allowed a new firm in this direction.

"A Duel in Midair" (Edison).—A bit of melodrama which is peculiarly thrilling because it represents a fight on a girder swung high in the air, twenty or more stories above the street. It is a story of love and jealousy, with the disappointed lover undertaking to kill his successful rival by attacking him when on a girder to be used in a skyscraper which is under construction. While the same story of love enters into it that has been used many times before, and it is neither better nor worse for that fact, yet there is a certain degree of additional interest which attaches to it from the fact that the fight is carried on so far above the ground. But the aggressor falls and is so badly injured that he dies. As he is expiring he joins the hands of the lovers and gives them his blessing. As a melodrama this picture is a success and is certain to win applause because of the novelty attaching to the place where the fight occurs. It is, in a way, a distinct innovation for this firm to put out such a strong melodrama, yet perhaps it is none the less interesting from that point of view. The story is concisely told and the scenic qualities give one many a thrill before the picture ends.

"Bill, the Billposter" (Edison).—A bit of comedy in which Bill discovers a number of new things about his bills in his dreams. The bills he puts up become animated and perform numerous interesting stunts for his especial benefit. The result is that he is seriously disappointed when he awakens from his dream to find that he missed a drink while he was asleep and also finds that his bottle is empty. There are funny situations which develop as the film runs, but the chief charm of the picture is its novelty. It is not often that the Edisons do anything better in this line.

"The Cattle Thieves" (Kalem).—A melodramatic story of the Northwestern mounted police, with a love story, a number of fights and final rescue of a captured policeman from the hands of thieves. Perhaps the most striking feature of the film is the wonderful shot by which the girl severs the rope with which her lover is suspended from a limb by his thumbs. There is much of the swashbuckler style about this film, but it is none the less interesting for that reason. The whole picture attracts a good deal of favorable attention wherever it is shown. The situations are unexpected and the development of the dramatic portions of the plot are sufficiently active to keep the audience wondering what is going to occur next. The improvement in the photographic quality is quite as marked as the improvement in the acting. Altogether it is one of the best things Kalem has brought out recently.

"The Prodigal Son" (Pathe).—A beautifully colored production illustrating the scriptural story which is familiar to all students and readers of the Bible. Mr. Lavedan, who prepared the drama of the "Duke of Guise," which was called by many competent critics one of the best motion picture dramas ever offered to the public, prepared this one also. And he has done his work well. It follows the original very closely, with the exception that it shows the brothers in a quarrel at the opening, which seems to be the determining influence in the boy's decision to go away. The scenes are reproduced with fidelity to the original story, the description

being followed closely in most instances, only here and there a deviation being necessary to increase the dramatic effect. It is needless to go over the story itself. It is assumed that everyone who sees the picture knows what that story is and in the telling of it through the medium of the silent drama the Pathes have rendered a distinct service to teachers of Bible truth and lovers of the beautiful in literature and art. The scenes are faithful reproductions of the Biblical scenes and undoubtedly give a true impression of the home life and surroundings of a gentleman of wealth at that time. The young man's experiences follow closely the narrative, hence it is not difficult to understand them. The effect is wonderfully realistic and the story is emphasized and brought home to those who see it in a way hitherto impossible. Sunday schools would do well to use this film in their instruction. It would impart a sense of reality to it which could not be secured in any other manner.

"The Warrior's Sacrifice" (Gaumont).—A beautifully staged picture which tells a story of love and renunciation, with a display of bravery which is unique and thrilling. The warrior lover marches away, leaving his sweetheart behind, and when she learns that he has been killed she accepts the attentions of another, to whom she is married. Then her warrior lover returns, only to find that she belongs to someone else. During a meeting the husband discovers them and a duel almost ensues, but the girl persuades the former lover that her place is with her husband. Then the soldier dies in the defense of the drawbridge which allows entrance to the city, one of the most thrilling and convincing scenes ever shown in motion pictures. The film is good throughout, and while the love story is not new, the setting is so beautiful and the development of the plot is so smoothly and so well done it is interesting from first to last. The outdoor scenes are more than ordinarily good and the photography is rather above the average.

"For Love's Sweet Sake" (Lubin).—A love story which may be novel in the method the young man took to obtain his prize. Possibly the consciousness that young heiresses have a habit of falling in love with coachmen may have been an influential factor in this story. Anyhow, the engagement, which was originally for one month, was made for life, with the consent of all persons interested, directly or indirectly. The story has lively action and is cleverly produced.

"Cops on a Strike" (Pathe).—A story of insubordinate policemen which has one novelty, the enforcement of order by the releasing of the prisoners in the local prison, who capture the police as they are discussing a strike and put them in prison to reflect upon their obliquity in refusing to obey orders.

"Elephant Hunting in the Camboge" (Film Import and Trading Company, Le Lion).—An interesting picture, showing the methods of killing elephants, illustrated by a picture made of the killing of the largest elephant ever shot. As a whole the picture is good, the technical quality being as good as the average of such films, but there are places where improvement would be possible. The firm that made this film is steadily improving its output, and in some instances the pictures are as good as any that have been sent out of that particular character.

"The Sack Race" (Film Import and Trading Company, Le Lion).—A comic showing an entry in a sack race who conceals springs in his sack to help him along, but when the deception is discovered he is roundly denounced. During the argument his sack becomes animated and starts around the course on its own account, but a well directed shot causes it to burst, showing the whole scheme.

"Actress and Child" (Phoenix Film Company).—A picture of infidelity on the part of a man, who becomes enamored of an actress and is disposed to neglect his wife and child, as a result. The story is told with a good deal of attention to detail and is, on the whole, convincing. It seems a bit strange, however, that his only little girl can follow him on his visit to the actress' home, and be there ready to lead him out when he quarrels with his charmer. Photographically the film is quite up to the Phoenix standard, and there is no criticism on the acting. The Phoenix people are doing better work each week, and while this particular film leaves some things to be desired, it is, on the whole, a satisfactory picture.

"The Pigmy World" (Gaumont).—A laughable drama, based on the timeworn mother-in-law joke. The trick photography is well managed and the little people are clearly shown.

"A Peace Agitator" (Gaumont).—The multiplied difficulties of Mr. Pax, who attempts to preach the doctrine of universal peace. The result is that he puts on protecting armor and appears like a walking arsenal.

"Good for Evil" (Itala).—A picture based upon the fact that one man pays the penalty for another's crime. Years after, the wrong man saves the life of his enemy's daughter. Eventually they settle their differences and the former wrongfully accused man is given a home for life. The acting is ordinary. The story possesses some interest, but scarcely sufficient to hold attention to the end. Technically the film is fairly good.

"Ursula, the World's Fastest Motor Boat" (Urban).—A beautifully photographed picture of a motor boat which develops forty miles an hour in motion. The pictures are surprisingly clear, and the scenery is so finely shown that it adds much to its attractiveness. The last views, made across the bows of the boat when it is pitching under the swift movement, are particularly good. The view of the engine, developing 800 horse-power in twenty-four cylinders, is interesting, and the pictures illustrating the perfect control by the operator under the highest speed make the owners of average motor boats sigh.

"The Robber Duke" (Urban).—A dramatic subject of merit, worked out with the skill which usually accompanies a play of this character by the Urban actors. There are numerous melodramatic features which hold the interest of the audience through the film. The photographic quality is unquestionably quite up to the standard set by the house and the picture appears to be well received wherever it is shown. The dramatic quality of the Urban pictures is unquestionably improving, with the result that they are showing increasing popularity.

"A Tumultuous Elopement" (Melies).—A comedy so full of lively action that it is almost impossible to follow and understand it. The difficulties include a couple who undertake to elope to escape from a father who objects to a wedding, a tramp, who steals pie and cider and is chased by the infuriated father, and a combination of clothes from a smallpox hospital, and other complications that add to the general mixup, ending at last in a wedding, followed by the forgiveness of the girl's father and the incarceration of the tramp. There is no dramatic feature in the development of this plot. On the contrary, the film is marked wholly by action, not by acting. The photography is fairly clear through most of the film's length and the printer did his work as well as possible. A good deal of merriment is exacted as the film runs, ending with applause when the young couple are finally married.

"The Game" (Essanay).—If one wants his blood to tingle with the pure joy of battle he should see this picture. There is in it the very spirit of the maelstrom of the frenzied financial operations which mark the contests of the money kings in all the great exchanges of the world. A disagreement between two partners over a contemplated deal leads to their estrangement and results in one taking the securities required to carry the deal through. Dramatic complications follow, but the firm wins the battle in the exchange, makes its millions and decides to turn the business over to the son of one of the members. The love story is well told and convincing and there is a snap to the pictures which is sufficiently marked to create the impression of actual life. The actors in this picture seem to have caught more of the spirit of the real life of the financial world than ordinarily, and they have interpreted that life so clearly that it appears convincing. The life and action which goes with it is so contagious that almost involuntarily the audience joins in the struggle which takes place, and feels a sense of relief when it finally ends and everybody is made happy.

"The Necklace of the Holy Virgin" (Eclair).—It is difficult to criticise this film. There are certain elements about it which will appeal to different people, in different ways, and perhaps none will be exactly clear in their comprehension of it. Some will be affected one way and some another. None will deny the dramatic quality of the film, and few will see the close without a profound impression of something indefinable, yet plainly apparent, and to that extent, at least, the picture is elevating. The moving impulse in forcing the man to undertake something which was clearly a desecration and ended in his death, will not appeal to American audiences as sufficient, yet perhaps with certain peoples might be all powerful, though possibly temporary, impulse. A strong film in its impressions, this will appeal to a good many because of the influences which almost unconsciously become fixed before it closes.

From a theatrical paper:

"Better a good moving picture than a bad drama any time. Some of the attractions now offered are so inane, that they would not suffer at all if they were given in pantomime."

FILMS

RELEASED NOVEMBER 15th.

CHILDREN OF THE SEA

An absorbing story of the Breton Coast. A fisherman's daughter marries her sailor sweetheart. While he is away a guardsman wins the love of the young woman. When she realizes what she has done she goes to the top of the cliff and throws herself down into the raging sea. Length, 900 ft.

RELEASED NOVEMBER 18th.

SERVANT'S REVENGE

Bridget has been dismissed and vows to be revenged. She bribes the grocer, with whom she exchanges clothes, and in this disguise plays all kinds of tricks on her former mistress and the company present. Length, 610 ft.

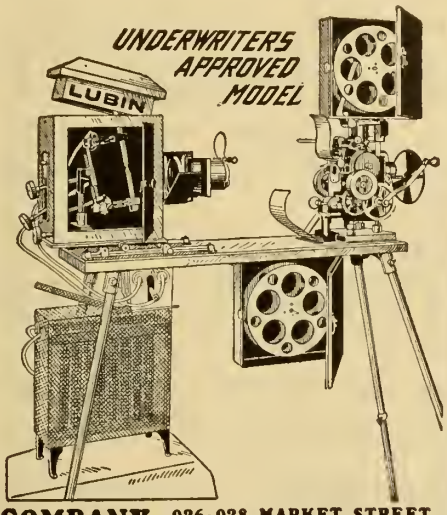
FOILED

An aged negro is dismissed from his place; at the same time the young son has been kidnapped. The old negro is suspected, but it is with his aid that the young boy is restored into the arms of his parents and the kidnappers are foiled. Length, 375 ft.

LUBIN'S 1910 CINEOGRAPH Combined With STEREOPTICON

equipped with improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's patent), Asbestos Covered Wire Connections, new improved Lamp House, new style Fireproof Rheostat, improved Electric Lamp, new Condenser-Holders for rapid change, outside Shutter, POSITIVE REWINDING ATTACHMENT, the only correct one, ONE PIN MOVEMENT and innumerable other important new features.

ASK FOR OUR FREE CATALOGUE.



LUBIN MANUFACTURING COMPANY 926-928 MARKET STREET PHILADELPHIA, PA.

★ GEO. MÉLIÈS ★

OF PARIS

"STAR" FILMS

Licensed by the Motion Picture Patents Co.

To be Released
Wednesday, November 24th, 1909

The Red Star Inn

Length About 1000 Feet

The most talked of picture of the year. The scenario for this film won the FIRST PRIZE in a contest which closed recently. THE PLOT IS VERY STRONG AND THE PHOTOGRAPHY PERFECT.

It is beautifully tinted and toned.

BOOK IT IN ADVANCE

GASTON MÉLIÈS
204 East 38th Street
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ENTERPRISE OPTICAL CO.
564-572 West Randolph St.
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★ ★

A first class Moving Picture Theatre in a northern Iowa town of 6,000. Other business; reason for selling. Address, Reference, care of Moving Picture World.

Mention the Moving Picture World.

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EVERYTHING FOR THE MOVING PICTURE THEATRE

Carragiens's Independent Film Exchange

1822 OLIVE STREET - - - ST. LOUIS, MO.

Long Distance Telephones: Bell, Belmont, 307; Kinloch, Central 1000

Moving Picture Machines and Supplies of all makes. Complete Theatre Equipment, Get our prices before placing order.

WE BUY MORE NEW FILM THAN ANY OTHER INDEPENDENT EXCHANGE

FILM SERVICE

"Better Than the REST"

BRANCH OFFICES:

Security Building, DALLAS, TEX.

Metropolitan Building, KANSAS CITY, MO.

DEEDS SPEAK LOU

and accomplish more. All our releas
BEST productions of the BEST MA

MONDAY, NOVEMBER 15th

THE CURSED CAGE

(Drama by Aquila)

A Big Four Color Full Sheet Lithograph Poster Goes With This

TUESDAY, NOVEMBER 16th

MYSTERIOUS LUGGAGE

(Drama by Eclair)

One of the Nick Carter Series

A SPECIAL RELEASE GOES WITH THIS TO COMPLETE THE REEL

WEDNESDAY, NOVEMBER 17th

GODDESS OF THE SEA

(Mythical, by Le Lion)

A Big Four Color Full Sheet Lithograph Poster Goes With This

THURSDAY, NOVEMBER 18th

JULIUS CAESAR

(Drama by Itala)

FRIDAY, NOVEMBER 19th

LOVE OF LITTLE FLORA

(Drama by Itala)

SATURDAY, NOVEMBER 20th

A MOTHER'S HEART

(Drama by Ambrosio)

A Big Four Color Full Sheet Lithograph Poster Goes With Thi

Full Description of All Our Films Sent Free Upon Request

FILM IMPORT &

127 EAST TWENTY-THIRD STRE

DER THAN WORDS

s this week are DEEDS—they are the
ERS of moving pictures in the world

Quality Counts

We are not POETS, ORATORS OR MESSIAHS, but just plain business men. We are building up a tremendous business for profits—dividends, if you like. To pay dividends we must sell good films. We must see to it that our customers get films that will make THEM a profit; films that will satisfy their customers; films that will increase the receipts of the exhibitor. So from the time the scenario is written until the audience sees the pictures, when shown on the screen, we are interested—yes, vitally interested, because we want profits. Your success is our success.

Choice of the Market

Think of thirty-two manufacturers offering us their pictures every week. We look at every one of them and select the best. (Read the program, it speaks for itself.) Those whose pictures we reject may complain and ask why we don't take them. But you can guess what we tell them—"**Quality,** we must have quality," and so they go home again, vowing to made a better picture next time. It's like a prize contest—every order we place is a prize for one of these manufacturers. This contest is daily, and the effort to get orders can only result in **Better** pictures—constantly **Better,** continually **Better.**

How to Get Them

Nearly every GOOD exchange in the country is buying our releases. If your exchange won't supply you, write us and we will put you in touch with one in your territory who will.

NOW DON'T BE A RIP VAN WINKLE

RADING COMPANY

= = = = = = NEW YORK

CORRESPONDENCE.

TRAVELOGUES AND SENSIBLE SONGS WANTED.

Sherman, Tex., November 4, 1909.

Editors The Moving Picture World:

Gentlemen—I am a subscriber to your paper. I use a moving picture machine and stereopticon solely for church entertainments. Will you kindly give me the address of some illustrated song slide concern that turns out nice illustrated songs other than silly and sentimental ones, something that will elevate and entertain people who do not care for the cheap, sentimental songs of the day? Also please to give me the address of some rental agents who rent travelogues.

Yours truly,

G. S. MURPHY.

[All slide makers have to keep pace with the popular demand by illustrating the trash that is turned out by the song publishers. Occasionally among these is a song that will "elevate and entertain" and your dealer can make selections for you. The Kleine Optical Company, 52 State street, Chicago, Ill., make a specialty of renting travelogues or educational subjects. Williams, Brown & Earle, 918 Chestnut street, Philadelphia, Pa., also publish a series of illustrated travelogues. Dealers who can supply Mr .Murphy's needs will please correspond with him direct.—Editor M. P. W.]

Minneapolis, Minn., October 28, 1909.

Motion Picture World,
New York City.

Gentlemen—I have just been informed of the tragic death of Thomas A. Graves, a motion picture operator. This man has indirectly been in our employ in the last few weeks ,and was killed last night, while riding a Milwaukee freight train, at Mapleton, Minn. We know nothing of the man's former life, but, judging from his appearance, I imagine he has come from a good family. No one in Minneapolis knows anything concerning him, and I would be very thankful indeed if you would use a news item in your paper and endeavor to locate his family. His full name is "Thomas A. Graves," dark complected, smooth face, about 27 years of age, weighs about 140 pounds, and height about 5 feet 4 inches,—neat appearing and gentlemanly manners. I have instructed the authorities at Mapleton, where he was killed, to give him as respectable a burial as possible, and if you will endeavor to locate his family, I know it will be a worthy cause.

Thanking you sincerely for your most respectful consideration to the above request, I remain,

Respectfully yours,
JAMES V. BRYSON, Manager,
The Laemmle Film Service.

A PLEA FOR MORE CARE AND INTELLIGENT USE OF MACHINES AND FILM.

Rockford, Ill., November 6, 1909.

Editor Moving Picture World:

Dear Sir—Lately, in thirty days, often after tenth run, I receive films so badly scratched they look like junk. The exchanges claim it is the fault of the N. I. film, which may be true to some extent, but if operators would clean their machines and be more careful in rewinding half the remedy would be applied. I have read so much lately of the business ability of various exchanges and while they are getting together to make the poor exhibitor pay more for service, yet with their ability of combining, they do not seem to care what sort of an outfit or operating booth the exhibitor keeps, so long as they get the money for rentals on the early runs. Present conditions leave no chance for the smaller exhibitor to show decent pictures unless he gets tenth or fifteenth run. Now, as the life of a film in good condition after thirty days is the main profit for a film exchange, it would seem they could get together and refuse to rent an exhibitor unless he had a takeup and a Lang rewinder in the operating booth, and films would then be as good ninety days old as they are at present in twenty days. An operator, and a good one, will tell you he takes care and keeps everything clean and that a takeup is hard on the machine and makes the picture jump. The latter argument can be answered by having good mechanical knowledge, and using more care in adjustment. The fact that he takes care and keeps things clean may be true in his individual case, but 90 per cent. of operators who say they do, don't do it when they are alone and get rushed. There are a number of exhibitors who hardly know the name of the machine they are using, and the condition of the films proves the average operator is careless and handles it like rope. Yet it is to these exhibitors film is rented without question by the exchanges and many exchange managers, and even owners, are practically ignorant of the full necessities of an operating booth. One exchange manager told me he was afraid to enforce rules on his customers or propose such a system to other exchanges for fear it might queer him with some of his trade as the original trouble breeder. And there you are, Mr. Editor. I think there is a great improvement to be made. The average manager cannot see beyond the box office and the operator plugs for the end of the show. An exhibitor on the road, starting out with a new reel and the use of a Lang rewind and takeup, will find his film will be in equal or better shape in six months than a copy going through a film exchange for thirty days. On investigation and conversation you will find few exchanges know whether their customer renews the parts which bear friction when worn out and they apparently give none of those details much consideration.

Yours very truly,

W. CLARKE.

LECTURER WANTED.

Freeland, N. J., Nov. 1, 1909.

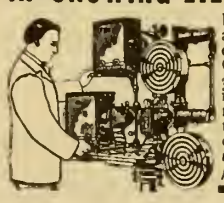
Moving Picture World, New York.

Gentlemen—An article in your valuable paper, that good lecturers can be had, interested me very much. For the past month I did my best to locate one that positively could entertain. If you know of one or more, will you kindly send me his address or let them have my address, and if possible I will enter into a contract for two or more weeks. If you know of one that you know could make good, I would be very grateful indeed.

Yours truly,
R. H. HERBERT,
Manager Lyric Theater.

It is now needless to travel great distances to see popular events, and the moving picture is the coming illustrated newspaper. The Johnson-Ketchel fight pictures give a better view of the details of the fight than those at the ringside secured. In two weeks' time hundreds of thousands of picture show patrons will see on the screen a splendid view of the evolutions of the dirigible balloons at St. Louis. The pictures, secured by the Vitagraph Company, show close views of these monsters of the air, and the eye of the camera follows their evolutions, showing the rare sight of two of these balloons in the air and in close proximity.

BIG MONEY IN SHOWING MOTION PICTURES



but when you need a Machine or supplies write to us. We are **Specialists on Machines** and **Supplies**, and we can **save you money** and **increase your profits.** C.H.D. writes: "*Making a Big Hit, Business increased wonderfully.*" **Astonishing opportunity** in any locality for a Man with a little money. **Experience not necessary.** Easy to start. **We tell you how.** We sell the **MOTIOGRAPH, Powers, Edison and all other Machines and Supplies.** We negotiate a first class **Film and Song Slide Rental Service.** Write for Catalog.
Amusement Supply Co., 833 Ill. Bank Bldg., 115 Dearborn St. Chicago

A PERSONAL LETTER
TO
MOVING PICTURE EXHIBITORS

DEAR FRIENDS:

It gives me extreme pleasure to notify my friends through this medium, that I have finally realized my ambition and now possess my own Film Exchange. To the many friends I made while General Manager of the Improved Film Supply Company and the Sterling Film Company of New York City, I beg to announce that I will handle only a first-class Independent Film Service and an extensive supply department, where they can always be assured of a "Square deal by a Square dealer."

Very sincerely yours,

I. BERNSTEIN.

UNION FILM EXCHANGE,
No. 5 N. Market Square,
HARRISBURG, PA.

KALEM FILMS

Issue of Nov. 19th, 1909

PALE FACE'S WOOING

LENGTH 930 FEET

A delightful story of the primitive West, telling how a young cowboy of the plains fell in love with a young Pawnee maid, wooed and won her and carried her off to be his wife in spite of the desperate opposition of her Indian lover and of her father. A fascinating film full of the free atmosphere of the boundless plains.

By special arrangement with Mr. J. W. Coffroth, the Kleine Optical Company of 52 State Street, Chicago, has secured the American rights for the Johnson-Ketchel fight films, and a number of the most prominent licensed exchanges will have state rights so that all exhibitors will be protected **All communications in regard to the Johnson-Ketchel fight should be sent to the Kleine Optical Co., 52 State Street, Chicago.**

Kalem posters can be obtained from your exchange or by mail from the A. B. C. Co., of Cleveland, O.

Free Descriptive Lectures Sent to all Applicants

TRADE KALEM MARK

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23rd St.
New York City

THIS WEEK'S LICENSED RELEASES AT A GLANCE.

Monday, November 15.

Biograph—Two Women and a Man (Dr.).
Lubin—Children of the Sea (Dr.).
Selig—The Fisherman's Bride (Dr.).
Pathe—Two Chums Looking for Wives (Com.).
Pathe—In India (Dr.).

Tuesday, November 16.

Gaumont—A Convict's Heroism (Dr.).
Gaumont—A Set of Teeth (Com.).
Vitagraph—Benedict Arnold (Dr.).
Vitagraph—Indian Basket Making (Industrial).
Edison—The Imp of the Bottle (Dr.).
Edison—A Winter's Tale (Com.).

Wednesday, November 17.

Urban—Workhouse to Mansion (Dr.).
Urban—Fighting Suffragettes (Dr.).
Melies—Mr. and Mrs. Duff (Com.).
Melies—The Count's Wooing (Com.).
Pathe—Her Dramatic Career (Dr.).
Essanay—The Personal Conduct of Henry (Com.).
Essanay—A Mislaid Baby (Com.).

Thursday, November 18.

Biograph—A Midnight Adventure (Dr.).
Biograph—Sweet Revenge (Dr.).
Selig—Up San Juan Hill (Dr.).
Lubin—Servant's Revenge (Com.).
Lubin—Foiled (Dr.).

Friday November 19.

Kalem—Pale Face's Wooing (Dr.).
Pathe—The Nobleman's Dog (Dr.).
Pathe—How French Perfumes are Made (Industrial).
Edison—Three Thanksgivings (Dr.).

Saturday, November 20.

Gaumont—Moon for Your Love (Dr.).
Gaumont—Visions of a Nag (Equine Tragedy).
Pathe—The Patient from Punkville (Com.).
Pathe—Adonis Is Robbed of His Clothes (Com.).
Vitagraph—The Sins of the Fathers (Dr.).
Essanay—The Best Man Wins (Com.).

DOUBLE YOUR PROFITS

Get your service from a Genuine Film Exchange, not a sub-renter. We handle only films of the best Independent Manufacturers.

We give a service that you cannot procure any where else at the price.

"A New Broom Sweeps Clean" you say; granted; but we will continue to sweep clean. Get in with us *now* and you will be in right.

We carry anything and everything pertaining to the Moving Picture Industry.

UNION FILM EXCHANGE
5 North Market Square, Harrisburg, Pa.

Feature Films for Traveling Show

For Sale 40 reels feature films 2½, 3 and 4 cents per foot.

ECONOMY FILM COMPANY
314 Sheppard's Hotel
Sixth Street Pittsburg, Pa.

BE UP-TO-DATE

Protect Your Patrons—Save Yourself Trouble—Use

PINO-SRAY For Sweeping Disinfecting, Deodorizing

It kills all dust, germs and odors and leaves your rooms clean, sanitary and scented with the delightful odor of new pine

WRITE FOR BOOKLET

THE WORRELL MFG. CO. : : : Sedalia, Mo., U. S. A.

FOR SALE

At attractive cash price, Moving Picture enterprise in heart of New York City. Long Lease. Low Rent. Earning not less than $100.00 weekly. Proprietor leaving city.

MILES BROS., 259 Sixth Ave., NEW YORK

Mention the Moving Picture World.

We Want Every Picture Show In America to Try Our

Silverine
TRADE MARK

CURTAIN COATING

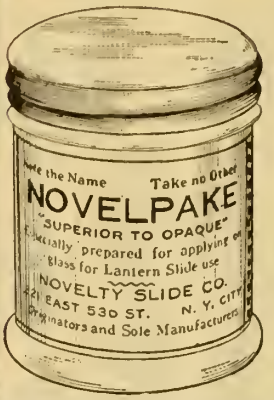
If your Exchange don't handle it, order direct from us. Send cash with order and we will prepay the Express Charges. SILVERINE is the BEST Curtain Paint on Earth *We guarantee it to be the best.* It will cut the ghost and glary whites out of your picture, and the objects will stand out in an almost stereoscopic relief. Silverine gives a soft, but intensely brilliant picture, that is pleasing to the eyes. Good pictures advertises your business. You can't get *good* pictures without SILVERINE. A trial will convince.

PRICE, $3.00 THE PACKAGE

Manufactured by

SILVERINE CURTAIN COATING CO.

Oklahoma City Oklahoma



100 Slides for 25c.

Novelpake

will do it

Ask your exchange

Mailed postage paid upon receipt of price 25c.
Brush for applying same 10c.

Novelty Slide Company
221 East 53d St., New York City

Levi's Perfection Slides

Sometimes Imitated
BUT Never Equalled

LEVI COMPANY, Inc.
24 Union Square, East
NEW YORK, U. S. A.

LUX FILMS

Mr. R. Prieur begs to announce that he has opened an Americn Agency for the celebrated LUX films at 31 East 27th Street, N. Y. All films will in the furture be shipped from this office. Exchanges should write for full particulars and description of films to

R. PRIEUR

31 E. 27th STREET :: NEW YORK

Stories of the Films.

BIOGRAPH COMPANY.

TWO WOMEN AND A MAN.—It is not man's nature to be fickle, and if at times he changes his allegiance it is not through a fickle nature, but rather an aberrance induced by subtle forces. Frequent are these occasions during life, which occur to sll to strengthen our will power, but there are times when in a state of unrest, our natures are more receptive of a change, and we yield in opposition to ethics. Hence we should ever be on our guard, for once astray from the moral road, we may never regain its path. Off that path we are as the mariner without his compass, huffeted by the sea, and each shining beacon we steer for only lures us upon a shoal on which many other poor unfortunates have foundered. This Biograph story evinces the above most forcibly, for John Randolph was truly a happy man when he brought Molly as his wife to the humble little home in the village. John was a bright, ambitious young man, who sought to improve their condition in life. It is true he worked hard, but it grieved him to see his wife toiling at her arduous household duties. His fondest dream was to have his dear wife mistress of her home, with those around her to do the labors. At length his dream is realized. Having studied the stock market, he becomes successful therein, and they remove to New York, where they occupy a palatial home. Alas, how much better off would they have been in their simple country house. But one never can tell. It is the old story, earned success brings happiness, easy money, woe. In New York success attends his every move, and he is soon a very rich man, snd a power in the stock market. It is now that domesticity chafes and he seeks recreation outside his own home, mingling with a set in which his wife would be entirely out of place. While at a Bohemian gathering, he becomes smitten with a music hall singer. After this it is all for her, and neglect for his wife. He showers bouquets and presents upon her, the most costly being a magnificent diamond and pearl collar. This neglect is felt by the wife and a separation and divorce is the outcome, with a settlement on his discarded wife. Free from further obligations in' that direction, he marries the singer. This step is ominous for he at once reaches the turning point. Beaten in the market, his friends turn from him. His only chance is to secure his second wife's jewels, all his presents, with which to start anew. Would she yield them? Would she make one tithe the sacrifice poor Molly made? Not much. She deserts him coldly. What a lesson is here depicted. Ruined, friendless, he wanders back to the old village home, which is as he left it, and finds rest again, where he found rest before, in the old-fashioned rocker. In conclusion we can only add that this subject in staging, acting and photography is excellent.

A MIDNIGHT ADVENTURE.—"The golden sun was sinking in the West, as it was wont to do, at the dying of an Autumn day, bathing the silent landscape in a ruddy glow. There was a suppression that seemed on the verge of bursting, when the distant patter of horsehoofs was heard. Was this the mere simulation of the property man, or was it a reality? This thought held Lucile in breathless suspense as she stood awaiting him. Her fears were soon dispelled, as a moment later the gallant Knight Armand rode up on caparisoned steed —he despised trolley cars. With a leap he was at her side, and—" This was the line of slush that Mercedes' brain was sopping up from a novel by Clara Jean Dippy, when her beau Frank called. Mercedes was a confirmed disciple of the aforesaid Clara, and would be wooed hy a gallant Knight of "ye olden tyme," and as Frank looked as much like a gallant Knight as a mouse resembled a rhinoceros, he stands a poor show. However, she is reasonable and gives him a chance to do something daring and audacious. He is required to enter the home of a friend of Mercedes and surreptitiously secure a photograph of herself. As he does not know the family, the act is indeed an adventure. Disguised as a robber, he enters the house, secures the picture, and is about to decamp when caught by Miss Eleanor, Mercedes' friend, who, thinking him a hold had burglar, hands him over to Sergeant Reginald Vandyke Worthington, the society guardian of the peace (meaning cop). The situation is precarious for Frank, and it looks for a time that he will enjoy a season of quietude in the "cooler." However, on the way to the detention camp, a friend is met, explanations are listened to, and Frank is released. Taking to Mercedes the result of his daring, he hands her the photograph and then shakes a "day-day." She is so delighted that she doesn't notice his last move, and prepares to return to Eleanor the pilfered portrait, only to arrive there in time to see Eleanor enfolded in the arms of Fearless Frank, for though he stole the photograph she stole his heart. Mercedes, ejaculating that classical expression "stung" falls fainting into a Morris chair.

SWEET REVENGE.—Revenge is sweet, but like many sweet things if often leaves a bad taste. How many wreak vengeance only to be heartily sorry after its commission? How many are there who would give anything to undo deeds done, that they at the time of perpetration felt justified? Sweet revenge—it is a bitter sweet. In this Biograph subject is shown an exemplification of the theory, with rather better results than is usually attendant upon vengeful moves. The young man jilts his first sweetheart to marry another. He apprises her of this by leaving a newspaper containing the notice of his approaching marriage. She flies into a frenzy of rage, and for revenge dispatches a messenger boy to the bride-elect with a package of his love letters snd a joint photograph of themselves. The boy depsrts and she follows with her mind's eye this bearer of her malice, when suddenly her hand falls upon one of his gloves on the table. This is like a shock, for she now realizes the woe she has apparently caused. What would she not do to recall the messenger, but fate has intervened, for the boy has accidenly dropped the package from a bridge into the river.

EDISON MFG. CO.

THE IMP OF THE BOTTLE.—The fable of some article like Aladdin's Lamp or the Wild Ass' Skin possessing magic properties that will enable it to fulfill almost every human wish, yet with penalties attached to offset this advantage, is as old as time itself.

In the present picture the wonders are worked by a terrible little imp who has his residence in an oddly shaped bottle. He has the power to grant every wish that the owner of the bottle can frame, except that for a long life, and the penslty attached is that any one who dies with the bottle in his possessino goes straight through to perdition and eternal punishment. Consequently, whoever owns this wonderful bottle is anxious to get all he can as speedily as possible and then get rid of the bottle; but here another hard condition appears—the bottle can be sold only for less than it cost. This sounds very simple until the price, reduced from purchaser to purchaser, reaches the two-pence mark, at which point the story of the film begins.

A young sailor's rapt admiration for the King's daughter attracts the attention of an old magician who owns this wonderful bottle. Being, like every other purchaser, anxious to get rid of it, the magician seizes the sailor's love as a possible means to an end. He takes the young man to his own house, shows him the wonders of the bottle and offers it to him for the small sum of two pence. The sailor is only too glad to close the bargain, but after testing the properties of the bottle hy wishing for a sum of money, he incautiously desires to see the Imp himself, and the sight is so terrible that he would gladly call the hargain off—only the thought of the beautiful Princess makes him wish to still retain the bottle.

We see him stand upon the hillside and wish for a house worthy of her, and we see the house appear in the thin air. We see him wish for the Princess, and she stands before him; and then we see the start of his troubles when the real heart story begins. The knowledge that no one will buy the fatal bottle for one penny when aware of the fact that it might he impossible to sell it for less, weighs upon the now prosperous young sailor, until the Princess notes it and asks the cause of his depression. When she learns it, like the wonderful little woman that she is, she resolves to lose her own soul to save that of her sailor lover. She bribes an old beggar to buy the bottle from her for one penny. Relieved of it, the sailor's joy is unbounded, but curiosity makes him follow the beggar, and hy so doing he learns of the self-sacrifice of his Princess wife.

He now faces the alternative of seeing her a lost soul or of finding some way of getting the bottle himself. The thought of the half penny comes to him and he gets a drunken sailor companion of former days to buy the bottle from the Princess for a half penny, knowing that by so doing it will come back to his possession, and this time irretrievably. The drunken sailor comes from the magnificent house carrying the mystic bottle, and noting its emptiness, wishes that it were full that he might have another drink. The wish, of course, is instantly granted and the bottle overflows with liquor. The reprobate is delighted and resolves not to complete the hargain, hut to keep the hottle for his own. Though warned what its possession means to him, he decides that it is worth the price, and we see the bottle disappear from the lives of the now happy young people.

The story is clearly and happily told by the Edison players, and the bottle's magic properties are taken full advantage of. The costuming and scenic environments make the picture one of the most pleasing to the eye that the company has ever turned out.

A WINTER'S TALE.—Jack Frost certainly did play havoc with the Smiths one cold Winter's day, and the little icicled elf is not in the habit of doing things lightly when once he sets out to play pranks. At such times he is sure to leave a trail of trouhle behind him, of which the Smiths certainly got their full share and a great deal besides.

It all started in the kitchen. No one knew just when or how, hut it started there. Now, food is a very essential thing for man, and the Smiths are no exception to the rest of the human family who generally wake up pretty hungry for breakfast. Nine o'clock is a very respectable hour for breakfast, too, but Mr. Smith and Mrs. Smith and the two miniature Smiths, seated at the family table, waited in vain for it to materialize. As she paid no heed to their frantic ringing of the bell, shouting and whistling, they decided that the cook was neglecting her duties. So the entire Smith family started to investigate the cause of delay. They were in a particular hurry that day, too, for the Browns were coming to dinner at four, and they could not understand why cook had not risen to the spirit of the occasion.

The law of cause and effect was very evident upon their arrival at the altar of good things—the kitchen. They discovered Mary Ann afloat in a washtub, with a miniature Atlantic Ocean around her, holding her symhol of work, the broom, tightly against the water boiler, which Jack Frost had tapped lightly during the night and from which was now gushing a veritable geyser of ice water. Then the Smith's troubles began. One thing after another followed quickly to add to the woes of the wet, hungry and shivering family. After what seemed to be hours of telephoning and waiting, during which interval they made frantic but ineffectual efforts to stem the flool that was threatening the inundation of the entire house, the plumber and a particularly tired assistant arrived on the scene.

The philosophical way in which they surveyed the situation and the calm, deliherate manner in which they set about to relieve it were aggravating enough, but the limit of endurance was reached when they tore out half the side of the house and exposed the almost frozen family to a ten-below-zero temperature. That isn't half what they did, either; nor have we even attempted to recount the many comicalities that added to the Smiths' discomfiture on that memorable day. We'll let the film do that, with the assurance on our part that this "Winter's Tsle" is full of more genuinely funny and more varied situations than are generally to be found in a short comedy film.

ESSANAY FILM MFG. CO.

THE PERSONAL CONDUCT OF HENRY.—When Mrs. Henry Lee decides to spend a few days with her mother in a neighboring town, she gives her husband a brief, business college sort of a training in the art of housekeeping and makes her departure. Henry, to his surprise, finds that a woman's work is not such a cinch as he had imagined, and after a few vain efforts to follow accurately his wife's instructions regarding dish-washing, sweeping, etc., he gives the thing up as s bad joh.

The night before Mrs. Jones returns Henry invites a number of his men friends up to have a good time. When they leave, Henry, too weary to clean up the mess of cigar stubs, champagne bottles, etc., goes to bed, resolved to arise early and get things cleaned up before Mrs. Lee's return.

A short time after he has fallen asleep he hears a noise at the front door, the sound of iron filing, then the front door creaking on its hinges. "Burglars," ssys Henry.

Taking his revolver Henry creeps stealthily down the stairs to the hallway and covers the intruders with his revolver, just as they enter. He is ahout to call the police when a happy thought comes to him. Why not make the burglars clean up the house?

Providing the astonished duo with brooms and cloths, Henry drives them through room after room, leaving cleanliness and order in their wake. When he is through with them, he thanks them, shoves a hox of cigars and a few bottles of wine at them and turns them out.

The burglars, however, are unappreciative of Henry's sense of humor and plan revenge. The next morning when Henry goes to the station to meet his wife they steal certain feminine apparel from a neighboring clothesline, enter the house again and litter the table with the mess of the night before.

Henry and wife returns. Henry is jubilant in the belief that Mrs. Lee's estimate of his character will be raised fully 100 per cent. But no! The littered table, women's stockings and lingerie, conspicuously arrayed about the room, dispel his dreams. Vainly he tries to calm his enraged spouse, to explain things. But the evidence of his guilt is only too convincing, and with the air of a martyr, Henry is dragged to the kitchen, where those implements of torture, the rolling pn and flat iron, await him.

A MISLAID BABY.—Mr. and Mrs. William Brown, proud parents of William Brown, Jr., aged six months, start out to purchase a baby carriage. A suitable perambulator, at a very reasonable price, is on display in front of a furniture store, and Mrs. Brown, turning William, Jr., over to her husband, enters the store to ask the clerk ahout it. While she endeavors to drive a bargain with the proprietor of the store, Brown grows weary of waiting, and placing the baby in the coveted carriage seats himself on a bench and hecomes absorbed in his paper.

Mrs. Smith, also on the lookout for a baby carriage, is attracted hy the beauty of the carriage in which William Brown, Jr., is reposing, hastily calls a clerk, pays him instantly he names the price and wheels it away, entirely unaware that the vehicle has an occupant. Brown continues to read his paper.

Mrs. Smith arrives home, leaves the carriage outside, and sends the maid with her infant out to inspect the new carriage. The maid hurriedly enters again, with William Brown, Jr., in her arms.

In the meantime, Mrs. Brown, unable to strike a bargain with the furniture man, leaves the store, when the discovery of the kidnapping is made known. After a tedious search they find Mrs. Smith and

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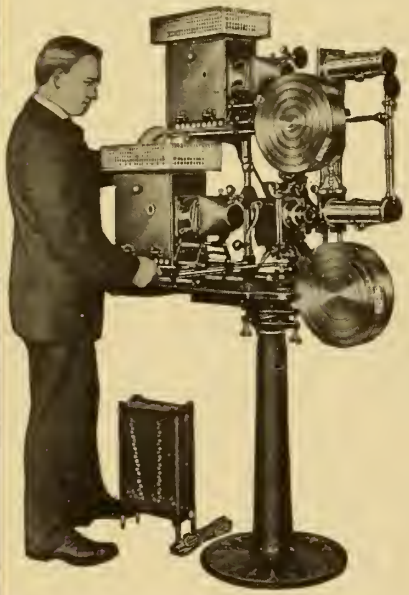

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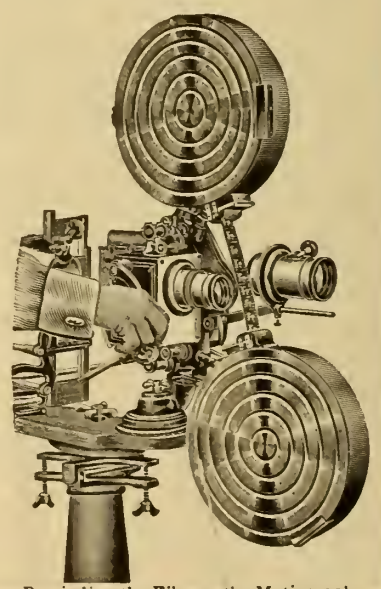

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the newly purchased perambulator, and William, Jr., is restored to his own.

A picture that will make them all scream. Full of funny situations, cleverly acted by good comedians.

THE BEST MAN WINS.—Charles Shea, the handsome young foreman of the Bar Z ranch, has won the love of the winsome daughter of his employer, John Graham. Alice and he are engaged to be married when a telegram announcing the death of his father and the request that he immediately return East, is handed Shea. Promising to return immediately the estate is settled, Shea bids Alice good-bye and leaves for the East.

A year passes and no word from Charley. The girl is in despair and, though every cowpuncher on the place loves her madly, she refuses each one in turn, declaring that she will wait for Charley, whom she is sure will return soon.

Graham, her father, however, is growing old and needs some one to take his place. He therefore desires that Alice marry as soon as possible and urges her to accept the suit of one of his men, all of them being honest, good-hearted fellows. She tells him that that is where the trouble lies. She likes them all and could not marry any one of them without hurting the rest.

Finally, resolved to give up Charley entirely, she resolves on a plan to pick the best man. Her husband must be a good horseman. She informs them that at 8 o'clock sharp the next morning ever mother's son of them must be in his saddle ready for a swift and important ride.

The next morning she lines them up and tells them that they are to race to the county seat, each procure a marriage license and the first man back to the ranch will have the honor of being her husband.

There is a crack of her pistol and the race begins! Mile after mile they cover, each trying the utmost speed of his pony, until the courthouse is reached. The marriage licenses are procured and the real race back to the ranch begins.

In the meantime, the Limited, stopping at the county seat just for a moment, has dropped a passenger, a big handsome fellow—Charles Shea. Charley walks straight to the courthouse, procures a license to wed the daughter of Bar Z ranch, hires a horse and sets off at full speed in an effort to overtake the other cowpunchers.

Known to him only is a short cut to the ranch, and putting the spurs to his horse's flanks, he dashes down through rocky defiles and surging mountain torrents and arrives at the ranch several minutes ahead of the foremost of the racers. A minister is waiting, the license is brought out and the surprised and happy Alice marries him immediately. The chagrin of the other cowboys soon melts to laughter at the joke and congratulations and a rousing cheer are tendered the bride, all heartily agreeing that the best man has won.

GAUMONT.

(George Kleine)

A CONVICT'S HEROISM.—The story opens with a scene in a prison yard early in the XVII. century. This is manifest by the costumes worn by the prisoners and the uniforms of their soldier-guards, who stand by heavily armed, while the unfortunate convicts toil with picks and shovels. There has been a prearrangement among the prisoners to enable one of them to make good his escape. He is a political prisoner of noble character and pleasing personality. One of the convicts refuses to do his work and in order to suppress his rebellious spirit and to prevent the spreading of a possible revolt, the soldiers sieze and hustle him back to the jail.

Taking advantage of this temporary absence of his guards, the political prisoner gets away and after running through the woods he falls exhausted among some kindling wood and branches left by the woodcutters. In the meantime the news of the prisoner's escape has come to the ears of the governor, who offers a big reward for his capture and return to the prison.

Some peasant children gathering firewood, find the poor fellow and give him some of their lunch in return for which he carries a heavy bundle of fagots for them to their parents' cottage. There the peasants attend him and bring him food and drink. While they are gathered together in front of their cottage, a sheriff comes with papers to sieze their home because of their debts. The escaped prisoner, who has heard of the reward offered for his capture, urges the peasants to bind him, give him up to the governor, and claim the reward which will enable them to retain their home and live in comfort. This they do but are stricken with remorse afterwards at the fate they have brought on the heroic and generous prisoner.

A SET OF TEETH.—Mother-in-law has been presented with a new set of false teeth—the gift of her son-in-law.

The teeth are much admired by the family, but unfortunately their acquisition enables mother-in-law to chatter even more volubly than heofre. She gets into a quarrel with a neighbor on the street. In the argument she drops her teeth and loses them. A man passing by finds them. While examining them closely the "jaws" close with a snap on his nose. Another person coming along helps him to get rid of the biting teeth and places them on a bench. A gentleman of leisure coming along takes a seat on the bench, but instead of getting the rest and comfort he anticipated, he finds himself in the same predicament as if he had sat on a sharp-jawed rat-trap. His screams of anguish bring two policemen to the rescue, who gingerly remove the dental apparatus. They take it to the police station, but when they get there, in explaining to the chief how the teeth work, they themselves are cruelly bitten. At last the chief of police, with the assistance of a pair of tongs from the stove, succeeds in securing the teeth and throws them out of the window beyond the possibility of creating further trouble.

MOON FOR YOUR LOVE.—The story is enacted amid scenes of the Middle Ages and the costuming and settings are appropriate and most pleasing.

A poor young student loves a fair girl who tells him that she will only love him if he brings her the moon out of the sky and puts it in her apron.

Nothing daunted, the gallant scholar is about to sell his school books in order to get money to secure the services of an enchantress who will be able to get the moon for him.

He consults a good fairy, who leads him to the witch's cave where they undertake his mission and flit through the skies on their broomsticks. They capture the moon and bring it back with them to earth.

Our hero takes the moon to his sweetheart and she accepts it with his love, which terminates happily in the advent of a beautiful baby boy.

VISIONS OF A NAG.—A poor old, broken-down cab-horse is taken to his stable, where he dozes off to sleep and, in a comatose state, he dreams the whole story of his past life. First, he sees the fields where he appears as a lively colt, frisking around his mother and nibbling for the first time the juicy shoots of the tender grass.

Then he sees himself as a handsome young yearling disporting with other graceful young horses of his own age. Next, comes a vision of the Derby where he triumphs as the winner of the season.

Later he spends his declining years in the country and is finally sold to a cab company where he leads a hard and wearisome life on the streets drawing a heavy, old-fashioned cab. Evidently the last part of his dream is too much for him for as his driver comes for him in the morning he finds the poor beast breathing his last.

KALEM MFG CO.

THE PALE FACE'S WOOING.—The first scene opens with a view of a little stream of water that starting in a tiny spring at the bottom of the foothills wanders slowly down through the valley and out over the plain. Down the bank rides Bud Dawson, the pale-face of our story, a young cowboy of the E. Z. outfit. Reaching the stream Bud throws himself from his pony and kneeling down takes a long drink of the cooling water. The pony follows his example. Both having satisfied their thirst, Bud again mounts the pony and moves on down the little gully. Around the next bend we find Silver Moon, a beautiful young Indian maid awaiting him. This is their trysting place and here they have met almost every day during the few weeks her tribe have had their tepees pitched along this valley. She glances around expectantly. Ah, here is Bud. Both faces light up with pleasure. Drawing from his pocket a string of "Nation" heads Bud places them around Silver Moon's neck. Now what will she give him for them? Shyly she tells him she has nothing to give. Bud tells her all he wishes is a kiss.

Further down the valley is the tepee of Silver Moon's father. Up to the tepee stalks Eagle Feather. In a few grunted words he tells of his to lay his treasures before the old brave. The old man sits watching in stoical silence. As a rifle is added to the pile his eyes glisten. When finally the pony is led forward, he gives his consent to the match. The pipe is solemnly smoked. The old brave calls Silver Moon. He tells her she is to marry Eagle Feather. Silver Moon starts back then straightens up and dramatically refuses. The old brave is astonished. He demands to know why. Silver Moon tells them she loves a pale-face.

The next day Eagle Feather is returning from a visit to his line of traps when he hears someone approaching. It is Silver Moon and Bud Dawson. Bud's arm is around her waist and Silver Moon's head is on his shoulder. As soon as they have gone, Eagle Feather comes from his hiding place and stands looking after them. Lifting his arm he swears vengeance against Bud.

Back to the tepee of Silver Moon's father hurries Eagle Feather and tells of having seen Silver Moon and Bud. The old brave's anger flames up again. He and Eagle Feather are busy planning how they can rid themselves of the cowboy, when Silver Moon is seen returning from her meeting with Bud. The old brave calls her forward and tells her she has been seen with Bud. He commands her to give him up. She refuses. The old brave takes her by the shoulder and puts her inside the tent. Calling the old squaw he tells her to keep guard over Silver Moon. The two now hasten away to intercept the cowboy before he returns to the outfit.

Prone on the ground they crawl along and hide themselves behind a bush. Up the path comes Bud. Past the two silent, motionless Indians he goes. Not a sound do they make as they rise to their feet. Down comes the club and Bud drops from his pony senseless. In a few seconds the senseless cowboy is bound hand and foot wit hhis own lariat and carried back to the tepee. The two Indians begin the discussion of how they shall make way with the cowboy. Eagle Feather tells of the deep pool in the river back of the camp. Throw him into this with a stone tied to him, no one will ever know what became of him. Silver Moon overhears the plot to kill her lover and hurries to his aid.

Arriving at the river bank the two Indians throw the bound cowboy into the bottom of their birch bark canoe moored there. Quickly jumping in they push off and are soon paddling away. Things look very black for poor Bud. But far up the stream we see brave little Silver Moon coming to his aid. Now she is speeding down to the place where she knows they will land. Ah, she hears them coming and from the water's edge she watches them land. Out of the canoe they lift Bud. Picking up a piece of rope they start off leaving him lying bound. But Silver Moon is hurrying down the opposite bank to his aid. If she can only reach him before the two Indians return.

Bud left alone is tugging desperately at the rope that binds him. Suddenly brave little Silver Moon rushes in. From her buckskin leggins she draws her little hunting knife and in a second Bud is on his feet and free. But Eagle Feather is upon him. Desperately they struggle. Now Bud has the knife. A quick downward thrust and Eagle Feather drops mortally wounded into the shallow water of the landing. But the old brave has heard the noise of the struggle and has returned. He and Bud grapple. Bud's knife is uplifted when Silver Moon rushes in and stops the blow. She pleads with Bud to spare her father. Bud consents and takes her in his arms, while the old brave crouches in fear. He knows his daughter is lost to him and his people and the pale-face has triumphed.

G. MELIES.

THE RED STAR INN.—A sailor who has returned from the war, receives a letter from his sick mother asking that he come home at once.

On his way he meets his sweetheart and he tells her he is going to see his mother.

As it takes more than a day to arrive at his destination he stops at an inn, called the Red Star Inn, where he asks for lodging for the night. The innkeeper informs him that all the rooms are taken but that he may sleep in the main room. It being a dreary night and very hard to travel, other wayfarers ask for lodging over night.

Among them is a pay warrant broker and another who appears to be a questionable character. They are told by the hostess of the inn that there are no rooms unoccupied but that if they would slep in the main room on the chairs they would be welcome.

The sailor noting that the claim agent is rather weak, offers him the use of the couch for the night. The sailor passes a sleepless night and goes out for a little while to have a smoke and to pass the time away.

When he goes out the other man who was apparently asleep, gets up and steals from the pay warrant broker a belt in which he carries money. The broker awakes as the money is extracted, and seizing a gun is about to shoot. Lo and behold! He drops dead at the feet of his assailant. Being a sufferer from heart disease, the shock was so great that it killed him.

The thief places the broker on the couch and covers him carefully to make it appear that he is still asleep. He also replaces the revolver near the dead man.

The thief then rests his head on the table in the same position as he was before. The sailor returns and goes to sleep again.

Early in the morning he gets up and makes his departure. A little later the other lodgers awake and all are assembled in the main hall. The claim agent is still lying as if he were asleep. The efforts of the hostess to awake him are in vain. They, for the first time, do all realize that he is dead. The next thought immediately is, who is responsible for his death? Of course it is the sailor, is the verdict of all those present. Who else could it be if not him? The hostess had seen him going out during the middle of the night and he departed before anybody else.

Immediately an alarm is sent out for his arrest. Imagine his surprise when a policeman hails him and places him under arrest.

He is brought back to the inn and identified. He swears by the American flag that he is innocent, but in spite of his assertions he is taken to jail.

His sweetheart comes to visit him in the prison, and when she arrives he tells her all. She believes in his honesty and integrity. His mother writes him that she believes that he is innocent and asks him to place his faith in God and to pray to Him.

His sweetheart is determined to trace the man who is responsible for the death of the broker and goes in pursuit of evidence. She arrives at the inn and finds a simpleton there who tells her that he saw the thief hide the money and that he had taken it out of the thief's hiding place and concealed it elsewhere. He leads her to his place and returns to her the money and the gag. She then rushes with the boy to the court room and when all hope is lost for the sailor and the judge is about to deliver the verdict, which is quite evident would be against him, the girl rushes in and places before the judge and the jury the new facts. Of course, the new evidence proves conclusively that the sailor is innocent.

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The real thief, who was in the court room as a witness, is seen by the boy when the tries to escape. He points to him as being the one who hid the money. The man is placed under arrest and the innocent sailor acquitted.

MR. AND MRS. DUFF.—Mr. and Mrs. Duff are in their parlor. Mrs. Duff asks for money from her husband, and he gives her all he has. She wants more and searches through all his pockets. She takes off his hat and puts it on her head and goes shopping.

The unlucky husband decides to throw off his yoke.

Through the windows he sees an old-clothes man whom he calls and sells all the clothes belonging to him and his wife. Now he has some money. He buys the old-clothes man's hat and writes on a huge placard that he wishes to leave his home forever. Before leaving, he wants to take revenge against Mrs. Duff. He puts a pail full of water above the door so that as soon as Mrs. Duff enters she will be drenched. Mr. Duff is very much overjoyed with this idea. He then goes out.

When Mrs. Duff returns she cannot open the door. She looks through the windows and sees the room empty. She strides over the window sill and looks in vain for her husband. After reading the placard she is in a rage, she opens the door to run after Mr. Duff, but the pail drops down and she is drenched by the water.

In the meantime, Mr. Duff meets a beautiful girl with whom he becomes fascinated. He is so much absorbed with her attentions that he does not see an automobile which runs him down. While he is lying senseless in the street, a policeman runs to him and an alarm for an ambulance is rung. Unfortunately for Mr. Duff a card is found in his pocket and he is brought home once more.

He is severely injured. They wrap him well and lay him down on a couch. Mrs. Duff scolds him and he is very much afraid.

During her short absence, Mr. Duff writes a letter to his family asking for help and protection against his wife. He gives his letter to a boy through the window.

Mr. Duff's father and brother arrive. One is an old soldier, the other a strong, tall cowboy. Both are armed. The cowboy shoots often. Mr. Duff is delighted. They go to see Mrs. Duff to force her to change her ways and behave better to her husband.

Mrs. Duff is just finishing a day's exercise on the punching bag. She hears some noise and wants to know the cause. The three men rush into the room and begin to explain what they want. Mrs. Duff does not listen very much, she kicks them one after the other and they fall down. She then seizes poor Mr. Duff and gives him a good spanking.

THE COUNT'S WOOING.—The daughter of a millionaire is in love with a plain ordinary American, but unfortunately not rich.

One evening the young man asks the stern father for the hand of his daughter in marriage, but the old man refuses to grant his consent, because he has arranged a match with a French nobleman, the Count O. de St. Estephe, who is going to call the following day. When the girl is left alone, she indulges in shedding a few tears over the refusal of her father to grant his consent to the American.

She is informed by a letter that a number of friends will come the same night to rehearse a play. She explains her trouble to her friends, and they decide that they will don costumes and play the parts of lunatics and thus scare the count out of his wits and drive him off.

Well, what a circus they all had when the count made his appearance. One, dressed up as an American Indian, seizes the count by the hair and goes through motions as if to scalp him. Another appears dressed as a cowboy, who forces the count to dance at the point of a pistol. After he is through with the torture imposed upon him by these and also by others, he meets Lady Macbeth and later Ophelia. He is so much annoyed that he wants to make his escape, when suddenly one dressed as William Tell makes his appearance and places a pumpkin on the count's head.

He is about to take aim with an arrow, when the poor count faints away. He is hit on the head and he comes to his senses. Many other incidents are depicted until he finally makes his escape and is seen approaching a policeman whom he asks for aid from the attacks of lunatics who have escaped from an asylum. The policeman, with extra reserves, arrives at the millionaire's house to capture the alleged lunatics. The millionaire has just arrived home and is enraged at the encroachment of the police and declares that the count is intoxicated, and orders him ejected.

The father is now thoroughly disgusted with the count, and he grants his consent to the marriage of his daughter to the young American, thanks for the support of her friends.

PATHE FRERES.

CULTURE OF TEA IN JAVA.—There are two kinds of tea cultivated in Java, black and green tea. This picture shows how black tea is made. The freshly picked leaves are left in the sun for two hours, and are turned over from time to time, so each leaf will be well dried and lose that too sharp and bitter taste. Afterwards they are torrified or roasted for less than a minute and then rolled in balls.

The coloring in this film is beautiful. The scene, three years after the tea has been planted, is particularly beautiful; the full, green bushes tremble in the breeze while the coolies go from bush to bush with just their flat hats visible, looking like huge mushrooms scattered here and there over the field. Tea is such a popular beverage that everybody, especially the gentler sex, will find this film most interesting.

MISADVENTURE OF A PAIR OF TROUSERS.—An old workman, having received his week's wages, hurries home, anxious to conceal the money from his wife, whom he considers to be just a little bit too fond of spending money. Arriving at his house, he looks around for a good place to hide the precious coins. He finally decides to put the in his drawer, believing that his wife will never money in the pocket of a pair of trousers he finds think of looking there. Just as he puts the trousers back in the drawer, his wife enters and meets him with a request for a little change. The old fellow refuses absolutely, saying he has no money with him, and goes out, slamming the door behind him. The woman needs some money, however, and determines to get it one way or other, and so calls in an old clothes man. Looking through her husband's wardrobe she first drags out a coat, but as it is quite worn, the old fellow pushes it aside. She then hands him a waistcoat, but this also fails to appeal to him; but when she opens the bottom drawer and produces the trousers, which are almost new, a bargain is immediately made, and both the wife and the merchant of cast-off garments are made happy.

When the woman's husband makes his appearance again, she hastens to tell him that she has just sold a part of his wardrobe and thus secured the money he refused her. On hearing her words, the man rushes over to the bureau, and pulling out the bottom drawer in an agony of fear, finds the precious trousers missing. He then turns on his wife and beats her unmercifully before starting out to overtake the old clothes man.

Just as the husband and wife are having this altercation, the merchant of second-hand garments is already in the act of disposing of the precious trousers. A fashionable young man is the purchaser; the latter, taking a stroll with his ladylove, is unlucky enough to catch his trousers on the sharp edge of a fence, and of course is unable to proceed further in this condition. His companion, sympathizing with him, spies the old clothes merchant sitting under a tree looking over his stock. The couple rush over to him, and in a jiffy the young Adonis is putting on the trousers, one of the pockets of which holds our hero's week's wages. Just after the lovers have passed on, the owner of the trousers comes dashing down the road, and before asking the ragman any questions he administers an awful thrashing to the bewildered fellow. When explanations are made, the disappointed workman hastens to follow the direction his victim points out to him and starts out to overtake the couple. Before coming to the right party the excited man gives no less than three unfortunates he meets by the way a beating. One a bicyclist, another a fisherman and the third a strong, sturdy looking pedestrian, who almost does him up. He finally reaches the youth and his girl, who are spooning in the park, but with the recent beating he just received still fresh in his mind, he takes the precaution of examining the trousers before he proceeds to pull them off the struggling youth. When this is accomplished he dives into the pocket and fairly dances with joy as he counts out his entire week's wages—not a coin missing.

THE FLIGHT OF MONSIEUR VALETTE.—Count de la Valette, Counsellor of State under Napoleon I., who, though progressive in his ideas, severely condemned the excesses of the revolutionary party, was arrested on the return of the Bourbons and sentenced to death as a conspirator.

Pursued by the police, the Count decides to flee with his wife and little daughter. Their friend, the beautiful Diana de Vaudemont, who secretly admires the handsome Count, offers to conceal them in her home and they gladly take advantage of her kind offer. But while staying at the de Vaudemont's the romantic Diana endeavors to carry on a flirtation with the Count, who, devotedly attached to his wife, discourages all such advances on her part. Furious that she should be so treated, Diana de Vaudemont, in the heat of her passion, decides to give the Count up and goes herself to the King, Louis XVIII., and tells him where the fugutive is concealed.

It is not long therefore before the Count is arrested and cast into prison. In the meantime the woman who played him so falsely has repented her rash act and induces Mme. de la Valette, the Count's wife, to go to the King's palace at Versailles and beg his Royal Highness to forgive her husband. The wife finally musters up courage enough to go to the King, and we see her making her sorrowful way through the magnificent park of Versailles, the beauties of which are lost upon the heartbroken woman. The King, however, refuses the woman's appeal, but consents to let her and her little daughter have a last interview with the condemned man. As she and the child are conducted to the cell an idea comes to her, she will change clothes with her husband and he can escape with their little girl while she remains to greet the officers when they return. It all happens as she planned. We tremble with fear when the father and child come to the gate, but the sentry, shaking his head with compassion for the poor woman who is so soon to be a widow, opens wide the door and they pass out.

When the guard returns to de la Valette's cell he is astonished to find it empty, but hearing a noise he moves forward a step and almost stumbles over the trembling woman and she kneels begging for mercy. She receives little of this from the furious guard who, fearing for his own head now that he has let the prisoner escape, drags her before the King.

In the meantime mounted men are sent after the fleeing Count, whom we see at first a good distance away as he comes riding madly down the road. He stops a minute at a farmhouse and compels the bewildered farmhand at pistol's point to give him a fresh horse which he mounts and is off not a minute too soon, for his pursuers are now seen galloping down the road in his wake. And then the chase begins! Just as the officers of the law have almost caught up with the fugutive, Diana de Vaudemont, now only too glad to make amends for the wrong she did, stands waiting for him with a carriage into which he jumps and drives off, leaving the girl to greet the officers with a mocking smile on her lips as she points to the disappearing vehicle. The pursuing party, therefore, their horses completely spent, give up the chase and de la Valette goes free and is allowed to spend the rest of his days surrounded by his adoring wife and little daughter, for Louis, on hearing of the woman's strategy, impressed by her wifely devotion, merely turns and says, "Madame de la Valette has done her duty."

THE MAN WITH THE DOLLS.—A frumpy old professor, an enthusiastic collector of dolls of all nations and periods, gets into his head that if he only tries hard enough he will be able to infuse life into the pretty playthings. We see him now in his study surrounded by quantities of smiling dollies, the largest and most beautiful of which he holds in his hands. After making mysterious passes over its head and looking intently into its eyes he stands in an expectant attitude waiting to see a gleam of intelligence light up its countenance. But of course he waits in vain; in spite all the books he has read and all the experiments he has made the only thing he has accomplished thus far is to make himself ridiculous and unbearable in the eyes of everyone and to cause his wife, who naturally resents his giving so much time and attention to the dumb and lifeless figures, no end of unhappiness. She hits upon a plan to win back her husband's affection and make him forget all about his foolish hobby. So stealing into the study, she picks up the large, beautiful doll, her husband's special treasure, and going to a costumer's she procures a complete costume—which is almost a counterpart of the doll's, shoes, hat and all.

In the next scene, a great, long, narrow box is being carried into the professor's house and when he spies the words "Poupee Francaise" (French doll) marked on the cover he sends all the servants flying and proceeds to open it himself. Standing it up on end he takes off the wrappings and removes the cover and a cry of joy escapes him as he looks upon the most beautiful, perfect doll he ever laid eyes on. Catching it by the arm he places it on the couch, and seems disappointed at first that it should act just like any other doll, with one foot stuck stiffly out and hands that one could not mistake for wooden hands. However, he will give it a treatment and see what can be done. The very first pass of his hands seems to have effect—the doll's eyelids move, she makes a little step, then another, and then twirls round in response to his command. At last she sits down and smiles up into his face, and wild with delight the old fellow hurries out to get her some refreshment. The minute his back is turned, up jumps Miss Dolly (in reality his wife) and clasps her hands with joy at the success of her trick. When the old man comes back, his hopes are dashed to the ground, because in place of the beautiful creature he left on the chair he finds only the old staring doll in pink, but before he recovers from his surprise he hears a noise, and turning sees the lid of the French doll's box moving. Rushing over, he takes off the lid with trembling fingers, when out jumps his wife in her usual dress and embraces him fondly. Recognizing her now to be the beautiful doll, he kisses her and promises to give up his foolish hobby and devote himself always to the sweetest little woman in the world.

RUNNING IN HARD LUCK.—Dobbs, an unfortunate individual out of work and down on his luck, while wandering in the park one day, spies a man seated on a bench scrutinizing a piece of paper he holds in his hands. Dobbs' curiosity being aroused, he steps nearer and almost jumps with agitation on recognizing that it is nothing less than a thousand franc note that the stranger is examining so closely. With the thought of all he could do if only once possessed of such wealth running through his brain, Friend Dobbs, acting on the impulse of the moment, snatches the bill from the astonished stranger's hand and takes to his heels.

In his haste to get away with the precious bit of paper he just escapes being run over by a cab, collides with a baby carriage and knocks a bill-poster head over heels into a pushcart filled with oranges. Oblivious, however, to everything in

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Length, 988 feet.

RELEASED NOVEMBER 18, 1909

A MIDNIGHT ADVENTURE

This is a Biograph comedy, showing how a novel-reading sweetheart set a task for her lover, such as is only found in the story book. He must do something daring, so she suggests he go to her girl friend's house and steal a photograph and bring it to her. This he does, but while stealing the picture, the girl friend, whom he had never seen before, stole his heart, so the climax comes when she with the novel habit finds herself "stung."

Length, 519 feet.

SWEET REVENGE

A young woman jilted by her lover wishes to wreak revenge, or rather thinks she does, so dispatches a messenger boy to his new fiancee with his love letters. The boy on his way, she gloats over her deed, until suddenly she softens and is sorry. What would she not do to intercept him, hence you may imagine her joy at learning that the careless boy allowed the instrument of her vengeance to fall from his hand into the river and float away.

Length, 471 feet.

A Full Description of these Subjects will be Found on Another Page

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his desire to reach a secluded spot with his ill-gotten treasure, he finishes by falling into a sewer which is connected with the Seine.

Two policemen standing on the bank of the river hear all at once the most heartrending shrieks, and seeing the man (none other than our friend with the banknote) floundering around helpless in the water, they hasten to throw him a rope and drag him to the shore. But on seeing himself between two officers the unfortunate hastens to break loose and does not stop running until he reaches his room, where he locks himself in and proceeds to examine his treasure which has caused him so much trouble.

Horrors! Could anything be more terrible? On looking at the other side of the hill, our friend reads the words printed in large letter "Nonpareil Safe Deposit Vaults, Fireproof and Burglarproof."

GOOD LESSON IN CHARITY.—It is Easter Sunday, and little Mima, an only child of wealthy parents and therefore spoilt and inclined to be a little selfish, starts out with her mother to buy some Easter presents. On leaving a fine big shop where her mother had purchased her a big chocolate Easter egg, they are stopped by a poor beggarwoman bearing a thin, sickly looking child in her arms. Minna casts a look of disgust at the poor, shabby creature and her unattractive offspring, and tries to drag her mother away by the skirt when the latter opens her purse to give the unfortunates some money. But the mother pays little heed to her daughter for the moment; but asking the woman her address enters it in her note book. She then turns her attention to the pouting child and takes her severely to task for her uncharitable behavior. On reaching their house little Minna approaches her mother and tries to caress her, but the latter refuses to have anything to do with the naughty little girl, hoping in this way to make her realize how very unworthily she has acted. The little one pleads and begs, but all to no avail, until with the tears streaming down her face—because in her little selfish heart she loves her mother dearly—she is just about to leave the room when an idea comes to her. Going stealthily over to the table, she picks up her mother's purse and reads the poor beggar woman's address. Flying off to find her nurse she drags her upstairs and tells her of her plan, which is to give her big new Easter egg filled with the savings from her own bank to the poor woman she treated so badly. She must have her mother's permission first, so begs her nurse to intercede for her with her parent. The mother of course is only too delighted when she hears that her daughter has profited by the lesson she tried to teach her and follows the nurse and child as they go to the humble home in Goodwin Alley. On entering they find the poor woman seated beside an improvised cradle (an old dry goods box) which holds her ailing child. On seeing her distinguished guests, she looks up in wonder, but when the proud little Minna approaches her smiling and pours the contents of the big chocolate egg into her lap, she fairly gasps at the sight of so much wealth. Minna's mother is then seen to peep in at the door and notes with a heart full of joy what happiness her daughter's sacrifice has brought to the poverty stricken home.

SAM'S ARTISTIC BEARD.—Papa having summarily discharged the butler, his daughter May thinks of a good plan by which she can see a little of her adored Sam, for whom her father has always shown a great aversion. So she writes Sam a letter and proposes that he apply for the position of butler in their house. Sam jumps at his love's scheme and is soon engaged by May's father. Now, Sam is the possessor of a wonderfully long, silky beard, which causes the different maids in the house to lose their hearts to him immediately. Sam, in spite of the humble station of his female admirers, greatly enjoys their admiration, being a vain man, and encourages them not a little. One day, May's father catches him having a pleasant little chat with one of the maids, and thinking to make his butler less attractive to the feminine eye, orders him to cut off his beautiful silky beard immediately. The poor fellow reluctantly makes the sacrifice, but as Samson's strength rested in his hair, so it was with our friend Sam, who once his beard has been cut loses his power to attract the gentler sex. When May sees him she bursts into a fit of uncontrollable laughter and sends him down to the kitchen where the maids all make merry at his expense.

RIGOLETTO.—The picture opens with the court of Francis I. of France, that weak and pleasure-loving monarch, whose fondness for a pretty face has become a joke among his courtiers. The latter are now dancing attendance upon their lord and master, each anxious to receive a glance or nod of approval.

Rigoletto, the court jester, though himself the toy and plaything of the King, entertains nothing but contempt for these royal men and women of the court who fawn upon their sovereign and stoop to all sorts of folly in order to maintain their place in his good graces.

The courtiers themselves have long had a grudge against Rigoletto—and besides are quite well aware of the fact that he is no friend of theirs; so one day putting their heads together they decide upon a plan to get even with him for the many mean little tricks he has played them.

Rigoletto on different occasions has been seen by some members of the royal household in the company of a very beautiful girl, and of course it is immediately taken for granted that this lovely maiden is the old jester's sweetheart, when in reality she is his own daughter, Gilda, to whom he is devotedly attached and of whom he is immensely proud.

The revenge planned by the courtiers is therefore to present the beautiful Gilda to the King, believing that she will be flattered by the admiration of one of such exalted rank and will therefore forget all about the poor old jester, Rigoletto.

They carry out their plan successfully and when Rigoletto hears that his daughter, the dearest thing to him on earth, is actually present in the palace, he becomes like a madman, knowing as he does what an unscrupulous person his sovereign is, and begs and implores the mocking courtiers to help him save his child. Finally he meets Gilda leaving the royal apartments, and the scene between father and daughter is one of the most pathetic ever witnessed. The jester upon whom everyone is accustomed to look as a joke, assumes a dignity as he clasps his child in his arms and weeps tears of outraged pride upon her beautiful head.

In order to protect his daughter, Rigoletto decides to flee with her from Paris and the court, but before leaving determines to punish the King for the wrong he has done him, and therefore loses no time in securing the services of a desperate fellow, Sparafucile by name, who is ready to commit any crime, no matter how heinous, if assured of a large reward.

It is decided therefore between the cut-throat and Rigoletto that the former is to invite Francis to his house, where the ruffian's beautiful sister Maddalena is to be the attraction. They know the King loves to go on these larks disguised as a student and will no doubt jump at the idea. During the course of the evening Sparafucile is to deal the King a death blow and once the breath has left his body, the latter is to be securely tied up in a sack and delivered to Rigoletto who will see to its disposal.

The plan works famously, for Sparafucile's sister is very beautiful and the King seems to be completely carried away with her.

Now Gilda though willing to obey her father in regard to leaving Paris for good, cannot hide the fact that she is very sad at the thought of being separated from her royal lover, because with his fascinating ways and highbred airs Francis has made the lowly girl love him. This fact worries Rigoletto not a little, so he decides to prove to Gilda that the King was only amusing himself with her and would show the same attentions to any other pretty maiden he might chance to meet. Therefore on their way out of Paris the father and daughter (the latter disguised as a boy) stop at Sparafucile's house, as Rigoletto knows this is the night for the King to pay his visit. We see Gilda as she peeps through the window and witness her emotion as she beholds the one she loves showering attentions on the pretty sister of Sparafucile. All at once, her curiosity is aroused by hearing voices and as her father has gone to see to their horses she puts her ear to the door and listens, and to her horror learns of her father's plan to assassinate the King. For Parafucile, taking his sister aside, is telling Maddalena that he is to be paid for the job and must carry out his part of the agreement. Maddalena begs him to spare the life of their royal guest and suggests to him that he can murder the first one that knocks at the door instead and deliver his body to Rigoletto when he comes for his prey. The ruffian consents and it is then that Gilda makes up her mind to sacrifice herself for the one she loves.

Begging her father to delay their journey they retrace their steps, but Gilda returns to Sparafucile's home and knocking at the door, immediately receives a blow on the head and we next see the ruffian and his sister hauling out the sack for the jester when he calls for his victim. Hurriedly Rigoletto drags his burden away, but just as he stops to gloat over his prey he hears the voice of the King, who having heard the plan to kill him, when he leaves the house breaks into song at the thought that he has gotten away with his head still on his shoulders. Horrified to hear that voice Rigoletto with his eyes starting from his head exclaims, "Then what is in this sack!" and hastily unfastening the cord that keeps it together, his heart almost stops beating as he recognizes none other than his child, his beautiful Gilda, whom he breathlessly tries to revive and who, a tiny spark still burning in her poor broken frame, raises herself on her arm and with her last breath begs her father to forgive the King.

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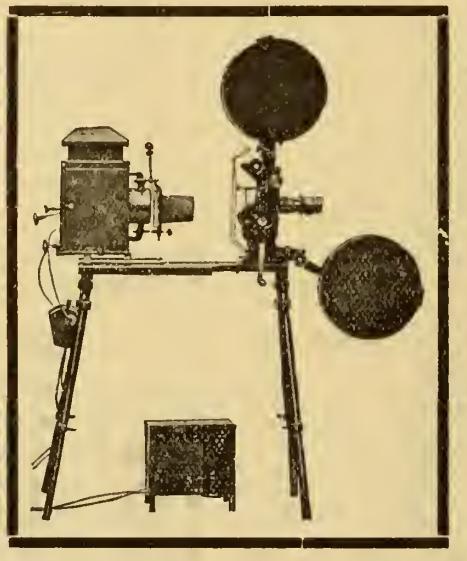

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FILM IMPORT & TRADING CO.

THE CURSED CAGE (Aquila).—Returning from the battlefield, a small band of defeated warriors receive a welcome home, and one of the number is anxiously questioned by Ruth as to the fate of her father, whom she misses from their number. William, her lover, informs her that her parent had failed to escape with them, and his safety is a matter of considerable doubt.

Ruth is greatly distressed, and upon the advice of a friend she seeks assistance from a witch. By some mysterious power the witch brings a vision before the view of Ruth and her lover, revealing her father imprisoned in an iron cage at the top of a lonely tower. Confiding their troubles to the witch, Ruth and William act upon her instructions and disguise themselves as strolling players. Under this disguise they gain entrance to the castle wherein the father of Ruth is confined, and are commanded to entertain the owner, Baron Wilfred de Lautarge.

The Baron, pleased with the comeliness of Ruth, attempts to become too familiar, and William, coming to her aid, is recognized by the Baron as his cloak falls from him and discloses his identity. Angered at thus being deceived, the Baron draws his sword. William, defending himself, eventually disables his adversary, and secures his bunch of keys in the hope of their being useful in releasing the prisoner in the iron cage.

After wandering through many passages and stairways, Ruth and William finally discover the entrance to the tower. To the joy of the prisoner, they effect his release.

Through the aid of a good monk, the old man and his rescuers are handed over to the care of some peasants, who conceal them beneath a hay-covered cart and convey them toward a haven of safety. The castle guards, however, eventually follow and overtake the cart. A fight ensues and the guards are in the end put to flight as the result of additional forces siding with Ruth and William. The father returns home, and all are congratulated on the satisfactory outcome.

THE MYSTERIOUS LUGGAGE (Eclair).—Continual thefts from the luggage bureau of the railway station puzzle the superintendent completely, and he calls in the services of a clever detective. With a view to trapping the thieves he has a specially contrived case placed among the baggage and conceals himself within. His patience is rewarded during the night when he observes a suspicious-looking individual emerge from one of the trunks lying around. Fully equipped with a burglar's outfit, the ingenious thief is about to commence operations when the detective and his man pounce upon the astonished robber and fasten him up in the case they had been hiding in. Awaiting further developments, the detective takes his place in the trunk from which the thief had appeared. Then next morning, when the thief's accomplices make their appearance to claim their luggage, the detective adds two more culprits to his collection.

A MOTHER'S HEART (Ambrosio).—In the form of an elegantly dressed gentleman, Mephistopheles appears with the intention of working havoc in the heart of a woman, whose devotion to her little daughter embodies all that true affection which only a mother can express for her first-born. Although endeavoring to resist the temptations of the persuasive lover, the woman becomes aware of her weakness against this designing person, who tells her that if she will not give him her love voluntarily, he will steal her heart by force. Then the man's form is mysteriously replaced with that of the Devil, who abstracts the heart of his victim and departs.

The little daughter, returning from school, greets her mother with much show of affection, but her parent gives back but a cold response. The Devil has transformed her into a different person. Her affections have been stolen. All the warmth of her soul, all motherly instinct and love have departed. The child is much distressed at the sudden change in her mother, and after many tears, prays to the Holy Virgin for help. Her pleadings are answered by the appearance of a fairy, who comforts the child and explains how she can help to restore the lost bond of love. "Your mother's heart has been stolen," she says, "and this veil I give to you will help you to overcome all obstacles in your search for the person who has taken possession of your mother's love. Go to the Devil's Castle, and there you will regain your mother's heart."

Little Elsie sets out upon her mission, and her progress being stopped by a river, the magic veil is brought into use, with the result that a bridge is immediately brought into existence for the help of the little wayfarer. Next threatened by two ill-looking witches, she again employs the fairy's veil, and raises up a barrier of fire and smoke to the defeat of her pursuers. Eventually reaching the Devil's Castle, she wields her wonderful power in overcoming the castle guards, and gains entrance to the sanctum of his satanic majesty. But here she is rudely treated and cast into a dungeon. One of the devil's minions, however, taking compassion upon her, guides her to the Devil's throne, where the great tempter and heart robber is slumbering.

Now is the moment of her triumph. Never was a heart sought with greater fervor and desire than little Elsie evinces in her anxiety to regain this lost love of her mother. With a supreme effort she casts the veil over the sleeping demon, and in an instant he is secured in bonds of cord from which he cannot escape. Courageously approaching the Devil, the little girl, by a mysterious power, is able to gain possession of the stolen heart, and in ecstasies of delight returns home with her priceless treasure. With her former affections reinstated, the mother is able to respond with nature's promptings to the caresses and love of her child. The bond of unity being once again firmly established, the machinations of the Devil are defeated.

LOVE OF LITTLE FLORA (Itala).—A little circus dancer is rescued by a well-to-do young man from the cruel treatment of her master, and placed by her benefactor under the guardianship of his fiancee. The kindness she receives touches a tender chord in her young heart, and not realizing the existence of affections between her protector and the lady who has undertaken to care for her, she secretly treasures up a love for the man who had taken such kind interest in her welfare. But one day she is rudely awakened to the fact that she can be nothing to him, and in a letter explains that she loves him too well to be able to remain under his guardianship.

Fearing to endanger his progress with the lady of his heart, she leaves the home in which she has enjoyed such happiness, and eventually returns to the old life of the circus. As "Flora, the Queen of the Air," she makes her appearance to the plaudits of an appreciative audience one night, and ascends to the trapeze to perform her startling feats. While suspended in the air, her attention is diverted to a couple of spectators in a love-making attitude in one of the boxes below, whom she recognizes as her former kind-hearted guardians. Unnerved by the sight of the man she had secretly loved, she loses her balance and falls with great force to the ground beneath her. Carried to the dressing room, she is found to be seriously injured, and expires in the arms of her old-time protector, who had come forward among the number of willing helpers.

GODDESS OF THE SEA (Le Lion).—Escaping from her home of coral and the pearl-studded paths in the dominion of Father Neptune, an adventurous young goddess finds herself in the land of mortals, and like ordinary beings, dreams of love begin to take possession of her. In her loneliness, Cupid comes to her assistance, and taking a random shot, he flings from his bow the arrow to which some sensitive youth must fall a prey. Under Cupid's guidance, the goddess is taken to where a comely young shepherd has fallen under the influence of the love-dealing arrow, and forthwith the goddess gains a devoted lover in the person of the shepherd. Leaving his herd of goats, he spends his hours in companionship with this fascinating denizen of the mighty deep, pouring into her thirsting ear praises and flattery with all the fervor of his newly generated passion. Father Neptune assembles his merry band of sea-nymphs to serenade the lovers, and the course of love proceeds with delight to the heart of the goddess. But suddenly the shepherd is rudely awakened to a sense of worldly things and he realizes that his herd is straying away. With the music of the shepherd's pipe ringing, as if it were a warning note through the air, he attempts to break away from the bonds into which the fascination of the goddess has drawn him. The goddess herself will not allow her sturdy lover to depart so easily. The cup of ecstatic pleasure from which she has been allowed to take a sip cannot be rudely taken away. She clings as only a sea-nymph should, to the lover who has awakened new emotions in her young heart. With a determined effort, however, the shepherd breaks away from her hold and in so doing falls into the sea, thus ending the dream of love. Weeping over the form of her lover, brought to the shore by Neptune's followers, the goddess is left to mourn her loss, and pour forth the wailings of a broken heart.

JULIUS CAESAR (Itala).—The story shows Julius Caesar, who, after returning from his victories, is offered a crown, which he refuses to accept. Cassius, Casca and other Romans of great standing in the state are jealous of the success of Caesar and turn to Brutus, who second to Caesar is the most influential citizen in Rome, and use him as a tool by playing upon his conceit. They praise him, and make him an accomplice in the work they have planned; namely, to assassinate Caesar. While they are engaged in asking a favor, which Caesar refuses, the conspirators rush up and stab him.

THE POWERS COMPANY.

A RED MAN'S LOVE.—Goodheart, a young Indian chief, is affianced to Birdwing by her father, Lone Wolf, chief of the tribe, previous to the tribe going on the warpath.

The Indian uprising leads to the capture of numerous people, among whom is Eva Ward, after a desperate encounter and struggle on the part of her father, a settler.

During the absence of the Indian braves on another raid, Eva assists in the escape of the prisoners, while guarded by squaws of the tribe.

Eva is recaptured, tied to a tree and about to be executed, when Goodheart intercedes.

At night Goodheart effects the escape of Eva, and, pursued by the Indian band, Eva is wounded by an arrow.

Goodheart, wild with rage at the wounding of Eva, plants the arrow on the bank of the lake and calls upon the Great Spirit to witness his renunciation of his people.

Goodheart brings help to Eva, and the settler, aware that Goodheart can never return to his tribe, says, "Our home shall be your home."

Birdwing trails Goodheart to his new home and pleads for his love and the return to the tribe, but he bids her to leave, as he loves Eva.

Eva overhears them, and when Goodheart declares his love, Eva, in affright, calls her parents.

Goodheart pleads his cause to the settler and his wife, but they bid him leave.

Goodheart, returning to the bank of the stream, sees the arrow still upright in the earth, makes his peace with the Great Spirit, and plunges the white arrow into his heart.

INDEPENDENT M. P. CO.

THE FOREST RANGER'S DAUGHTER.—The old game warden in this picture is swearing in a deputy—a bright-faced, athletic young chap, and he is equipped with placards announcing the hunters' game limit. Among the penalties it reads that for killing a doe (young deer) the fine is $200. The old man has a most winsome daughter, and soon we see her going out for a lark in the woods, gun in hand, riding at the side of the new deputy. In the course of their rambles, he tries to talk love to her but she evades the issue, dashes away on her horse, and he just cannot catch up with her.

Away, out in a thicket, she sights some game, raises her rifle, and puff! she has brought down a doe! Running to the spot, she is just bending over the animal, when the deputy appears. Now, of course, he loves her dearly, but then isn't he a deputy, and mustn't he do his duty? The ranger's daughter cannot help him out, and when she finally extends her hands to be handcuffed by him, he loses his nerve and lets her go. Here is a puzzle fit for Solomon, for he simply must do his duty as a deputy game warden. But while he stands there thinking the girl's father, his chief, appears on the scene. He discovers the dead doe, and wants to know about it; but the young man takes all the blame on himself, shielding the girl. "You're a fine deputy," says the forest ranger, "and I'm going to make you pay the $200 fine for killing this doe."

He strips him of his recently acquired badge of authority, and marches him back to headquarters. Here he is just upbraiding him for his negligence and contempt of the rules, when the daughter catches on to the sacrifice about to be made. And very promptly and sweetly she interferes, telling her father that she shot the doe herself.

The old man is now in a predicament. He surely wants to be law abiding, and what can he do but let it cost him a $200 fine on his daughter's account? That's tough. But he gets an idea. Handcuffing them together (and handcuffs easily allow of their holding hands) he marches them off to a pretty spot in the woods and leaves them sitting on a tree stump. While he is gone they fall asleep. The father soon returns—with a minister! The couple is gently awakened, and in confusion prepare for their last rites.

But no, the father is not going to execute them; he is going to marry them. The shackles are removed, the young man's own ring serves the purpose, the clergyman's hands are raised, and they are made one. Now, explains papa, the law says that a husband is responsible for his wife's debts, and she certainly owes the State $200 for shooting the doe. The new husband promptly pays up, and papa and the clergyman leave him as he is taking back $200 from his little wife—in kisses.

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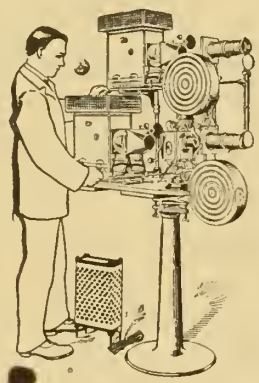

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Nov. 9	Good for Evil (Itala)	720
Nov. 10	The Necklace of the Holy Virgin (Ecl.)	560
Nov. 11	Bertha's Birthday (R. & R.)	535
Nov. 12	The Farmer's Son (Itala)	666
Nov. 12	Logging in the Italian Alps (Ambrosio)	653
Nov. 15	The Cursed Cage (Aquila)	940
Nov. 16	The Mysterious Luggage (Eclair)	675
Nov. 17	Goddess of the Sea (Le Lion)	860
Nov. 18	Julius Caesar (Itala)	850
Nov. 19	Love of Little Flora (Itala)	790
Nov. 20	A Mother's Heart (Ambrosio)	798

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Sept. 25	Life on Board a Training Ship	540
Oct. 2	Heroism Reconciles (Dr.)	670
Oct. 2	The Cremation	305
Oct. 9	Vagabond Life (Dr.)	412
Oct. 9	Adventures of an Emigrant (Com.)	460
Oct. 16	The Red Domino (Dr.)	902
Oct. 23	The Bracelet	823
Nov. 6	The Destiny of Paul Wang (Dr.)	840
Nov. 10	The Suicide Woods (Com.)	426
Nov. 10	The Short-sighted Governess	272
Nov. 10	Yachting on the Baltic	230

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Oct. 25	Hiawatha	About 985
Nov. 1	Love's Stratagem	954
Nov. 8	Destiny	850
Nov. 15	The Forest Ranger's Daughter	750
Nov. 15	The Brave (?) Policeman	250

NEW YORK MOTION PICTURE COMPANY.

July 23	The Gypsy Artist (Dr.)	1000
July 30	My Wife's Gone to the Country (C.)	800
Aug. 6	Sailor's Child (Dr.)	850
Aug. 13	Sheltered Under Stars and Stripes	450
Aug. 13	The Yiddisher Cowboy (Com.)	550
Aug. 20	Half-Breed's Treachery (Dr.)	1000
Aug. 27	Secret Service Woman (Dr.)	1000
Sept. 3	His Two Children (Dr.)	1000
Sept. 10	The Paymaster (Dr.)	1000
Sept. 17	A Kentucky Planter (Dr.)	1000
Sept. 24	A Squaw's Sacrifice (Dr.)	1000
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Oct. 8	Dove Eye's Gratitude (Dr.)	1000
Oct. 15	The Gold Seeker's Daughter	1000
Oct. 22	Iona, the White Squaw	1000
Oct. 29	Mexican's Crime	1000
Nov. 5	Young Deer's Bravery	950
Nov. 12	The Ranchman's Wife	950
Nov. 19	An Indian's Bride	1000

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Aug. 16	A Young Bachelor's Dream	826
Aug. 26	A Strange Reunion	610
Sept. 16	The Actor Burglar	950
Sept. 23	Nobody Loves a Fat Man	950
Sept. 30	The Man and the Law	1000
Oct. 7	The North Pole Craze (Com.)	500
Oct. 7	A Child's Plea (Dr.)	500
Oct. 14	The Telephone Call	1000
Oct. 21	A Broken Melody	1000
Oct. 28	Dope Head Clancy	600
Oct. 28	The Love Hunter	400
Nov. 4	Actress and Child	1000
Nov. 11	"Hello, Bill"	600
Nov. 11	The Kissing Germ	350

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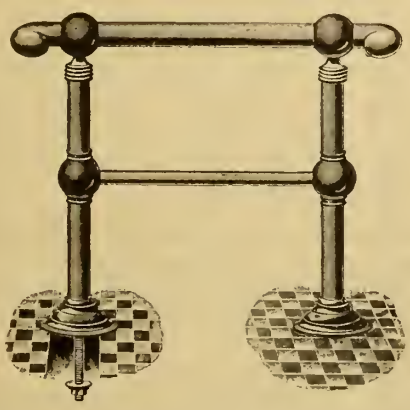

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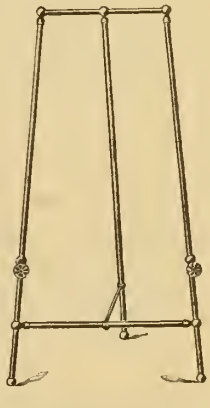

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Sept.	27—Leather Stocking (Dr.)	996
Sept.	30—The Awakening (Dr.)	691
Sept.	30—Wanted, a Child (Com.)	296
Oct.	4—Pippa Passes (Dr.)	983
Oct.	7—Fools of Fate (Dr.)	972
Oct.	11—The Little Teacher (Dr.)	982
Oct.	14—A Change of Heart (Dr.)	977
Oct.	18—His Lost Love (Dr.)	968
Oct.	21—The Expiation (Dr.)	992
Oct.	25—In the Watches of the Night (Dr.)	996
Oct.	28—Lines of White on a Sullen Sea (Dr.)	975
Nov.	1—The Gibson Goddess (Dr.)	576
Nov.	1—What's Your Hurry? (Com.)	403
Nov.	4—Nursing a Viper (Dr.)	920
Nov.	8—The Restoration (Dr.)	964
Nov.	11—The Light that Came (Dr.)	988
Nov.	15—Two Women and a Man (Dr.)	988
Nov.	18—A Midnight Adventure (Dr.)	519
Nov.	18—Sweet Revenge (Dr.)	471

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Oct.	22—The Lost Handbag (Com.)	400
Oct.	22—A Great Game (Com.)	590
Oct.	26—The Lie (Dr.)	1000
Oct.	29—All's Fair in Love (Com.)	415
Oct.	29—The Three Kisses (Com.)	500
Nov.	2—Comedy and Tragedy (Semi-Dr.)	1000
Nov.	5—A Duel in Mid-air (Dr.)	725
Nov.	5—Bill, the Bill Poster (Com.)	241
Nov.	9—A Bride and Groom's Visit to the New York Zoological Gardens (Com.)	950
Nov.	12—His Masterpiece (Dr.)	545
Nov.	12—A Man With Three Wives (Com.)	440
Nov.	16—The Imp of the Bottle (Dr.)	750
Nov.	16—A Winter's Tale (Com.)	250
Nov.	19—The Thanksgivings (Dr.)	950
Nov.	23—A Rose of the Tenderloin (Dr.)	940
Nov.	26—Bluebeard (Dr.)	400
Nov.	26—Then and Now (Com.)	250
Nov.	26—Annual Celebration of School Children, Newark, N. J. (Scenic)	300
Nov.	30—The Heart of a Clown (Com.)	600
Nov.	30—The Wonderful Electro-Magnet (Com.)	400

ESSANAY FILM MFG. CO.

Sept.	22—Gratitude (Dr.)	950
Sept.	29—The Brothers (Dr.)	970
Oct.	6—A Birthday Affair (Com.)	550
Oct.	6—The Magic Melody (Com.)	431
Oct.	20—The Widow (Com.)	520
Oct.	20—A Woman's Wit (Dr.)	475
Oct.	13—The Twelfth Juror (Dr.)	1000
Oct.	27—Maud Muller (Dr.)	982
Nov.	3—A Bachelor's Love Affair (Dr.)	1000
Nov.	10—The Game (Dr.)	985
Nov.	17—The Personal Conduct of Henry (Com.)	714
Nov.	17—A Mislaid Baby (Com.)	275
Nov.	20—The Best Man Wins (Com.)	875

GAUMONT.

(George Kleine.)

Oct.	12—Convicting Evidence (Dr.)	714
Oct.	12—How He Earned His Medal (Com.)	280
Oct.	13—Princess of the Sea (Fairy Drama)	520
Oct.	13—The Liquid Air (Trick Comedy)	450
Oct.	16—The Broken Violin (Dr.)	377
Oct.	16—Alphonso, the Dead Shot (Com.)	297
Oct.	16—One-Legged Pete and Pat (Com.)	320
Oct.	13—The Twelfth Juror (Dr.)	1000
Oct.	19—The Help Mate (Dr.)	517
Oct.	19—Husband's Strategy (Dr.)	387
Oct.	23—Tickled to Death (Com.)	434
Oct.	23—Country Life in a Flat (Com.)	504
Oct.	26—The Old Lord of Ventnor (Dr.)	764
Oct.	26—Ambulance Ventilators (Com.)	197
Oct.	30—The Song of the Cradle (Dr.)	647
Oct.	30—A Barrow Race (Com.)	357
Nov.	2—Don Quixote (Dr.)	721
Nov.	2—Mystic Melodies (Magic)	266
Nov.	6—The Warrior's Sacrifice (Dr.)	933
Nov.	9—Telltale Reflections (Com.)	284
Nov.	9—The Pigmy World (Com.)	272
Nov.	9—A Peace Agitator (Com.)	430
Nov.	13—The Rhymster's Ruse (Com.)	637
Nov.	13—Harlequin's Nightmare (Com.)	340
Nov.	16—A Convict's Heroism (Dr.)	638
Nov.	16—A Set of Teeth (Com.)	354
Nov.	20—Moon for Your Love (Dr.)	424
Nov.	20—Visions of a Nag (Equine Tragedy)	517

URBAN-ECLIPSE.

(George Kleine.)

		Feet
Sept.	28—Wife or Child (Dr.)	494
Sept.	28—Breach of Promise (Com.)	484
Sept.	28—Love, the Conqueror (Dr.)	650
Sept.	29—Chasing the Ball (Magic)	347
Oct.	6—Yachting Off Cowes (Sc.)	464
Oct.	6—Gambling Passion (Dr.)	530
Oct.	20—Casting Bread Upon the Water	453
Oct.	20—Crown Prince of Germany Drilling Battery (Scenic)	517
Oct.	27—Volcanoes of Java (Scenic)	417
Oct.	27—Awakened Memories (Dr.)	544
Nov.	3—The Tale of the Fiddle (Dr.)	734
Nov.	3—Ursula, World's Fastest Motor Boat	237
Nov.	10—The Robber Duke (Dr.)	668
Nov.	10—A Heavy Gale at Biarritz (Scenic)	256
Nov.	17—Workhouse to Mansion (Dr.)	610
Nov.	17—Fighting Suffragettes (Dr.)	380

KALEM COMPANY.

Sept.	24—The Winning Boat (Dr.)	925
Oct.	1—The Mystery of the "Sleeper" Trunk	870
Oct.	8—The Hand Organ Man (Dr.)	910
Oct.	15—The Man and the Girl (Dr.)	940
Oct.	22—A Brother's Wrong (Dr.)	955
Oct.	29—The Girl Scout (Dr.)	945
Nov.	5—The Cattle Thieves (Dr.)	860
Nov.	12—Dora (Dr.)	965
Nov.	19—Pale Face's Wooing (Dr.)	930
Nov.	24—A Lady's Purse (Com.)	508
Nov.	24—On the Wrong Scent (Com.)	408
Nov.	27—Judgment (Dr.)	988

LUBIN MANUFACTURING COMPANY.

Sept.	30—The Judge's Ward (Dr.)	950
Oct.	4—Who Discovered the North Pole (C.)	505
Oct.	4—Billiken (Dr.)	455
Oct.	7—A Blank Check (Dr.)	975
Oct.	11—Papa's Honeymoon (Com.)	600
Oct.	11—Out for the Day (Com.)	390
Oct.	14—Sandy, the Poacher (Dr.)	840
Oct.	18—The Major and the Judge (Com.)	
Oct.	18—Haps and Mishaps (Com.)	240
Oct.	21—Mignon (Dr.)	
Oct.	21—Aunt Lena's Visit (Com.)	
Oct.	25—A Visit to Uncle (Com.)	
Oct.	25—A Buried Secret (Com.)	
Oct.	28—More Precious Than Gold (Dr.)	
Nov.	1—Brave Women of '76 (Dr.)	530
Nov.	1—A Lesson in Palmistry (Com.)	405
Nov.	4—Let Bygones Be Bygones (Dr.)	845
Nov.	8—For Love's Sweet Sake (Dr.)	750
Nov.	11—The Blue Garter (Com.)	610
Nov.	11—Found in a Taxi (Com.)	385
Nov.	15—Children of the Sea (Dr.)	900
Nov.	18—Servant's Revenge (Com.)	610
Nov.	18—Foiled (Dr.)	375

GEORGE MELIES.

Nov.	3—For Sale, a Baby (Dr.)	600
Nov.	3—Hypnotist's Revenge (Com.)	350
Nov.	10—A Tumultuous Elopement (Com.)	
Nov.	17—Mr. and Mrs. Duff (Com.)	488
Nov.	17—The Count's Wooing (Com.)	477
Nov.	24—The Red Star Inn (Dr.)	1000

PATHE FRERES.

Sept.	27—He Learned the Trick of Mesmerism	433
Sept.	27—Suitors' Competition (Com.)	518
Sept.	29—Pierrot, the Fuddler (Dr.)	318
Sept.	29—Jane Is Unwilling to Work (Com.)	525
Oct.	1—A Game of Chess (Dr.)	558
Oct.	1—An Eventful Trip (Com.)	390
Oct.	2—The Garbage of Paris (Indus.)	407
Oct.	2—Vendetta (Dr.)	541
Oct.	4—The Story of a Banknote (Dr.)	981
Oct.	6—Female Sleuth (Dr.)	604
Oct.	6—The Music Lesson (Com.)	295
Oct.	8—Sister Angelica (Dr.)	705
Oct.	8—How Jack Helped His Little Sister	213
Oct.	9—Anti-Fat Sanitarium (Com.)	653
Oct.	9—Dog Pickpocket (Com.)	315
Oct.	11—The Trappers (Dr.)	804
Oct.	13—A Lucky Husband (Com.)	515
Oct.	13—Wonderful Remedy (Com.)	377
Oct.	15—The Romance of a Poor Girl (Dr.)	656
Oct.	15—Blessington's Bonny Babies (Com.)	262
Oct.	16—Chums (Com.)	669
Oct.	16—Physical Culture Fiend (Com.)	311
Oct.	18—The Belated Wedding (Com.)	584
Oct.	18—Bob's Electric Theater (Com.)	361
Oct.	20—A Home Without Children (Dr.)	669
Oct.	22—Drink (Dr.)	2106
Oct.	25—Romance in the Andes (Dr.)	558
Oct.	25—The Bogus Heir (Com.)	364
Oct.	27—The Gambler (Dr.)	699
Oct.	27—Grotesque Mixup (Com.)	220
Oct.	29—Buffalo Racing in Madoera (Scenic)	508
Oct.	29—Life Behind the Scenes (Dr.)	446
Oct.	30—Burglar in the Trunk (Com.)	505
Oct.	30—Mountebank's Watchcase (Com.)	407
Nov.	1—The Lonely Bachelor (Dr.)	636
Nov.	1—Across the Island of Ceylon (Scenic)	344
Nov.	3—Eat Your Soup (Dr.)	512
Nov.	3—The General's Birthday Present	341
Nov.	5—The Prodigal Son (Dr.)	1017
Nov.	6—Malicious Rival (Dr.)	607
Nov.	6—Cops on a Strike (Com.)	351
Nov.	8—Culture of Tea in Java (Educational)	492
Nov.	8—Misadventure of a Pair of Trousers (Com.)	469
Nov.	10—The Flight of Mons. Valette (Dr.)	878
Nov.	12—Man With the Dolls (Magic)	525
Nov.	12—Running in Hard Luck (Com.)	443
Nov.	13—Good Lesson in Charity (Dr.)	508
Nov.	13—Sam's Artistic Beard (Com.)	410
Nov.	15—Two Chums Looking for Wives (Com.)	561
Nov.	15—In India. Marriage of the Nephew of the Maharajah of Tagore (Dr.)	344
Nov.	17—Her Dramatic Career (Dr.)	1030
Nov.	19—The Nobleman's Dog (Dr.)	754
Nov.	19—How French Perfumes Are Made (Ind.)	230
Nov.	20—The Patient from Punkville (Com.)	551
Nov.	20—Adonis Is Robbed of His Clothes (C.)	417

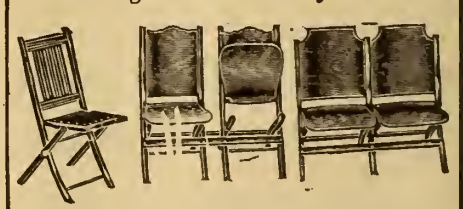
SELIG POLYSCOPE COMPANY.

Oct.	21—The Cowboy Millionaire (Dr.)	
Oct.	18—No Man's Land (Dr)	990
Oct.	21—The Cowboy Millionaire (Dr.)	1000
Oct.	25—Briton and Boer (Dr.)	1000
Oct.	28—The Senorita (Dr.)	1000
Nov.	1—The Witches' Cavern (Dr.)	1000
Nov.	4—Sealed Instructions (Dr.)	760
Nov.	4—Villainness Still Pursued Him	235
Nov.	8—The Stage Driver (Dr.)	1000
Nov.	11—Across the Isthmus (Dr.)	
Nov.	15—The Fisherman's Bride (Dr.)	
Nov.	18—Up San Juan Hill (Dr.)	1000
Nov.	22—On the Border (Dr.)	630
Nov.	22—In Wrong Simms (Com.)	345
Nov.	25—On the Little Big Horn; Or, Custer's Last Stand (Dr.)	

VITAGRAPH COMPANY.

Sept.	21—The Siren's Necklace (Dr.)	530
Sept.	25—Fantine (Dr.)	997
Sept.	29—Onawanda (Dr.)	545
Sept.	29—The Romance of an Umbrella (Com.)	450
Oct.	2—The Scales of Justice (Dr.)	983
Oct.	5—Betty's Choice (Dr.)	642
Oct.	5—Never Eat Green Apples (Com.)	290
Oct.	9—For Her Sake (Dr.)	995
Oct.	12—Red Wing's Gratitude (Dr.)	562
Oct.	12—Too Many on the Job (Com.)	410
Oct.	16—The Diver's Remorse (Dr.)	900
Oct.	19—The Mexican's Revenge (Dr.)	680
Oct.	19—A Dull Knife (Com.)	275
Oct.	23—Cosette (Dr.)	987
Oct.	26—The Two Mr. Whites (Com.)	543
Oct.	26—He Fell in Love With His Wife (C.)	435
Oct.	30—Entombed Alive (Dr.)	994
Nov.	2—Miss Annette Kellerman (Dr.)	539
Nov.	2—Adele's Washday (Com.)	432
Nov.	6—From Cabin Boy to King (Dr.)	958
Nov.	9—Into the Shadow (Dr.)	642
Nov.	9—A Sticky Proposition (Com.)	323
Nov.	13—Launcelot and Elaine (Dr.)	1000
Nov.	16—Benedict Arnold (Dr.)	685
Nov.	16—Indian Basket Making (Ind.)	245
Nov.	20—The Sins of the Fathers (Dr.)	985
Nov.	23—Why They Married (Com.)	905
Nov.	27—Jean Valjean (Dr.)	990
Nov.	30—The Bridegroom's Joke (Com.)	690
Nov.	30—Dirigible Balloons at St. Louis (Scen.)	275

Folding and Assembly Chairs



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SHOULD HEAD YOUR BILL. ARE YOU GETTING THEM ?

This Week is Comedy Week. A Program Par Excellence

Release of Wednesday, November 17th

The Personal Conduct of Henry

Length, Approx. 714 Feet

A Mislaid Baby

Length, Abprox. 275 Feet

Release of Saturday, November 20th

A Western Comedy. An Excellent Story. Exquisite Photography.

The Best Man Wins

Length, Approx. 875 Feet

Scene from "A Lady's Purse"

NEXT WEEK

Release of Wednesday November 24th

A Lady's Purse

Length, Approx. 508 Ft.

Scene from "On the Wrong Scene"

On the Wrong Scent

Length, Approx. 408 Feet

Release of Saturday, November 27th

A SENSATIONAL WESTERN PICTURE

Judgment

Length, Approx. 988 Feet

YES, Essanay comedy films are still receiving "highest awards" Order every one, you can't afford to miss them. ¶Posters for our big Western subjects are ready for delivery, Advertise "JUDGMENT" as a comedy feature, NOW. It's going to make a sensation.

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An exclusive Independent Film Service, consisting of every reel of American Independent Manufacture, besides the cream of the product of the Foreign Manufacturers, now being marketed in this country.

We will supply only a limited number of customers in New York City and will do business with those who use only a high class service.

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TO EXHIBITORS! Send in your name and address and we will place you on our mailing list and furnish you with synopsis of our latest productions. Popular films never fail to draw the crowds, therefore insist that your exchange supplies you with the popular Great Northern Films

NEXT RELEASE

SATURDAY, NOVEMBER 13th

FEATURE PRODUCTION

A Message to Napoleon

or an Episode in the Life of the Great Prisoner at Elba

After the united powers of Europe had been successful in defeating Napoleon's vast armies, the great Emperor himself was taken prisoner, and sent into exile to the Island of Elba, on the coast of Corsica. His loyal friends in France, however, would not rest, and were untiring in their efforts to liberate the Emperor from his prison. The first part of this film depicts a meeting of a few of these friends and supporters, who formulate a plan. A letter is written to Napoleon, explaining that a messenger will bring him all particulars and plans of a plot to liberate him. A young officer is elected to take the dangerous journey to Elba, to carry to Napoleon the message from his friends. But these friends did not count on the enemies which every great man has, and did not observe that one of them attended their eventful meeting. The traitor informs the police, whose assistance he obtains, and together they go in pursuit of the messenger. Tired and exhausted, the messenger finds rest for a night at a small inn on the road, but not long after his arrival there, his two pursuers arrive also, and over a glass of wine discuss how they can best capture the messenger. The daughter of the innkeeper, a great admirer of Napoleon, overhears the discussion of the two men, and immediately warns the messenger, who has just sufficient time to ride away, hotly pursued by the enemies. Fortunately, he soon reaches a farm house on his way, and induces the farmer to give him other clothes. Hastily changing his dress, and with the assistance of the farmer, who shows the pursuers the wrong way, he manages to get to the frontier. He arrives safely at the coast, from which he is to take the boat to Elba. Before he lands on the coast of the island, his small craft is demolished by the waves, and he is compelled to swim through the foaming sea to his destination. But even here, on this lonely island, he is discovered by a sentry, who uses his rifle effectively, and with a bullet wound in his shoulder, the poor messenger turns back into the water, pretending to be killed. Swimming to a more secluded spot along the coast, he sees the figure of his beloved Emperor, standing by the water, looking sadly in the direction of his country. Trembling with excitement, the brave messenger approaches Napoleon and delivers him the message. Napoleon, deeply moved by the loyalty of his friends, thanks the messenger in kind words, and embraces him, to show his deep and sincere gratitude. **This beautiful subject is sure to be a winner. Photographic quality of the very highest order.**

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Wonderful reproduction of every incident and blow in the most exciting contest of modern times. Life-sized and as clear as crystal. The best moving pictures ever taken at a great public event. Every face in the tremendous throng in the open air arena recognizable. Showing the champion JOHNSON knocked down, followed by the dramatic and sensational climax, KNOCKOUT of KETCHEL. The most intensely nerve tingling Moving Photographs ever flashed on a canvas.

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Gaumont

Advance Film Descriptions

Week of November 14th to 20th 1909

Nov. 16th "A Convict's Heroism" (Gaumont). Drama. 638 feet. A cleverly acted drama of the Middle Ages, showing that a convict can sometimes be a truly noble character. This is indeed a triumph of Motion Picture Production.

Nov. 16th "A Set of Teeth" (Gaumont). Comedy. 354 feet. A set of false teeth, which, being operated by spring mechanism, attach themselves to tender portions of the anatomy of those who handle them. If you enjoy a good laugh, don't miss this.

Nov. 17th "Workhouse to Mansion" (Urban-Eclipse). Drama. 610 feet. A woman's noble and heroic character most cleverly presented in a film that is a masterpiece of the photographic and histrionic art. It pleases everybody.

Nov. 17th "Fighting Suffragettes" (Urban-Eclipse). Comedy-Drama. 380 feet. Just the right picture to show in these stirring times, as it shows the woman how much better it is to stay at home. Teach your audience this lesson.

Nov. 20th "Moon for Your Love" (Gaumont). Magic Drama. 424 feet. An exquisite fairy pantomime in beautiful colors, telling how a beautiful girl promises her love to a poor youth if he can bring her the moon. Thanks to the friendly assistance of a good fairy, he is enabled to grant her wish, and thereby wins her love.

Nov. 20th "Visions of a Nag" (Gaumont). Equine Traggedy. 517 feet. A pathetic yet pleasing story of the dreams of a poor old broken-down cabhorse, who sees in a vision the pleasant events of his past life, when he was young and vigorous.

ECLIPSE

IMPORTED BY

George Kleine

52 State St., CHICAGO 19 East 21st Street, NEW YORK

WE PUT THE WORLD BEFORE YOU URBAN

Vol. 5., No. 22. November 27, 1909 Price, 10 Cents

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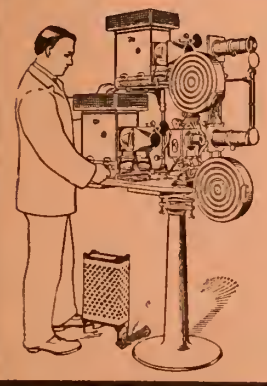
WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

Published Weekly by THE WORLD PHOTOGRAPHIC PUBLISHING CO., 125 E. 23d ST., NEW YORK



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PROGRAM, WEEK OF NOVEMBER 22nd

Napoleon's Game of Chess
(Le Lion.)

Legend of the Good Knight
(Eclair.)

Ali Bey's Dancing Drops
(Duski.)

Honest Little Rag Picker
(Raleigh & Robert.)

The Hostage
(Ambrosio.)

John Farley's Redemption
(Eclair.)

Mr. Sadman's Cure
(Raleigh & Robert.)

We shall never deal in platitudes—but in moving picture films ONLY. While our goods are such as set the standard—yet always we cry EXCELSIOR.

Now you that have been longest in the moving picture business, either exchange or exhibitor—you are the ones who know best that NEVER before has there been offered such a list of FEATURES, not once in a while, but week after week.

They are pace makers.
They are record breakers.
They are money makers.
They not only get the business, but hold it.

You've heard of the town fool who stuck his finger in a pail of water and, after taking it out, looked for the hole?

Don't that remind you of the exchange man and the exhibitor who buys junk and rents junk and expects to find a profit?

Our programs appeal to anyone who is alive to the opportunity they afford. They appeal to the public taste and temper—the fountain head of the success of everyone in the picture business. The public is the judge and it demands our programs.

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Very truly,
WM. F. NIEL.

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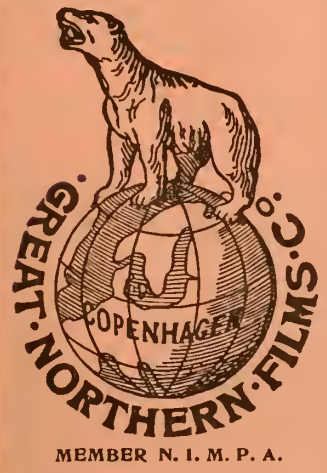
QUALITY FILMS



MEMBER N. I. M. P. A.

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Next Issue, Friday, November 26th

The Parson's Prayer

This film treats of a dramatic incident in the life of a light house keeper's daughter, in which the parson plays a prominent part, and shows his nobleness.

Dramatic **Approximate length 550 feet**

Dooley's Thanksgiving Turkey

A lucid, ludicrous picture shown at the proper time of the year, and one that will create good, hearty laughter.

Comedy **Approximate length 400 feet**

Code Renown

NEW YORK MOTION PICTURE COMPANY

Manufacturers of "Bison" Life Motion Pictures

429 Sixth Ave., Cor. 26th St., NEW YORK CITY

PHONE 6690-1 MADISON SQ.

Released Tuesday, November 30, 1909

Pressing Business

Approximate Length, 850 Feet. Code: MAIL

A Roaring, Laugh Producing, Slap Bang, Farce Comedy

Something doing every foot of film except the titles, and they speak for themselves

Our hero creates laughter without an automobile blowing up or houses falling down upon him.

The story does not deal with the time-houored excuse some husbands offer their wives, as the title would suggest.

Pressing business is our hero's motive for haste, and the tailor's means of livlihood.

This is one of those films that the audience will look at more than once, and of which exhibitors will not complain of repeating.

Yes, our pictures are good, but we are not stopping at that

Constant improvement all along the line is our watchword, and we promise that every additional release will contain better stories, better acting, better photography if it is possible.

THE "POWERS" CO.

241st Street & Richardson Avenue

WAKEFIELD - NEW YORK CITY

IMP

And the sixth IMP release will be a serio comic about 950 feet long, called

HER OWN WAY

(Monday, November 29th)

This subject is the kind of picture the exhibitors and exchanges have been clamoring for, so I know it will make an immediate hit. The theme is simple, involving a clever wife, her husband, a hat and money—something that everybody will appreciate. It is thoroughly human and leaves a good taste in the mouth. "Her Own Way" will make money for YOU!

"THIS IS IMP NIGHT"

Several exhibitors are making a hit by having a regular "Imp night" at their theaters and advertising it with a sign in front. They tell me it helps like everything, puts the crowd in a good humor and creates a more personal interest in the pictures. Try it. The simple little schemes like this are the things that count the most in the end.

CARL LAEMMLE, President
Independent Moving Pictures Co. of America.
111 East 14th Street, New York.

I Pay Cash for Ideas, Plots or Scenarios, available for Moving Pictures, American Comedy Preferred. Easy money for you

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

WANTED

Moving Picture Managers

Those who are looking for "Jammed Houses" to write us for terms on Military Tournament films—the kind of Feature Films you are always looking for—The kind that "Get the Money"—The kind you have heard of—All exhibitors wild over it—Repeat Bookings are the rule—There's a reason—Over 4,000 soldiers in action—Over 3,000 feet of film. Ten cents admission is the usual price—Receipts average daily from $45.00 to $75.00. Flashy advertising, samples sent on request. Tell us your seating capacity: if your exchange won't serve you, we will, right out of the can. Write—Get Busy.

THE TOURNAMENT FILM CO.
TOLEDO, OHIO

BIG MONEY IN SHOWING MOTION PICTURES

but when you need a Machine or supplies write to us. We are **Specialists on Machines** and **Supplies**, and we can **save you money** and **increase your profits.** C.H.D. writes: "*Making a Big Hit, Business increased wonderfully.*" **Astonishing opportunity** in any locality for a Man with a little money. **Experience not necessary.** Easy to start. **We tell you how.** We sell the **MOTIOGRAPH, Powers, Edison and all other Machines and Supplies.** We negotiate a first class **Film and Song Slide Rental Service.** Write for Catalog.
Amusement Supply Co., 833 Ill. Bank Bldg., 115 Dearborn St. Chicago

WORLD FILMS
ARE QUALITY

The Cost of Forgetfulness

A Comical Romance of an Office Boy

Length 348 Feet *Bulletin 9* *Price 11 Cents per Foot*

A rapid fire comedy that will cure the blues

An Hour of Terror

Picture Story Founded on Incidents of the Civil War

Length 537 Feet *Bulletin 10* *Price 11 Cents per Foot*

A pleasing war time story from start to finish

Story of Films on another page

Members of the N. I. M. P. Alliance

FREE POSTERS WITH ALL WORLD FILMS

TRADE W MARK

Produced and controlled exclusively by

The World Film Mfg. Co., Inc.
World Building
27th and Upshur Sts. Portland, Oregon

PATHÉ FRÈRES FILMS

BUNCH OF LILACS

A pathetic incident showing how the grave of a dead mother stands between two little children and arrest for theft.

Released November 29th — About 423 feet

Spanish Marriage

A Farce

Released Nov. 29th — About 551 feet

Legend of Orpheus

Beatuifully Colored

Released Dec. 1st — About 705 feet

The Wolf Hunt

A Western Scene

Released Dec. 1st — About 269 feet

Forced into Marriage

A tale of the Western plains. Full of life. Cowboys, parires, and true Western atmosphere.

Released December 3rd — About 561 feet

Three Neighbors

How an unwelcome suitor won Papa's consent.

Released Dec. 3rd — About 413 feet

Cask of Good Old Wine

Showing how the wine turned to water en route.

Released Dec. 4th — About 535 feet

From the Egg to the Spit

The history of a chicken. Instructive, interesting, amusing. Beautifully colored.

Released December 4th — About 398 feet

Get Your Posters from the A. B. C. Co. of Cleveland, Ohio

NEW YORK
41 West 25th Street

CHICAGO
35 Randolph Street

NEW ORLEANS
813 Union Street

Pacific Coast Agency—Turner & Dahnken, 136 Eddy Street, San Francisco, Cal.

SELIG'S RELEASES

NOVEMBER 25, 1909

ON THE LITTLE BIG HORN

OR, CUSTER'S LAST STAND

Code Word, Custer — Length, 1000 Feet

NOVEMBER 29, 1909

BROUGHT TO TERMS

Code Word, Terms — Length, 615 Feet

MAKING IT PLEASANT FOR HIM

Code Wode, Rueben — Length, 380 Feet

DECEMBER 2, 1909

AN INDIAN WIFE'S DEVOTION

Code Wode, Wife — Length, 470 Feet

A MILLION DOLLAR MIX-UP

Code Word, Mix — Length, 520 Feet

THE SELIG POLYSCOPE CO., Inc. — 45-47-49 RANDOLPH ST., CHICAGO, U. S. A.

VITAGRAPH FILMS

THE FILMS OF "QUALITY"

Tuesday, November 23

WHY THEY MARRIED

One married for money—but her husband lost his money and his life in the struggle of Wall Street and she was reduced to penury. A second married to escape the necessity of working—her husband proved to be a follower of the horses and she was compelled to take in washing to supply him with money for his pikiug bets. The third wanted to reform the convivial sweetheart—to her own sorrow. An old maid wanted a man—but she didn't get a real one. The last didn't know just how it happened—but she thought it might he love—it was, and of the lasting sort, as the eliuax proves. A dainty and original idea with a blendiug of dramatic and comedy in just the right proportion.

Approx. Length, 905 Feet

Saturday, November 27

JEAN VALJEAN

The fourth—and last—of the notable releases derived from Victor Hugo's Les Miserables. With a few slight changes to heighten the dramatic interest and advance the action more rapidly the story of Maurius' love for Cosette, his distrust of Jean and the final elearanee of doubt is told. The sensational scenes of the barricades, the flight through the sewers of Paris and the torture scene in the home of the Thenardiers serve to keep the dramatic action keyed up to the highest pitch. The last of a most notable series de luxe.

Approx. Length, 990 Feet

THE VITAGRAPH COMPANY OF AMERICA — NEW YORK, 116 Nassau St. CHICAGO, 109 Randolph St. LONDON, 25 Cecil Court PARIS, 15, Rue Sainte-Cecile

Moving Picture World

Founded by J. P. CHALMERS.

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Time discounts: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

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Vol. 5 NOVEMBER 27, 1909 **No. 22**

Editorial.

A Note of Warning.

In the licensed releases for the week ending November 20, there are no less than seven subjects of about 1,000 feet in length. To be strictly accurate, they vary from 930 to 1,030, so that we might average them at 1,000 feet. Now a thousand feet of film when passing through the machine at a normal speed takes up from fifteen to twenty minutes of the audience's time. In that fifteen or twenty minutes many things may be told, as experience proves. You can illustrate the progress of a war, as has been done; you can condense a three-volume novel, which has also been done; you can run up and down the entire gamut of comedy and tragedy, which has also been done; you can present a Shakespearean production or one of Scott's romances or one of Hugo's or one of Tennyson's poems—in fact, there is hardly a subject, except, perhaps, the Wagner unaccompanied opera, which cannot be, or has not been, shown on the moving picture screen by means of a thousand feet of film. In other words, into that thousand feet of film you can condense all the dramatic action that, ordinarily, on the talking stage, takes up about eight to ten times the same amount of time. For when we go to a theater we generally take our seats round about 8 o'clock and quit at about 11 o'clock, with a consciousness of having had a full evening's entertainment.

It will therefore be seen from this that a thousand-foot subject is, from the public point of view, a very important item, supplying as it does for five or ten cents in twenty minutes what at an ordinary theater it would be called upon to pay 75 cents or $1 plus two or three hours' time. That being so, the public have got to look upon these thousand-foot subjects as eggs that are full to the shell with meat. But are they? Are they always full? We are forced to admit that they are not, and also that the public is occasionally showing signs of disappointment thereat.

From the film manufacturing point of view, a thousand feet of film is a great undertaking, usually costing a large amount of money in the production and passing into the domain of the feature film. Your Pathe thousand-footer, with such a subject as the "Prodigal Son," "Rigoletto" or "Drink" has demanded a wide stage, for it is not to be done justice to in maybe three or four hundred feet. And herein lies a fallacy into which we think some of the other manufacturers are falling. They are sending out thousand-foot subjects with not enough subject, that is, not enough action in them. We referred to this matter somewhat generally last week; now we come closer to it because observation that we have made since our last article on "Linked Sweetness Long Drawn Out," has convinced us that many of these thousand-foot films are not satisfying the public. The public at large does not quite know why, but there is a feeling of disappointment and dissatisfaction. In other words, they have been asked to attend a subject for twenty minutes without getting in return the requisite number of thrills, excitement, or whatever other emotion an audience goes to a moving picture theater to have aroused. They have not been interested.

On the other hand, we have noticed that the shorter subjects, what we might call the 600-footer, the 530-footer, to strike an average, usually goes better with the public. We noticed this fact only one day this week where the success of the afternoon was won by a 700-foot subject, whereas a subject of considerably greater length seemed to weary the audience. In the latter case the interest was not maintained at the highest tension throughout.

We think this point is deserving of the serious notice of film producers. Whenever a thousand feet of film is taken, it is desirable to insure that it has plenty of action and, moreover, that the dramatic interest is sustained and cumulative. Then a powerful motive should be visible all through the story, otherwise the interest of moving picture audiences will relax—a very dangerous thing just now. Nothing kills public entertainment so much as flatness. A week or two's flatness in the moving picture theaters of the United States will kill the business as dead as a door nail, and we, who are daily, almost hourly, in touch with moving picture audiences, warn manufacturers as we have warned them before, that they must keep up a very high level indeed of dramatic quality if they want the business to last.

Frankly, during the last few weeks a certain indefinable dullness has stolen over the picture theaters which is having its effect upon the public. A public, by the way, one of the most fickle in the world, easy to attract, easy to repel and always difficult to recall to a form of entertainment which it has once rejected. For that is the American public, and this is its attitude towards the moving picture.

Moving Pictures in Public Schools.

There seems some ground for the belief, or rather the rumor, that the public school authorities of New York City will adopt the moving picture at the evening lectures which are such agreeable features of the Winter months. We hope that this is the case. From time to time announcements appear in the newspapers (and we quote one this week from the New York "World") relative to the highly educational value of motion pictures, but too much importance need not be attached to these deliverances. The fact of the matter is that the advantages of the moving picture for educational, scientific, and industrial purposes are not yet appreciated to the extent of their worth. This form of illustration is, roughly speaking, only some thirteen years old. We know that in the life of an invention, or any advance, this is a very short span of time, indeed. It took many years before steam, elec-

tricity, the telephone, and other scientific marvels received their full meed of appreciation from the public.

So it is with the moving picture, which, in many minds at present, is merely an interesting trick of the camera for entertaining and amusing the idle. You do not realize that the moving picture, as it is popularly called, is the scientific synthesis of motion. Motion, as we know by observation and teaching, is life itself, of which heat, light, sound, electricity are just so many manifestations. People, as we say, are accustomed to look upon the moving picture as a trick. Few realize or understand that it has far nobler uses than this. It is just as useful in human progress as the lancet of the surgeon, the pestle and mortar of the chemist, the theodolite of the engineer or the compass of the mariner—it adds to the sum of human knowledge that progress and achievement. If, as Shakespeare puts it, "all the world is a stage," then the moving picture camera is the recording agent of what takes place on that stage.

So we read with feelings of extreme pleasure the statement that the moving picture camera is to figure this Winter in the public schools. Of course, we know that in colleges and universities, and scientific institutions generally, the moving picture camera, or rather the moving picture projector, is no stranger; and—here we write under correction—that it has been adopted by State authorities for the purpose of elementary education, which is what we most desire to see. We want to see the child of the State, as every child is, taught his lessons as far as possible by means of moving pictures, so that the infantile mind can more readily grasp the fundamental facts of geography, physiology, history, and maybe other subjects which can be illustrated by means of films. We all know, of course, that the ordinary picture or illustration occupies a conspicuous place on the walls of every schoolroom. We have all sat and suffered under it. These diagrammatic instructions, however, have served their purpose. The age demands more rapid methods of teaching, and in those methods we include illustration by motion. There is an enormous field open for educational uses in the moving picture, and the extent of that field is hardly realized by the people in the business, who are just now simply content to make subjects to please the amusement seeking public.

The Poster End.

The poster is or has been the Ishmael of the moving picture business. Until recently nobody seemed to care for him. Any old thing in the way of a crude design and crude printing suited your indifferent moving picture theater exhibitor—any old thing with some idea of the dramatic situation and plenty of crude color was considered good enough to put outside the moving picture theater.

But a little while ago it occurred to some alert minds that better things than these could be done, and so the manufacturers and others have been sending out especially made posters illustrating the particular pictures shown. One or two of the manufacturers have had pieces of their film subjects suitably enlarged, and these when surrounded with striking borders make very effective posters. This is symptomatic of the progressive instinct. The moving picture theater is progressing all along the line, in the quality of the pictures, the house, the audience, the music, and so it is only reasonable to expect progress in the matter of such an important item as the poster.

The poster to an ordinary theater is of vital importance. You have only to look on the billboard of any large advertising station to realize it. Money without stint is spent on these posters. The best work of the color press is put into them; the brain of the designer or the artist, as he may choose to call himself, is utilized to the utmost to make pictures for some striking scene in the play advertised which shall arrest the attention of the passer-by and cause him to visit the theater. And this is true of both small and large posters. It is a fundamental axiom of theatrical management that money must never be stinted in respect of posters.

Is the moving picture theater coming to the same state of things? Are we near the time when the billboard will contain 24-sheet posters illustrating some scene in a Pathe or Biograph film? Shall we see fine specimens of color printing, good designs and all the rest of it, advertising the films all over the country? Are we, in short, to witness the theatricalization of the moving picture at the poster end of matters? It certainly looks as if we were, judging by the trend and the tendency of the moving picture at this very moment. For, as we have pointed out over and over again, it is rapidly becoming theatricalized at all ends of the game. There seems, indeed, no reason why as much money should not be spent in advertising the film representation of "Rigoletto," as in advertising the opera. One is simply a manifestation of a series of light waves; the other merely the expression of a number of sound waves. One primarily appeals to the eye, the other primarily appeals to the ear. And this is all the difference between a moving picture, the play, or an opera.

If we are on the eve of a reform in the poster end of matters, and if we should get an artistic and commercial development of the moving picture poster, the mind is staggered by the possible extent of the business, which is bound, in the nature of things, to multiply so enormously that the existing manufacturers in the field will hardly be able to cope with the demand likely to be thus created. Of course, the moving picture poster is bound, in our opinion, to come, and to come very quickly, as anybody with eyes in his head can see for himself in New York City and other large cities. It already exists in a somewhat mild and apologetic form. Let the moving picture poster be produced on the same scale of size and quality as the ordinary theater poster, and no man can tell how much money exhibitors, renters and manufacturers will make. They will all be multi-millionaires in the Carnegie or Rockefeller class.

To be serious, however, we are aware that efforts are being made to put the quality of the moving picture theater poster on a high artistic and productional plane, and all this is, therefore, bound to favorably influence the business.

Exhibitors in certain sections of the State of New Jersey already have their associations for purposes of mutual help and co-operation, notably those of Newark, Jersey City, West Hoboken and Union Hill. Then there is the Hudson County Proprietors of Entertainment Association, which looks after the interest of moving picture exhibitors. The policy of the State Legislature with regard to the moving picture is such that it is highly desirable all moving picture theater exhibitors in the State should unite for the purpose of watching that legislation and if necessary defeating it whenever the interests of exhibitors are threatened. We request all exhibitors in their respective cities to get together and form associations with a view of federating into a State association. There must be many hundreds of moving picture theaters in New Jersey. The question of the age limit of children, Sunday licenses and others, are continually cropping up, and it would be well, therefore, if the Jersey exhibitors united.

Plain Talks to Theatre Managers and Operators.

CHAPTER XXVI.

EMPLOYEES.

A cheap or poor operator is dear at any money. Get a good operator and see to it that he produces the results. Remember, however, that the people of old could not make brick without straw. Neither can an operator produce results unless he has the equipment to produce them with. No matter how small the house, there should be at least one usher, and he should be well and neatly dressed at all times. The ticket taker should also be neatly dressed, in a uniform, if possible. The writer has in hundreds of instances seen a ticket taker in his shirt-sleeves, unkempt, and even with a cigar or cigarette in his mouth. Such a spectacle would convey the impression to my mind that the show was likely to be as sloppy as the man in the door. Others, I think, would have the same idea and pass the house by. The ticket seller should preferably be a young lady of good appearance, minus the usual wad of gum. She must know how to make change accurately and quickly, of course.

ADVERTISING.

It pays to advertise. But the best methods of advertising a moving picture show is a subject on which there is wide diversity of opinion. The neat colored posters which may now be had with nearly all films at low cost are excellent for the arcade. Neat showcards announcing the program are also excellent arcade advertisements. In small towns it is more than likely that the papers can be induced to give space to some film synopsis matter, especially if an advertisement be carried by the house. A common arrangement is to contract for a given space by the month or week, the publisher agreeing to give an equal amount of space to notes of the show in his reading matter. Giving of souvenirs is not, as a rule, good practice. It savors too much of hiring people to come to your show, paying them with some comparatively worthless trinket that is more than likely thrown away. Spend the souvenir money in improving your program, is my advice. If you have a competitor and you start giving "souvenirs," he will follow suit immediately, and neither of you are the gainer, but both lose just that much.

One good, and perhaps the best, advertising scheme is to have a genuine feature film occasionally and advertise it to the limit. The people your advertising draws to see that film will have their attention effectively drawn to the house, and if they see a good show they will return to see other films. Another excellent scheme is to secure some good patriotic film and have a children's day on Saturday. Secure the school principal to lecture on the subject, if possible, and admit the youngsters at two or three cents on that occasion. Have a **good** comedy film, being careful that it is strictly "clean." The children will tell their parents all about it and the talk will advertise your house, of course. To do this properly, however, the school teachers should be interested. In fact, there are many forms of advertising possible to the man who uses his brains and **thinks.** You must be a schemer to make the best success in the show business. The man who goes into the moving picture business thinking it is play, that the money will just roll in without effort on his part, had better try something else. The show business, moving picture or otherwise, requires **hard work,** and lots of it. Of course, in its infancy, while moving pictures were a curiosity, almost anyone could make big money with almost any old show at all, and without much effort. But, take it from me, those days are past and **gone** —and they aren't coming back, either. There is still money in the business, and good money, too, for the man of ability, energy and eternal push.

FILM SERVICE.

In the matter of service you must remember that a flowery advertisement, full of promises, does not necessarily imply the best service. It rather indicates that the advertiser has in his employ an excellent ad.-writer. There is just one really business-like, intelligent way of buying film service. By subscribing to the Moving Picture World and **keeping its copies all on file** you will be enabled to not only see at a glance just what each new film is—a synopsis of its action —but also see its exact date of release. Now decide just what limit you wish to place on the age of films sent you and then write to several exchanges, asking for quotations on that service. To illustrate: Suppose you decide you want no films older than fifteen days. You write, asking for quotations on the number of reels you want per week. changed so often, no subject to be more than fifteen days old. You are now in position to check up and get exactly what you pay for. If you think some subject is older than your contract calls for, all you have to do is glance at its date of release in the files of the paper. If you use two reels you can contract for one reel with ten or fifteen-day limit, and one twenty, thirty, forty or sixty-day limit. The point, is, you place yourself in position to absolutely demand and get what you pay for. You should demand a clause in the agreement that any subject over age shall be paid for at half price or be not paid for at all. This is the sensible, business-like way of purchasing film service. It absolutely eliminates all disputes. The terms "first run," "second run" and "third run," as now used, depend largely on the elasticity of the exchange manager's conscience. "Commercial run" means nothing at all—or, rather, it means anything the exchange thinks it can work off on you. Of course, exchanges will ridicule this, but it is cold, hard facts, nevertheless, as they well know. Keep all film release dates carefully on file, buy your service with age limit, and you can't be buncoed. In the matter of carbons, nearly one-half may be saved by purchasing in 1,000 lots.

EDUCATION BY MOTION PICTURES.

(From the New York World.)

Upon the white screen is shown a stalk pushing its way up from the ground; leaves developing; bolls swelling, then bursting to reveal the white substance within; and in a few moments the whole life of a cotton plant has been in review of a hall full of people who never saw one growing.

Next may come a factory wherein some industry of national importance is carried on; every process appears in exact detail. Then a film taken by Chinese photographers, imported by way of San Francisco, showing how tea is grown, harvested and prepared. A Russian or Australian film may follow. Then a mountain climbing scene, with rope and ice-axe in use; a battle, Wright's aeroplane in flight, a camel caravan.

The whole world is not only seeing but making motion pictures. The phonograph and the vitagraph have penetrated every continent and are pleasing or instructing all manner of man from the Zulu to the Berlin doctor of philosophy. Purely on the theatrical side the industry has become so great as to require subdivision. A distinct specialty has thus grown up in the making of "chasers," as those series are called wherein policemen, nurse girls, grocers and other characters go through obstacle races at great speed.

Most recent and most marvelous are some of the scientific uses of motion pictures. Thus, the Merchants' Association of New York, convinced of the ravages the house-fly is doing, has arranged for educational motion films showing the enormous loss the nation incurs by it. More wonderful still, the most delicate and dangerous surgical operations are studied by camera and film. The operation itself, if serious, can have no spectators, or few at the most. The surgeons rehearse with a dummy to get "in the picture," the operation is performed before the camera, quickly, deftly; later the film may be explained to a thousand students. The pictures can be run slowly so that the exact manner of using the implements may be seen. They can be repeated a thousand times and made in duplicate for many schools.

The formation of a voluntary commission for censoring motion pictures in the interest of public morality has received much attention. Quite as important as this praiseworthy effort of the manufacturers to prune entertainment of any objectionable features is the daily discovery of some new educational or business use to which pictures can be put, and educators the country over are actively aiding in suggesting new films. Trade, advertisement, surgery, commerce, the training of soldiers—what work will not the motion pictures yet be set to do?

One of the most recent engagements made by the Vitagraph Company of America for its stock company is the addition of Signor Lugi Alberteri as one of the directors. Sig. Alberteri is a ballet master of note, having been connected with both the Metropolitan and Manhattan Opera Houses in New York, and more recently he was the director of the production of Italian grand opera at the Academy of Music. Although he is best known as a master of ballet in this country, in Italy he gained fame as a general stage director. With the Italian cast recently added to the Vitagraph permanent company some remarkable films are anticipated, for it is generally conceded that the Latin races are far in advance of those of northern climes in the art of silent expression. Sig. Alberteri does not replace any of the other directors. but is an addition to the present staff.

Observations by Our Man About Town.

The trouble-makers for the moving picture people seem to have, at least temporarily, turned their attention from the exhibitors to the film exchanges. Pittsburg, Pa., seems to be a favorite haunt for them. Either the news gleaners on the daily newspapers of that city are most liberally subsidized or the writers are the biggest fat-heads that ever pushed a pen. Some of the stuff they are stringing out in their columns at the present time about moving picture films and theaters is the finest example of what a semi-idiotic mind can conceive. Many weeks ago an explosion took place in a building of that city in which a large film exchange was located. Of course the exchange was saddled with the responsibility for the unfortunate affair because there were a large number of reels of film in the place. According to the reports published by those who are supposed to give all the news that is fit to print, each reel of film was to all intents and purposes a Whitehead torpedo. In other words, the reporters endeavored to convince the people that every film exchange is nothing less than a powder magazine. Subsequent development of facts have in no way changed or modified the opinions of these newspaper people. The best any of them have done has been the publication of so-called claims by the film exchange people that the explosion was not caused by moving picture films. They have not had the fairness to concede that there was a possibility of mistake in their original conclusions as to the cause of the explosion, but for some reason best known to themselves have persisted in pounding the film exchanges, the films, and everybody connected with and handling them, for being dynamiters.

* * *

The attacks by the daily press upon moving pictures and the places and people handling them, too frequently savor of a lack of good faith. The reports and comments too frequently reflect too much ignorance of the real facts to warrant a belief that the newspapers are sincere in what they say on such matters. They would have the public believe that they are stirring the public officials to a better protection of the people against loss of life and property, but their radical methods disclose the true purpose. The dramatic critics of the daily and weekly newspapers never contribute notices on the moving pictures, except to condemn them. In criticizing vaudeville programs the writers comment upon every act except the pictures, unless it is to say the pictures are bad. This may be accounted for by the statement that the picture houses do not carry advertisements in the papers referred to. The various dramatic papers maintained a similar attitude for some time, but they are falling into line and giving the pictures the attention legitimate amusements deserve.

* * *

Why all this hue and cry about the great danger attending moving picture films? Do the facts warrant it? There are in existence to-day, and have been for at least three years, more picture houses by an enormous percentage than there have been theaters at any given period during the same time, and not one event resembling a calamity has been recorded against them. Take the history of the theaters of the world and count the scores of catastrophes involving great loss of life and property that stand recorded against them. The facts show clearly that the daily press have by exaggeration, neglect to seek and publish details as they existed, and a manifest desire to prejudice public opinion, maintained a most unreasonable and unjust attitude against thousands of people who have millions of dollars invested in a perfectly legitimate business.

* * *

The latest idiotic writer announces through the press of Pittsburg that the United States Government has taken up an investigation of the explosion in that city. He says the Government proposes driving every moving picture exchange out of the city; that it has found that when subjected to great heat the films generate powerful explosive gases. No one has denied that ignited films in confined quarters will do this, but there is not a case on record where an explosion of that character has taken place. This writer is evidently one of those fellows who used to come out with such scare lines as "Moving Picture Machine Explodes," "Several Hundred Lives in Jeopardy," "Presence of Mind of the Police Prevails and the Performance Proceeds," and a lot of such tommy-rot that did great harm to the picture people by scaring the public, until confidence was restored by the people themselves learning that such reports had for foundation only the recklessness of sensational space writers.

The reckless knockers may as well reconcile themselves now to the thought that the moving picture business is a legitimate one and it is here to stay; that none more carefully guard against loss of life and property than the people who are engaged in it. Every moving picture theater represents the investment of so much capital, and every foot of film is likewise the representation of so much money invested. No business man more jealously and diligently guards his property than the owner of a film exchange, for the reason that its destruction in almost any case means ruination. The growth of the business and the demands of the public make it absolutely necessary for the film exchange owner to procure a new supply of pictures daily. It takes weeks to get out of a new picture its actual cost, and that picture must be carefully guarded after that to give the exchange man a chance to get his profit. These pictures, or films, are procured upon cash payments—not spot cash always—but cash, as the term is known in all trade circles. It is easy to see, therefore, that every exchange is constantly carrying an enormous stock which has been paid for, but will not become profit-earning for some time, and therefore no one is more anxious to protect it against loss than the holder. To this end they have co-operated with every municipal body in the perfection of regulations as to the handling and exhibiting of the films, and no expense has been spared for this purpose. Their sincerity in this direction has been demonstrated time and time again. They have refused to rent films to places that have not complied with the municipal regulations guarding against loss and have insisted that only competent employees shall be allowed to handle the films and operate the machines. In no instance have they allowed selfishness to stand in the way. While, perhaps, primarily active in guarding against personal loss, they have stopped supplying customers whom they found were neglecting to observe, or attempting to evade, the municipal regulations enacted for the safety of the public. These picture people have known for a long time that various agencies have been diligently at work to annihilate their business if possible. The subject has been publicly discussed and commented upon quite frequently. Persecution has been engineered from various sources for as many purposes against exhibitors and all others engaged in the business. The press, pulpit and public departments all over the country have been pressed into the service, but the pictures have survived the ordeal and are receiving better support from the amusement seeking public than ever before.

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It will not be long before the daily press will condescend to give the moving picture business the consideration it deserves and abandon the attitude of the present day. Public opinion will force this. The daily newspaper is a great power, but the people form a greater one, and they can either make or break a newspaper. The latter frequently swerves the people, but when the issue becomes one of fair play the people act for themselves.

HIGH-CLASS POSTERS FOR MOVING PICTURE THEATERS.

Thomas H. Quill Inaugurates a New and Promising Scheme.

Coincidently, we might accurately say, contemporaneously with the publication in this issue of The Moving Picture World of our article entitled "The Poster End," and another article by a contributor on the same subject, comes an announcement that will interest manufacturers, renters and exhibitors alike all over the United States, as to the manner in which the commercial end of the moving picture is in future to be handled. It is this: That Thomas H. Quill, until recently publicity manager of the Selig Polyscope Company, has resigned his position with that firm in order to take up an appointment with the United States Lithographing Company, who, in conjunction with Mr. Quill, and we will say ourselves, perceive not only a great future for the production of posters for advertising moving pictures, but also realize that the time is ripe for supplying the demand that already exists for them.

We might here say that Mr. Quill's severance from his friends, the Selig Polyscope Company, is a perfectly amicable one. It is all to the credit of Mr. Quill, and in this we applaud him, that he has the greatest admiration and respect for Mr. Selig, whose enterprise in the production of moving pictures on a great spectacular scale earns the applause of us all. Both Selig and Quill, we know, are sorry to lose each other, but we are confident that Quill's entry into the poster end of matters commands his former chief's sympathy and that all around the popular Thomas H. Quill is assured of a large volume of good wishes for his success.

And we are convinced that he will be successful. He is

just the man to handle this proposition. Months back, in the pages of The Moving Picture World we foreshadowed the time when the poster would play a large part in popularizing the moving picture, and this week in our editorial article we give expression to the thoughts that arise in us after a careful further survey of the possibilities in the moving picture poster. It needs a man with Quill's conviction to bring home to manufacturers, renters, and exhibitors, the urgent importance of putting out well designed, well printed posters illustrating the salient points of pictures which are to appeal to 86,000,000 of people. It needs a company with the enterprise and extensive plant of the United States Lithographing Company to handle the work, to prepare good designs, to turn out good printing, and deliver the posters promptly and simultaneously all over the country. It is, in short, a very fine field of work in which a very great deal can be done, artistically, technically and commercially.

A NEW BOOKING EXCHANGE.

W. H. Protzman, familiarly known as "Bill" to his numerous friends, and for some years identified with the moving picture business in this and other cities, has recently established a booking exchange, and is making a specialty of supplying all wants for employees, pianists, vocalists, and vaudeville for moving picture houses. "Bill's" experience, both as owner and manager, and his vast acquaintance with artists and managers in general, qualifies him to not only furnish the best people and acts, but to insure promptness and reliability in his dealings. He is also proprietor of the Peerless Slide Company, whose business has grown to large proportions. Their announcement and special advertising slides are second to none in workmanship and art, and the special prize and baby show contests conducted by them have proven very popular and have been money makers for the houses running them.

SCENE FROM "CUSTER'S LAST STAND." (Selig Polyscope Co.)

We see enormous possibilties in the poster end of the moving picture; we see the best artistic brains; the finest technique of the printer; the finest organizing ability of the commercial men united to familiarize the great American public with the moving picture poster, as completely as they are with the ordinary theatrical poster. It is said that opportunity brings forth the man; and here is the man in the person of Tom H. Quill to handle this vital branch of the moving picture business. With the support and co-operation of the United States Lithographing Company, there should be a great business done throughout the trade in high-class posters for moving pictures.

NEW INCORPORATIONS.

New York City.—The Columbia Moving Picture and Theater Company; capital, $5,000. Directors: Max C. Garcis, Joseph Stoehr and H. Moerchen.

Washington, D. C.—The Capital Amusement Company; capital, $50,000. Directors: Ezra Gould, William Blum, R. H. Bagby.

New York City.—The Erbograph Company; capital, $5,000. Directors: Ludwig G. B. Erb, Emma Erb and Joseph A. Golden.

Columbia, Ohio.—The Cineograph Company; capital, $1,200. Director: Mary M. Brice.

CUSTER'S LAST STAND (Selig Polyscope Co.).

About four months ago we paid a visit to the Selig studio and saw the preparations for the making of the great film, "On the Little Big Horn; or Custer's Last Stand," Selig's Thanksgiving Day release. At that time we were duly impressed with the facilities of the Selig plant for the production of such magnificent spectacles, and with the desired touch of realism. The accompanying enlargement from one of the small pictures out of the 16,000 that make up this film will give an idea of the number of people employed. The scene is an Indian dance. Besides this group of Indian braves there were the troops of United States soldiers, altogether several hundred. No exhibitor should fail to show this magnificent historic military spectacle, which adds another mark to the fame of the Selig Company for doing big things. Our own criticism of the film will come after we have seen it on the screen, but those on the inside say it is simply immense.

STATE RIGHTS FOR THE JOHNSON-KETCHEL FIGHT FILMS.

The Yale Film Exchange, Kansas City, are supplying the State of Missouri; Chas. A. Calehuff, of Philadelphia, the State of Pennsylvania, and the Kleine Optical Company, 41 East Twenty-first street, New York, the States of New Jersey and New York.

ON THE SCREEN.

By Lux Graphicus.

Once or twice lately when I have been looking at the Melies pictures on the screen, the recent re-entry of this renowned maker into the field has started me in a reminiscinatory mood. (Big word, reminiscinatory. I don't think it figures in Webster or any other dictionary, any more than does theatricalization. But it expresses my meaning, I think.) I have fallen to thinking of the earlier days of the moving picture across the Atlantic, and being inclined to reminiscinate upon them, it clearly follows that my particular mood must be of a reminiscinatory character. I hope all this is clear—as clear to you as it is to me, dear reader.

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Melies, of Paris, made a great reputation in London for his trick films. At the Alhambra Theater of Varieties in that city I often saw such subjects as "A Voyage to the Moon" and other pictures which called for the expenditure of an enormous amount of ingenuity in arranging them. I wonder why the trick film has not acquired a greater hold than it has upon the American moving picture public. I suppose the reason is that there are so few of them made. But now that Melies is once more to the fore in New York, it is to be hoped that the old love of the house will re-assert itself.

Before Melies went to London one of the sensations was the Biograph picture, which was something like three inches wide instead of one inch wide and three-quarter inch deep. The Biograph picture, if I remember aright, was shown at the Palace Theater, London, and it created a great sensation in virtue of the very fine photographic quality of the results. The projector was motor-driven, and I believe that the machine which was then used in London is still doing work of a kind in New York City. The Biograph pictures were the sensation of one or two seasons, and early lovers of the moving picture still speak of them in terms of admiration.

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But perhaps the most momentous event of all was the Lumiere invasion of London in the early part of 1896, more than thirteen years ago, I regret to say, and my mirror tells that I am not yet growing gray. Thirteen years, however, is a long time in the moving picture business, and I can recall the enormous sensation which the Lumiere pictures made in London. They were remarkably steady and of good photographic quality. Undoubtedly those pictures gave an impetus to the world's interest in moving pictures.

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Lumiere was followed by Paul, Acres and others. Paul is still in the game, but Acres, who had a great chance of making money at it, has dropped out. In those days Pathe had not come to the front; probably he was quietly laying the foundation of the present enormous business. It was somewhat later than this that Melies acquired his great reputation in London for his trick pictures—a reputation which still survives.

About 1898 or 1899 the British moving picture drifted into the popular topical state of affairs from which it seems unable to extricate itself. Unquestionably, however, Pathe and Lumiere took the lead, and Pathe, it will be observed from contemporary records, is still to the fore in the work; but I, for one, at any rate, am pleased to see the name of Melies once more identified with it.

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I suppose I am one of the few people in America who have seen the first moving pictures that were ever made on rollable celluloid. These, also, are roughly about the size of a lantern picture and they were made over twenty years ago. Moreover, it is ten years since I myself figured in a moving picture, the operator being Prestwich, a name identified in Britain with the mechanical end of things. Prestwich is still in the business. So, too, is Cecil Hepworth, the son of an old personal friend of mine who was one of the best lecturers that Britain has produced.

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Ladies and gentlemen, please pardon this reminiscinatory mood. I do not often indulge in such a thing, because I have little or no veneration for the past because it is past. But now and again it is necessary to remind some of the crop of "know-it-alls" which the events of the expiring year have produced that there are in existence some people whose experience is longer and greater than theirs. A peculiar characteristic of the moving picture game is that so soon as a man gets possession of a camera, licensed or non-licensed, and makes something of a developable exposure he instantly, in his own eyes, becomes an authority. I suppose the explanation is that moving picture photography in a general way is so very new. It is new to the public, it is new to those who supply the public, and so an all round fallacy arises about this novelty. But new as it is, there were good photographs made in a moving picture camera ten or twelve years ago which it is doubtful if they are qualitatively surpassed at the present time. Whatever advance has been made has been along the lines of public appreciation and the dramatic end of matters.

Again, some advance has been made in the mechanical end because the generality of pictures do not jump and flicker about the screen as they used to do. Then, of course, there has been a tremendous improvement in the sumptuary conditions governing the exhibitions of the moving pictures—to-day there are picture palaces all over the world; ten years ago there were none. Still, as I have said, there were very good pictures then, and the men who have made them had devoted years and years of study to the work.

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I hope Melies will prosper in his re-entry into the moving picture field, and I hope he can be induced to give the American public some of the ingenious trick pictures which I remember with such pleasure. The French mind is essentially a mind full of fantasy and invention, as the French pictures show; therefore, it should be easy for Melies to strike out an original path for himself in this field. That is what is called for in the production of moving pictures—originality of subject and treatment. We have plenty and to spare of mediocrity, and little enough of the quality which endures in the mind, just as the Melies tricks have endured in mine.

UNFAIR ADVERTISING.

We are sorry to see in the advertising pages of our contemporary, The Kinematograph, the following advertisement:

> Kinemacolor. Urban-Smith patents. Beware of deception. A prominent firm of film makers who are reputed borrowers of "other people's thunder and ideas," are, by their cunningly worded advertisements, endeavoring to pass off on the unwary their mechanical stencil colored films, thus leading the likely buyer and exhibitor, as well as the public, to believe that such films embody the marvelous results only possible to procure by "Kinemacolor," the only existing process of reproducing the actual tones, tints and hues of nature. "Color Kinematography" (so-called) consisting of the ordinary films painted by hand or colored by mechanical means have been known to the trade from its infancy, 15 years ago, and are crude compared to "Kinemacolor" which is "the triumph of the period and the wonder of the animated picture world." Allowance must be made, under the circumstances, for borrowing the above quotation. Do not be deceived!

English publications, we know by experience, are somewhat chary of printing advertisements which reflect on other films, as the above announcement unquestionably does on Messrs. Pathe. Seated in a moving picture theater the other day, we were lost in admiration of the excellence in color effect of a Pathe subject illustrating tea plant culture, and more recently when we carefully examined that very fine picture "The Prodigal Son" we were also struck by the amazingly beautiful coloring of the film. Indeed, both in this country and America, the exceedingly artistic nature of the colors on the Pathe films win unlimited admiration. Precisely how this process is carried out we do not know, but we have the best grounds for believing that it is a stencil process. We have examined specimens of these color films and have found ourselves appreciating the delicate way in which the colors are applied and also the beauty of the effects when the pictures are shown on the screen. The foregoing advertisement, which we have quoted, would appear to imply that Messrs. Pathe, of London, are guilty of some misrepresentation about their color films. This is not true and therefore we are all the more surprised, first of all that the Urban-Smith people should draw up such an ill-natured advertisement, and secondly that our contemporary, the Kinematograph, no doubt by an oversight, should print that advertisement. We have said over and over again in these pages that the Urban-Smith two-color process which is referred to in the foregoing advertisement, will either succeed or fall on its intrinsic merits. Just as, of course, the Pathe pictures do. Indeed, it is notorious throughout the moving picture world that a Pathe production has got where it has simply and solely on account of its qualitative merit. Kinemacolor, as we have said before, is an experimental process, the success of which is not likely to be increased by the foolish nonsense about "deception" and all the rest of it which the Kinemacolor patentees allow themselves to throw at a reputable firm like Messrs. Pathe.

Comments on the Week's Films.

INDIAN BASKET MAKING (Vitagraph).

In the list of this week's releases there are two industrial subjects of which the Vitagraph Company is credited with one, the subject of this review. To our taste and, we believe, to the taste of the public at large, the percentage of industrial subjects released by the manufacturers might be more numerous. We observe that whenever an industrial subject is put on the screen it arrests the attention and, what is more, holds it almost as markedly as does a feature film. This short film on Indian basket making shows a little industry in progress in the hands of the Pasamaquoddy Indians, who still live in Maine. The photographer posed a number of women making these baskets and a domestic touch is given to the picture by the inclusion of some Indian infants. Finally a person entitled to the rank of chief and wearing a nondescript tribal dress is shown contributing his quota to the work of making the baskets. The picture is interesting in virtue of the fact that it shows traces of the aboriginal element of the population and, moreover, it shows them at work. Romantic Indian subjects are popular with other manufacturers and the public just now, so that the Vitagraph Company in releasing this little picture are timely. We would like to see the very great resources of this company more frequently utilized in industrial subjects for, as we have already remarked, the public invariably show great appreciation of them. This was the reception given to "Indian Basket Making."

BENEDICT ARNOLD (Vitagraph).

The dramatic episode in the history of this country in the concluding quarter of the eighteenth century forms the subject of a highly successful Vitagraph picture. Successful we mean in many respects. In the first place it is not too long, being under 700 feet; in the next place every inch of the film seems crowded with action, and in the third place the picture is uniformly good in photographic quality throughout; three features which always make for success in moving picture films. On this little point as to the desirable length of films, we have something to say elsewhere in this week's number. Meanwhile "Benedict Arnold," in our opinion, stands out as one of the successes of the week for the reasons given. Everyone of course is familiar with the story, which it is unnecessary to repeat. But we would like to say that the acting of the performers fully rises to the occasion. Arnold takes his reproof at the hands of Washington as we imagine an officer would. His subsequent conduct in attempting to betray his country is only explicable on grounds of personal hatred. But the producers of this film wisely avoided any examination into subtlety of motive. They deal alone with the facts of history, and history records how Andre, the British spy, is caught by the Americans, stripped and discovered with the goods on him. So he goes to his fate. Arnold, meanwhile escape, flees to London and dies in a garret, alone and friendless, as a vision of the American flag greets his closing eyes, an emblematic touch which perhaps might have been dispensed with, as the story is so clearly, convincingly and well told. Of course, as we have pointed out, everybody is familiar with this episode in American history, and it therefore needs no explanation. All the same, the Vitagraph Company deserve every praise for the dignified way in which the picture was mounted, dressed, acted and photographed. Short military subjects of this nature are bound to be popular, especially where the canvas is not overcrowded with supernumeraries. In this subject there are not too many actors or mobs marching and counter marching, which, however pretty to look at, often obscures the action of the piece. And, as we have said over and over again, the modern moving picture audience wants in its films action, action, action.

THE LIGHT THAT CAME (Biograph).

A certain delicious and soothing tenderness pervades this film, which casts a hallowed influence over the audience and holds them in an impressive silence which lasts as long as the picture remains with them. It is a tender story. A young girl, disfigured for life by an accident, her beauty gone, must needs be overlooked, even neglected, when her handsome sisters are about. A blind violinist, shut out from all enjoyment which appeals to the sense of sight. Surely the two are pathetic enough to rouse the sympathies of the most callous individual. They meet at a reception, their hands touch, and in that touch each recognizes the affinity of the other. But the girl must undergo a supreme test before she is permitted to enjoy to the full her new found happiness. It is discovered that sight may be restored to the blind eyes, and in supplying the money from her own savings to remove the curtains from the eyes which may loathe her when they see her, the young woman rises to the standard of great dramatic interpretation. The operation is successful. The girl waits with fear the verdict; but the young man knows her soul. He sees not the disfiguring mark, and the happiness of both is assured. The development of character in this picture is so natural and is accomplished with so little effort that one seems to feel the story as it is illustrated. Living characters could not make it plainer and in places the silent drama seems even more impressive than spoken lines could make it. The imagination is stimulated and enables one to appreciate more fully the dramatic situations which are inherent in the picture. In some respects this is the greatest film of the week. Its suggestiveness is so strong that one does not forget it easily and it will serve as a basis of comparison for many days to come.

HER DRAMATIC CAREER (Pathe).

This picture is, or should be, an object lesson to the amateur producers and self-constituted authorities on moving picture production who are found in the American moving picture field to-day. It is as good a piece of drama well acted and photographed as any other picture being shown on the current moving picture screen. One peculiarity of the picture instantly struck us, as it has struck us before, when looking at Pathe photographs in a moving picture theater. The five or six films that preceded it were of a certain standard of quality, having a few photographic defects not worth speaking about; some amount of flicker and movement, but not of a fatal quantity; generally speaking, they were high-class modern motion pictures. But the instant the Pathe appeared, what a change! We, and the entire audience with us, felt that we were looking at a photograph qualitatively far the superior of those that had preceded it. The picture was dead still on the screen, the photographic quality of the film was perfect, and so soon as the picture started the shadowy figures commenced to act—act naturally—and they acted naturally right throughout the thousand and thirty feet of it. It was just for all the world as if we ourselves sat in the old Porte St. Martin Theater in Paris, the chosen home of French melodrama, and were looking at one of those plays of passion so dear to the heart of the Parisian populace. Your low-bred bully attacks his wife, flings her out of a cabaret into the snow, whence she is rescued by a chivalrous man, taken to his home, put into silk attire and given the opportunity of being a theatrical star. At this stage the girl in her new-found beauty and elegance is confronted by her brute of a husband, who, however, is ejected from the house. So it goes to the girl's debut, when, elegantly gowned and bejeweled, she is once more approached by the husband, who tears the jewels from her neck and arms, flings her down and is about to throttle her, when she is released by a crowd of her admirers and the brute is given in charge of the police. Not, perhaps, the most uplifting of stories, and characteristically French, but how splendidly acted and photographed it is impossible for us to tell! As we have said last week, quoting a companion in the theater, "These French people can act." We are a little in doubt as to whether "Her Dramatic Career" will be uniformly popular on the American moving picture stage, but there is no doubt it will be appreciated for its fine acting qualities. This week's palm assuredly goes to Pathe for this picture.

THE COUNT'S WOOING (Melies).

A careful study of the pictures that Mr. Melies has released in the last few weeks shows us a practised mind at work in the productions, which, however, are not handled with that sureness of touch which makes for instant success in the American moving picture theater to-day. In the Melies pictures you have the subject right enough, and the material. All that is required is an eliminating and codifying process, as it were, to make the Melies pictures as a whole attractive to the audience. Generally speaking, there is too much confusing detail of action put in the Melies productions, so that the main thread of the story is obscured. We felt this the other day when looking at "A Tumultuous Elopement," which, however well it read on paper, was somewhat sketchy in presentation to the public, many of whom, however, to be just to the actors, laughed heartily at the picture. Much the same sort of criticism applies to "Mr. and Mrs. Duff," one of this week's releases. An amusing thing in its way, but so scattered and indefinite as regards plot that the effect made upon the minds of the audience, while amusing enough,

is the reverse of convincing; in fact, though the people laughed, we heard them asking what this picture was all about, and we ourselves, frankly, were in the same state of mind. So, too, with the film, the title of which heads this review. As the story is told in the story part of last week's World, it is good and plausible enough. A French nobleman comes a-wooing a pretty American girl, the daughter of a millionaire. Some friends of the girl, masquerading in fancy dress, determine to give the count a rough time in order to pave the way for the success of an American boy in the affections of the girl. Having regard to the present state of the American mind on the subject of foreign marriages, here is a theme which offers excellent scope for dramatic treatment on the moving picture stage; and certainly the picture turns out to be a very amusing one. The French count suffers pretty badly at the hands of the mummers, and some highly comical situations develop, to which the actors do such thorough justice that the audience is kept in a ripple of merriment all the time. Yet for all this the motive of it was somewhat obscure. It did not appear to us that the count had gone a-wooing; that he had an American rival; that the American rival was ultimately successful. Precisely why the count should fail or be buffeted about was not made clear, for he seemed quite a nice sort of a count. In other words, in this Melies picture there was a lack of dramatic suggestion and grip, a very common failing with the moving picture film just now, which leaves the audience in doubt, or at any rate does not make the motive of the picture so clear as it should be made. But, for the rest of it, we desire to congratulate Melies upon a very fine piece of work, well staged, well acted and almost well photographed. By the word "almost" we do not wish to be hypercritical at Mr. Melies, because we know that the photographic end of a moving picture plant is not got in apple-pie order in a few days. There are many light and dark splashes on his films which a little more experience on the chemical end will get rid of. Moreover, in a little while we are convinced that the Melies films will approach nearer to the truly pantomimic, and therefore will take a large place in the American moving picture field.

NEW ROADS THROUGH MONT BLANC (Pathe).

Subjects such as this make us regret, to some extent, a policy which limits the life of the licensed moving picture to three months. For amongst these pictures are some that the world will not willingly let die. We do not say that this picture is one of these, but it is a subject the interest of which is not likely to die out. The scenery of the Swiss and Italian Alps is always fresh to look upon, even in a photograph, chiefly on account of its wild diversity of peaks, galciers, snow drifts, valleys, etc. Again the European Alps are amongst the most noted health and pleasure resorts in the world, and are visited every year by many thousands of Americans, so that a picture of this sort is in some sense a reminder to them of their Summer trip as well as a representation of some of the wonders of nature. The film has all the characteristics of a fine panorama showing spacious valleys and lofty hills traversed by the railroads. There are some wonderful stereoscopic-like effects, too, in parts of it. Subjects taken from the front of a locomotive or, indeed, from the rear of a train, showing the country either approaching or receding, are always popular with an audience. It is the one touch of nature which makes the little world of the theater kin. We single this film out for mention for two reasons: first of all, on account of its intrinsic good photographic and other qualities; and, secondly, because we want the film manufacturers to realize that there is always a large public interest in other things besides drama and comedy. In a previous review we lay emphasis on the value of industrial subjects, and now in this notice we point to the popularity of the purely topographical or picturesque. Assuredly in illustrating the wonders of nature the film makers have a limitless field to draw upon.

"Dora" (Kalem).—Steady improvement characterizes the work of the Kalem Company, and when they arrive at the stage in their career where they establish a studio for the production of their pictures they will release as good films as the best. This latest release is a free rendering of Tennyson's well known poem and affords a wealth of dramatic opportunities which are carefully worked up. The acting interprets with more than ordinary clearness the author's thought, and brings the poem before one in a way to make it attractive and interesting. The climax, when the grandfather takes the babe, but orders Dora away, followed so quickly by his relenting and taking them all home, forms a fitting ending to a drama in which sentiment is strongly developed and the sympathies of the audience are stirred by conflicting emotions. While the death of William is a source of sadness, the acceptance of his babe and its mother by his father forms a happy conclusion which modifies the influence and makes a pleasant ending.

"His Masterpiece" (Edison).—A drama of strength and beauty, depicting the struggles of a musician who composes a masterpiece, only to have it refused and then accepted, winning him fame and fortune. These subtle dramas from the Edison studio cannot be described. The actors' interpretation of the author's thought cannot be reproduced in type, and in addition there are numerous artistic lighting effects which assist materially in the story, adding to the picture's effect. One of the scenes is a reproduction of the famous painting, Beethoven, and is a great addition to the film's attractions.

"The Blue Garter" (Lubin).—A comedy of rather broad suggestiveness, based upon the finding of a blue garter, or something that looked like a garter. The finder is confronted with trouble when his wife discovers it in his pocket. In his attempt to dispose of it the innocent article starts on a series of wanderings which ends in the discovery that it is an armlet and not a garter at all.

"Found in a Taxi" (Lubin).—This picture reverses the order of procedure in the other, and because of some articles of man's apparel which a husband finds in a taxicab in which his wife has been riding, a man immediately assumes her to be faithless, but when she shows him that the articles are from his own wardrobe his countenance is a study in facial expression. But they make up and peace reigns once more in the household where a dangerous upheaval was threatened.

"Bertha's Birthday" (Raleigh & Robert).—When a girl has too many admirers complications are sure to follow, and this picture represents a complication of difficulties depending upon the love affairs of a tomboy. The greatest excitement occurs in the school, to which she has been unceremoniously bundled, when she opens her trunk and a choice collection of her admirers tumble out. A jolly party follows, during which cakes and pop are consumed in liberal quantities, but during the festivities the head of the school appears and sends Bertha and her admirers home again. The film is lively, though, owing to the nature of the subject, it scarcely comes up to a dramatic standard. It creates a good deal of amusement, however, and adds variety to a program.

"Two Men and a Woman" (Biograph).—A touching drama, staged with skill, acted with intelligence and photographed with clearness. Like many pictures from this house it carries with it a lesson which may well come home forcibly to any man who is drifting away from the wife of his youth under the spell of some later siren who is attracted by his money, or some other form of success. Here is a strong man who deliberately leaves his wife and lavishes affection and money upon a show girl. Then comes the separation, the settlement, the divorce, the marriage to the show girl—and lo, a sudden shift of scene, so sudden as to be almost a shock, and one sees the former wife entering the gate of their old home, as forlorn as the long deserted house itself. Ruin quickly follows through some manipulation of the stock market, and after a frenzied appeal to the men around him the man goes home, tells the story to his show girl wife and asks her to let him have the jewels he has lavished upon her to begin life anew. She refuses and haughtily departs, leaving him alone, ruined, disappointed, harassed. The scene changes and he, too, has gone back to the old home, seats himself in the old-fashioned rocker and falls asleep. The door swings open, the first wife appears, discovers him sleeping, draws her chair close beside him, takes his hand, and the picture ends with her soothing him that he may sleep. Further comment is unnecessary. The simple life story, strong in its simplicity and startling in its vivid presentation, has been told. Its lesson is obvious.

"Children of the Sea" (Lubin).—Speaking as one individual, the writer likes some scenes in this film, the story is interesting enough and it has been worked out with the usual Lubin flourish, yet lacks some details to make it convincing. That a young husband should sail away and never return is plausible enough. That his young widow should remain faithful to her original vows for five years may be equally plausible; but that a certain officer, clad in exactly the same uniform, should force his attentions upon her and insist upon marriage at the end of five years is not so convincing. And then her flight. It is much too long. At least one-half the rocks between her home and the point where she plunges into the sea might be eliminated with benefit to the picture, and that portion in which a three-strand barbed wire fence extends across the face of the picture can be dispensed with

at once with advantage. It might be that the fact that the young widow encouraged the attentions of this officer before she finally refused him and committed suicide because he pursued her supplies the false note in the piece. At any rate it is there, and until it is eliminated by changing the acting to do away with that scene, the picture will never be wholly satisfactory. In some scenes the picture is not in focus. In one only the window in the extreme upper left corner is in focus, the rest is blurred and dim. Lubin has done better many times and undoubtedly can again.

"Two Chums Looking for Wives" (Pathe).—A rather indifferent comedy which owes its principal interest to a species of chase which represents two men following two girls who have turned to other men. Some of the complications are amusing, but the film and its working out are somewhat commonplace. Nevertheless, ripples of laughter went through the audience while this chase was in progress. The picture is pleasant, though not particularly strong in any part.

"In India" (Pathe).—One of those beautifully colored films of places that come from the Pathe studio and afford one a clear comprehension of a land and its people. This one represents the festival and ceremonies at the wedding of the nephew of an Indian potentate. The interest centers, not in the wedding, nor in the individuals most concerned, but in the kaleidoscopic glimpses of life in that marvelous country where human beings apparently swarm, judging from this picture. The staging is calculated to emphasize the contrasts of life and depict clearly the difference in classes which is such an important feature of Indian social life.

"The Rhymester's Ruse" (Gaumont).—A lively and well photographed comedy based upon the superstition that it is dangerous to have thirteen at table. The poet schemes to have thirteen accept invitations to dinner. The hostess invites him to make the fourteenth. A lively enough comedy, but without much point.

"Harlequin's Nightmare" (Gaumont).—A series of horrors for the unfortunate dreamer which includes a murder, the arrest, conviction and execution of the criminal. Harlequin is overjoyed to wake up and discover that it is after all only a dream. The novelty in this lies in one dreaming of his own execution.

"Good Lesson in Charity" (Pathe).—An elaborately staged picture, varied in its tones and altogether a sumptuous production. The principal actors are supposed to be wealthy and the staging is done with a view to strengthen that impression. The interiors are admirably arranged and contain only such accessories as are required in a well appointed home. The object is to give a child a lesson in charity, and it is admirably accomplished. Turning from the house of the wealthy to the hovel of the poor woman who asked alms, the contrast is sufficient to make a deep impression. Altogether it is an admirable production with every detail carefully worked out and without a flaw in the photography.

"Sam's Artistic Beard" (Pathe).—The experience of an unfortunate young man who took a position as butler to be near his inamorata, but who was forced by his employer to cut off his beard, and thereby lost his pull with everyone, even the girl who induced him to get into such a scrape. Staging, acting and photography are alike good and clearly in harmony with the subject.

"Launcelot and Elaine" (Vitagraph).—A film de luxe, one of the most ambitious products of this progressive house. It is a free rendering of Tennyson's poem of the same name in the "Idyls of the King," and clearly illustrates its main features. It is a simple story, though one's imagination is fired by the glamor of the romance of chivalry which pervades it. The staging has been done with care and so far as may be judged in these times, fairly represents costuming and customs in vogue during the period represented. The photographer did some daring things in placing his apparatus so close to the moving figures; but each one comes out clear and distinct with no suspicion of blurring. The piece affords few opportunities for dramatic climaxes. It is a story of the love of a simple country girl which the bold and bombastic knight, already in love with the queen, cannot return, and the maiden pines and dies, asking with her dying breath that her body be taken to King Arthur's court, where over her bier occurs the most dramatic of all the scenes, when the king asks Sir Launcelot if the charge contained in the scroll is true. It is not too much to say that the players have succeeded admirably in reproducing the spirit of the poem, and the working out of the details, even to the darkness in the cave, where the wounded knight lies, adds materially to the attractiveness of the picture. The tournament, as may be conceived, a difficult scene for a motion picture, is reasonably well represented. Obviously it would be exceedingly dangerous for actors to undertake more than a semblance of a joust, and the sudden change in the film before the combatants meet is sufficient to save picturing a deficiency which could not be helped, while the imagination supplies missing details. Really the weakest scene in the joust is where the knight is hurled from his horse and falls to the ground. As a whole the picture is a triumph of the producer's art and deserves only the highest praise for its excellence.

"A Convict's Heroism" (Gaumont).—With a strong appeal to the sense of justice, this story possesses more than ordinary interest. Wherever there is a display of nobility, wherever a great character suddenly appears there is centered interest; and the appeal is to everyone regardless of his station in life. The reproduction of a prison scene of the XVII. century engages the attention. Then comes the escape of one prisoner, his flight and refuge in a peasant's cottage. The dramatic climax is reached when he voluntarily tells who he is and induces them to deliver him to the governor and use the reward offered for his capture in saving their home from seizure. The remorse shown afterward is cleverly acted, and the picture's influence is markedly in favor of appreciation of the nobility of character which transforms any man into an example well worth copying.

"A Set of Teeth" (Gaumont).—A rather novel comedy, representing what occurred when mother-in-law lost her teeth. They operated much like a rat trap, nipping a number of unfortunate individuals in unexpected places, until finally thrown out of the window by the police. The man who sits on them has much the most trying experience, though others are only less seriously damaged.

"The Imp of the Bottle" (Edison).—Many years ago the writer read a story by some now forgotten author in which a bottle imp was made an important factor. He succeeded in getting people into all kinds of trouble, but the bottle itself had no magic properties like those so graphically pictured in this film. The novelty of steadily reducing the price until it gets so low that it could not be placed lower is a good piece of work. The wishes which were granted are well managed and the magic develops so naturally that it scarcely seems like magic. The dramatic quality is not high, but there is plenty of action, which always pleases. The costuming, the staging and the scenic environments all combine to make an especially attractive picture. So far as these qualities are concerned, few from this studio have ever surpassed it.

"A Winter's Tale" (Edison).—A comedy based upon a bit of work by Jack Frost that seriously upset the Smith household, and developed a long train of damages which could not be described. Many funny situations develop as the picture runs, and when at last the shivering and hungry family have overcome all their woes, the audience is ready to extend hearty congratulations.

"The Cursed Cage" (Aquila).—A rather picturesque film, showing a novel way of rescuing a man imprisoned in a cage on a high tower. There is a sword battle in which a baron is disabled, and then a lively contest with the castle guards. But eventually everybody escapes and the film closes with a happy family reunion.

"The Mysterious Luggage" (Eclair).—A well acted representation of some clever detective work. Perhaps the principal criticism is that there is scarcely tussle enough for a film of this character. A detective story requires a good bit of fighting and a few hairbreadth escapes to hold the interest.

"Now Keep Smiling" (Raleigh & Robert).—A clever farce based upon the scheme of two impecunious artists to raise money by assuming to make photographs of people. They succeed in victimizing several, but are captured by the police eventually. The action is lively and there is plenty to keep the audience in good humor, but the photographic quality is badly marred by under-exposure in some places and halation in others. If these faults can be corrected this will make an attractive film.

"The Substitute" (Raleigh & Robert).—The story of a nurse girl who leaves her charge to wander away with a soldier. Some boys substitute a pig and hide the baby. The complications which arise from this combination of circumstances are more than amusing. The last scene shows the nursemaid crying over the pig which she holds in her lap.

"A Very Attractive Gentleman" (No mark).—A rough house picture, containing a long chase in which a number of girls take part, and the way they tumble around is not wholly to one's liking. The photography is fair, considering the rapid movement of the figures, and excepting where halation has marred the outdoor scenes, the picture is clear. It is rather rough farce, but is not displeasing on that account.

"A Brave Policeman" (Imp).—Here is a clever piece of work. If ever a pompous policeman was hit off to the life it is here. All through the picture he is so frightened he makes no arrest, but he manages to take advantage of what others do. The fun is in the acting, in the facial expression and in the very pompous way in which he receives the plaudits of the multitude. The story has no plot. It is a series of incidents strung together in a sort of story form, but really having no connection, excepting as the personality of the policeman is carried from scene to scene. The photography is an improvement over some other films from the same house, giving abundant evidence of an attempt to make it perfectly clear. The action is alive and the figures move like actual flesh and blood. In photography and printing there is room for improvement, but in staging and acting nothing further need be wished.

"The Ranchman's Wife" (Bison).—A thrilling Western drama, holding the closest attention of the audience and causing rounds of applause. There is plenty of blood-tingling action, with rushing horses and just enough gun play to punctuate the picture. A woman is stolen and in a cabin alone with her captor struggles fiercely to escape from his clutches. Just as he has nearly overcome her, the door is broken in by a huge stone and her husband fells the half-breed and saves her. Then follows a fierce struggle between the two men, which ends when others appear and tie the half-breed and lead him away. There is no counterfeiting in these struggles. Clothing is torn off and there is every evidence of reality. The holdup in the woods is realistic. A striking novelty is the punishment. Instead of hanging the half-breed the cowboys tar and feather and ride him away on a rail to the accompaniment of rattling volleys from revolvers. The picture is clearly photographed and represents a satisfactory development in the output of this firm.

"Dream of a Fisherman" (No mark).—A story which has many elements of dramatic strength, but which is acted in a somewhat amateurish way. The dream is well enough managed, but more might be made of the unexpected appearance of the wealthy benefactors, following the dream of wealth, with money and clothing. The recipients appear now as though they expected this bounty, though the story would indicate that this was wholly unexpected. The photographer might have done his work better. There is halation in some places which could have been prevented. Where the writer saw it the picture suffered because the operator ran his machine too fast. The figures jumped so quickly that it was extremely difficult to follow their movements. A little correction of these minor faults here and there would make a good film of this.

"The Magnetizer" (Eclair).—Not a new subject. In fact, the writer has an indistinct remembrance of either this film, or a part of one singularly like it, some months ago. Perhaps it is one of those unconscious duplications which sometimes mar all creations of this sort. The story is told well enough and the audience extracts a good deal of humor from the situations. Perhaps this is sufficient for the purpose and no great degree of artistic or dramatic excellence is needed or expected.

"Orange Growing in Palestine" (No mark).—An industrial picture giving a good idea of the appearance of the orange groves of Palestine, how the fruit looks growing, how it is picked, assorted, wrapped, packed in boxes and transported on camels, eight or ten boxes on each beast, and down to the docks where they are placed on the vessels which take them away. A pretty feature is the faces of the children who are eating the oranges from the trees. The photography is not sharp and clear. The tones are somewhat disposed to flatness, with insufficient contrast, and here and there a figure is enough out of focus to blur. These minor defects do not detract from the main interest of the picture, however, and it makes a valuable addition to the list of industrial films.

"Pirates of the Sea" (Ambrosio).—This house is undertaking some ambitious work for which it deserves commendation. In this film an attempt has been made to illustrate some of the phases of a pirate's life, and with success. The film seems more like a series of views depicting disconnected incidents in such a life, rather than any continuous story. The action seems natural, though the movements of the figures are very quick, perhaps the fault of the operator, and the photography is clear, with correct tonal qualities. One of the sea views will rank with the best of that class of work and the rock scenery conveys an adequate impression of mass and solidity. The setting, which is all outdoors, is picturesque and admirably chosen. The picture pleases, even though it tells no well connected story.

"The Haunted Castle" (Theo. Pathe).—This pretty and altogether delightful picture was seen in an Independent theater. The story is based upon the fact that a girl, who is caretaker for a picturesque castle, has three persistent suitors. While they are rambling looking for her they each discover a ghost. Two are seriously frightened, but the third doesn't appear much disturbed, and even shows a disposition to investigate the ghost. The girl next causes to be published the fact that she will marry the man who is sufficiently courageous to take a certain bouquet wherever he may find it about the castle. The ghost is guarding it, and once again the two suitors show their fright by leaving the place about as rapidly as possible. The third determines to get the bouquet anyway, even taking it from the ghost's hands. The unearthly garments fall away and the girl herself falls into his arms. This is a simple story, but it is well told, with plenty of lively action to hold interest. The picture is worth while, since the photographer made the most of his opportunities and gave a series of picturesque views that beautifully illustrate the castle. Altogether it is as pretty a motion picture as one would care to see. The excellence of the photography, supplemented by the work of a careful printer, are potent factors in the film's attractiveness.

"A Serious Error" (Theo. Pathe).—A comedy based upon a mistake in hair lotions, one to remove hair from the face and the other to make it grow on a bald head. Through the blundering of servants they were exchanged, and the result is a full beard upon a woman's face and a head as bald and shiny as an ivory ball. The action is very lively and the part of the testy old major, who lost his hair and almost his wits, is laughable. The photography is not up to the best standard, however, the chief fault being more or less dimness due, no doubt, to under exposure of the film in the interiors.

"The Poacher" (Le Lion).—The game laws of Europe have been productive of a good many interesting and picturesque films. Apparently the poacher is an ever present menace to the peace and dignity of the game wardens, affording more trouble than most other influences combined. In this story the poacher loves the warden's daughter, but is driven from the house by her irate parent. When the poacher saves a younger daughter from the hands of a child stealer, the father gives him the elder daughter as a reward, and the former poacher becomes his assistant. Improvement marks the acting. In this picture it appears natural and without attempts at melodramatic work. The photography of the interiors is beautifully clear, with correct tones, but the outdoor scenes are seriously marred by halation. Some of the features of the actors are scarcely distinguishable. The rest of the film is so good the producers would do well to make the outdoor scenes over again. The picture seems to be well worth this additional work.

Schenectady, N. Y.—Mr. Galaise, who is a former member of the theatrical profession, has managed the Dorp Theater at Schenectady for the past four years. His theater is a cozy and artistically designed place and, as the writer can testify, is run on progressive business principles. He caters to an unusually high class trade and at no time has any trouble in filling his house. He runs four shows daily, consisting of three vaudeville acts, changed three times a week, and three reels of films, changed every day. The prosperous condition of his affairs is proved by the fact that on November 1 he threw open the doors of a new theater in Amsterdam called The New Lyceum, an imposing and elaborate structure. It has a seating capacity of 850 and is equipped with all the conveniences of a modern, up-to-date theater. The stage has a 60-foot width and 25-foot depth, the opening being 16 feet. The lobby is 50 feet deep. There are two boxes on either side of the proscenium finished in green and gold, which are also the predominating colors in the interior scheme. Mr. Galaise is running three shows daily, with four on Saturday, the program consisting of three vaudeville acts, changed twice a week, and three reels of films, changed three times a week. His attendants are all uniformed, and every courtesy shown and extreme care taken to provide for the comfort of his patrons. The orchestra consists of four pieces and the management of the stage is intrusted to Mr. A. J. Cramer, of Local 139, Schenectady. The booking is looked after by W. S. Cleveland. The following acts were on the first week: November 1: Three—Deronas, The Blinkleys and Theo. Camille and La Jesse. November 4: Six—Four English Belles, O'Neil Trio and Johnny Field.

Mr. Galaise quite naturally feels a pardonable pride in the success that has attended his career in the motion picture enterprise, and is a constant reader of The Moving Picture World.

CORRESPONDENCE.

ABOUT PLAGIARISM.

November 13, 1909.

Editor The Moving Picture World, New York City.

Dear Sir—May I voice a protest from the writers' part against a statement made by your "Man About Town" on page 679 of your 20th issue?

"Oliver" states, referring to two like subjects being issued by different manufacturers: **"It was found to be due to unscrupulous writers imposing on the makers of the pictures, and the failure of the latter to censor the ideas submitted."** There are no persons who better realize the utter folly of submitting "used" ideas than the writers. Yet, time after time, a manuscript will be returned as not original. The reason is that with so many brains working along the same lines it is impossible that the ideas do not sometimes overlap.

This possibly sounds absurd to the uninformed. But if anyone doubts that two minds can independently produce the same thoughts, I would refer them to the Patent Office, where hundreds of patents are applied for which cannot be granted because they are already covered. And the patent application costs the petitioner no small sum of money, which is therefore expended with no returns.

In the same way the ideas of the motion picture scenario writers coincide. I know for myself that there are many authors who would have been willing to put up a bond on the originality of subjects afterwards rejected because they conflicted with past productions. For my part, I would have been glad to have done so when I sent a Chicago firm a scenario entitled "The Coward." Yet it was rejected with the statement that: **"Two weeks ago the Edison Company released . . . 'A Coward,' which is so closely similar to the one we have on hand, that we must decline to accept your story."** One Independent firm in New York has rejected so many subjects as being copied that, fearing having the reputation to them of plagiarizing and therefore their unwillingness to accept any of my work, I positively do not dare to send them another subject. A few weeks ago I sent a sketch, "Fly Paper," to a Philadelphia firm, who rejected it because the Vitagraph Company were preparing their "A Sticky Proposition," which was too similar. On the former cases my word only can be taken; but the latter subject was submitted before the Vitagraph's production had been released, making it impossible that I should have plagiarized.

Therefore, patient readers of scenarios, I ask you not to say in returning a manuscript, "This is not original," as it has a sarcastic sting in it; but rather, "This idea has been used before." Remember that some of the writers are also business men of very high standing in their own community. And most of all, remember that men are paying daily fat sums of money to obtain patents on ideas "which are not original!"

Yours very truly,

A READER.

THE "NERO" INJUNCTION SUIT.

Kauffman, Herzberg & Finkler,
Attorneys-at-Law,
Number Two Rector Street,
New York, Nov. 12, 1909.

The Moving Picture World,
125 East Twenty-third street, New York.

Gentlemen—Our attention has been called to an article in your issue dated November 20, 1909, entitled "'Nero' Injunction Denied and Case Dismissed."

We note particularly the last paragraph, which reads as follows:

"Taking this as a precedent, the position of the film importer is certainly not an enviable one, as it appears that no contract or international agreement can prevent any exchange in this country from purchasing copies abroad and issuing to the trade here before the American regular release date of the film. There is only one course open for the importer and that is to refuse to place orders for any film that has been released in Europe more than a few days before the date set for the American release. The European manufacturers who are now in this country are willing to enter into such an agreement."

We desire to point out that the only effect of the decision to which the article refers was to deny the motion to continue the temporary injunction. The case has not been dismissed, and there has been absolutely no adjudication of the rights of film importers, purchasers or agents in general, or of the parties to this particular action. The merits of the action will be determined by trial in due course, and the rights of the parties will then be adjudicated.

Personally, we do not question that the validity and binding effect of contracts relating to moving picture film will be recognized and enforced in the same way as that of contracts relating to any other class of merchandise. It may be of interest to the trade, however, to note that the primary purpose of his proceeding, namely, to prevent the use of a film subject before the regular release date, has been accomplished by the proceedings to date.

The matter of a **permanent injunction** has not in any manner been passed upon and can come up only upon the trial of the issues.

We would ask you to publish this letter in your next issue.

Very truly yours,

KAUFFMAN, HERZBERG & FINKLER.

Among the Exhibitors.

Racine, Wis.—B. H. Baldwin has purchased the Nickel Theater from Jay Sherwood.

Toluca, Ill.—J. W. Grove is contemplating the establishment of a moving picture show here.

New Paris, Ohio.—Charles Winkle is making arrangements to open a new moving picture theater here.

Long Branch, N. J.—Walter Rosenberg has leased the Broadway Theater here for a moving picture house.

Villisca, Ia.—Charles Lunquist, of Sioux City, has purchased the Cozy Motion Picture Theater here from C. R. Ford and has taken possession.

Holt, Mo.—Lloyd Brawner and Virgil Greason have opened a moving picture theater here.

Lincoln, Kan.—The Electric Theater here, owned by George I. Robinson, was destroyed by fire.

Shell Rock, Ia.—James Amick has purchased the Shell Rock Opera House and has taken possession.

Buffalo, N. Y.—A. J. Hoch will erect a vaudeville and moving picture theater at 128 Grant street.

Buffalo, N. Y.—Samuel Berman will erect a moving picture theater at 546 Michigan avenue.

Monticello, Ia.—Ling & Lippert have purchased the moving picture show of Herbert Fletcher and have taken possession.

Waukegon, Ill.—Joseph Howard is having plans prepared for the erection of a combined vaudeville, moving picture and business block, to cost $60,000.

Villisca, Ia.—C. R. Ford has sold the Cosy Moving Picture Theater here to Chas. Lunquist, of Sioux City.

Storm Lake, Ia.—Henry Miller and Lloyd Hooker have purchased the Scenic Theater here from Nels Slitten and have taken possession.

Baltimore, Md.—Frank H. Durkee will erect a new moving picture theater here.

Jersey City, N. J.—Benjamin D. Van Buren will open a new moving picture theater at 97 Montgomery street. It will be known as the Union Theater.

Elliott, Ia.—Fred Meyers has purchased a half interest in the New Reo Moving Picture Theater.

Fitchburg, Mass.—Higgins & Lawlor are making arrangements to open a new moving picture theater here.

Clyde, N. Y.—William B. Padget has purchased Malone's Lyric Moving Picture Theater and has taken possession.

Sedalia, Mo.—Fred L. Hoxie is making arrangements to open a new moving picture theater at 110 East Third street.

East Moline, Ill.—George H. Diehl is planning to open a new moving picture theater here.

Topeka, Kan.—Louis H. Slaughter is to open a new vaudeville and moving picture show in the Metropolitan Hall.

Salmon City, Ida.—Walter Barce, of Hailey, is preparing to open a new moving picture theater here.

Buffalo, N. Y.—Moving picture theater managers, when applying for a license, must have the majority of signatures of property owners on the block in which he intends to build his enterprise. The license is fixed at $100 per year.

Rochester, N. Y.—The Lyric Theater, at 511 North Clinton street, has opened its doors to the public. Its program will consist chiefly of first-class moving pictures.

North Tonawanda, N. Y.—The moving picture and vaudeville theater which recently opened in Elks Park is reported to be doing an immense business.

Fairbury, Neb.—The Majestic Theater, Floyd L. Kerns, proprietor, opened again on September 1, having been closed for a few weeks during the hot weather. A complete Motiograph outfit is used in this theater and no show in the neighborhood or even in the large cities puts on the pictures better. Good business is the result.

Passaic, N. J.—The Murray Realty and Construction Company, proprietors of the Montauk Theater, will erect a new moving picture theater on Madison street and will run all up-to-date films. The seating capacity will be about 800.

Logansport, Ind.—Jesse Morgan is preparing to open the Crystal Moving Picture Theater.

New York City.—A new moving picture theater will be opened at 31 East Fourth street.

Camden, N. J.—A new moving picture theater will be opened here, on Burlington street.

Marshalltown, Iowa.—Bert Ellis will open a moving picture theater in the Hitchcock block.

Shipley, Ind.—Arrangements are being made for E. Camplin to erect a moving picture show.

Claremont, N. H.—The Star Moving Picture Theater has recently been opened by Joseph E. Lynch.

Philadelphia, Pa.—Frank A. Fisher has erected a new moving picture theater at 3148 Kensington avenue.

Buffalo, N. Y.—A new moving picture show will be opened by Dominico Saraci at 103 Dante place.

Montezuma, Iowa.—Thomas Shoemaker, of Sigourney, is planning to open a new moving picture theater.

Yoakum, Texas.—The Royal Theater has opened the season, under the management of H. A. Lindenberg.

Cincinnati, Ohio.—The Fade, a moving picture theater on York street, is closed on account of poor business.

Medford, Mass.—Arthur G. Pearson has opened a new moving picture theater at the Medford Opera House.

Winona, Minn.—The Palace Moving Picture Theater, at the corner of Third and Walnut streets, has closed.

Monson, Conn.—Raymond Jodoin is building a theater on Main street and will run first-class moving pictures.

Wakefield, Mass.—A new moving picture theater is to be opened shortly on Mechanic street by Walsh & Klein.

Dover, N. H.—The Lyric Theater has again opened its doors to the public, with a great many improvements.

Abingdon, Ill.—Mrs. Jones, of Galesburg, is to open a new picture house here and will run all up-to-date pictures.

Philadelphia, Pa.—Nicholas J. Hayes will erect a new picture house at Broad street and Germantown avenue.

Mitchell, S. D.—A new moving picture show has been opened by Oscar Williams on the corner of Main and Third streets.

East Greenwich, R. I.—P. J. McCahey has leased the hall in Johnson's new block, and will conduct it as a moving picture theater.

Baltimore, Md.—The Red Mill Amusement Company will erect an addition to the moving picture theater at 1510 La Fayette street.

Chester, Pa.—Under the management of Kalnweller & Conden, a new picture theater will be erected at Front and Orange streets.

Granite Falls, Wash.—W. W. Robe has opened an electric theater here.

Centralia, Mo.—C. C. Jennings is making arrangements to open a new electric theater here.

Logansport, Ind.—Tom Thomas is making arrangements to start a moving picture theater here..

Belvidere, Ill.—F. F. Pitts, of Pekin, Ill., has purchased the Lyric Theater here and has taken possession.

Pihladelphia, Pa.—George Hogg is estimating on revised plans for a moving picture theater to be located at 513 Moyamensing avenue.

Covington, Ky.—Jack Thomas has secured a permit for the erection of a new moving picture theater, to be located on Madison avenue.

Chattanooga, Tenn.—Manager Neal, of the Lyric Moving Picture Theater, has decided to make extensive improvements to the structure.

Philadelphia, Pa.—The Wayne Contracting Company has been awarded the contract for the erection of a moving picture theater, at Broad and Germantown avenue, for Nicholas J. Hayes.

South Framingham, Mass.—The Gorman Theater opened last week under new management and with a fine programme of licensed films and good vaudeville. The attendance is good and the applause frequent.

New York City.—The new moving picture theater at 2097 Third avenue, owned by Pascarolla, is being enlarged and entirely remodeled.

"The Governor's Daughter," a true story, issued by the Kalem Company this week, is one of the best things they have yet tackled.

The Fistiana Film Exchange is the latest of the film companies to step into the field. Joseph P. Geiger, for over a year and a half identified as the manager of the fight picture branch of the Chicago Film Exchange, is at the head of the concern. Jimmy Coffroth, the dean of fight promoters, is affiliated with Geiger and his partner and there is every indication that the new exchange will prosper. Mr. Geiger already has in his possession films of the first championship fight in which Battling Nelson engaged, the fight that won him the white lightweight championship, the Britt-Summers fight in England, the Attell-Moran featherweight battle, films that have never been shown here, the Nelson-Hyland fight and a few copies of the Ketchel-Papke fight. He is negotiating with England for the Welsh-Summers battle. Coffroth, who probably has had more fight pictures than any one man or company, will turn all films over to Geiger and fights which are of less importance than a title affair will be secured by Geiger. Geiger, who for years was prominently identified with newspaper work, took up work for the Chicago Film Exchange when that corporation secured the Gans-Nelson films, and Geiger earned over $60,000 for that firm through his untiring efforts. He is shipping his films all over the country. He has opened offices at 1338 South Troy street, Chicago, Ill.

A NEW INDEPENDENT EXCHANGE THAT DELIVERS THE GOODS.

The United Film Renting Company, of 121 East Twenty-third street, New York City, report the completion of their offices and business in full running order. They are buying from twelve to fourteen reels of high-class Independent subjects per week and have already secured the support of a great number of appreciative exhibitors who were seeking a good film service. The United Film Renting Company express themselves as more than satisfied with the result of the first week's efforts. All the pictures they handle are of the best type, as nothing of an inferior or second rate character finds its way into the United Film Renting Company's hands. Independent exhibitors who desire a prompt service of good subjects should get in touch with the United Film Renting Company, where they will find exery possible consideration given to their needs. One thing more. Heretofore Independent exchanges have tried to build up a trade on old films so as to enable them to buy new goods as their business increased. Here we have a new concern that does things different. They start in with a full service of new film, buying everything American or foreign that appeals to them. Such enterprise should be encouraged by Independent exhibitors. They will get better houses with this kind of service and for it they can afford to pay more money.

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FILMS

RELEASED NOVEMBER 22

WHEN WOMEN WIN

Things in general are going to be vastly different "When Women Win." But happy to say we have not come to this as yet. The film, however, is exceedingly funny and will be a big hit from start to finish. Length, 550 feet.

THE RUBBER MAN

A ruber automaton gets its wires crossed and passes out of the control of the inventor. It causes untold troubles until it is ducked in a horse-trough and the water disarranges the machinery. There is not a dull second in the whole film. Length, 270 feet.

RELEASED NOVEMBER 25

MARTYR OR CRANK

A rich man, to disprove the dependence on circumstantial evidence, commits suicide. Everything points to the trusted servant and he is arrested for murder; until a letter is found in which the true circumstances are explained. Length, 580 feet.

FINNIGAN'S INITIATION

Mike Finnigan is delighted when he is elected to membership in the Midnight Knights of Erin. His initiation is certainly the most unique of secret societydom, and the film is a scream from start to finish. Length, 420 feet.

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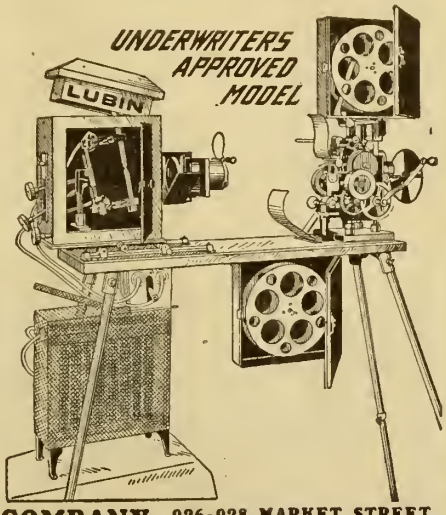

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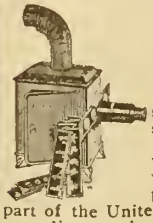

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"	4	"	11x12	"	3x11	"	3x14	90.00
"	5	"	12x14	"	4x12	"	3x16	125.00
"	6	"	14x24	"	4x14	"	4x30	175.00

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AN INTERVIEW WITH CARL LAEMMLE.

Film Manufacturer and Member of National Independent Alliance.

In an interesting interview secured by The Moving Picture World, Mr. Carl Laemmle, president of the Laemmle Film Service and president of the Independent Moving Pictures Company of America ("Imp"), makes statements and predictions which, if verified by future events, will affect the moving picture trade of the entire world. In his talk, Mr. Laemmle dealt with topics of interest to everybody concerned in one way or another with the business of motion photography and projection. For the convenience of our readers, we epitomize his remarks as follows:

1. He declares he sees breakers ahead for the Patents Company, asserting that one of the licensed manufacturers is selling film to three Independent exchanges at cut prices. This information he claims to have from authority which is unimpeachable, his informant stating that the cut prices are made without the knowledge of the other licensed manufacturers.

2. He confirms the rumor that he has sold out the New York office of the Laemmle Film Service to the Empire Film Company through a deal just closed with Mr. Kessel. The arrangement is such that Mr. Laemmle will be able to reopen the New York office later on.

3. He denies the rumor that he is intending to bring action in criminal libel against what he calls "the trust's fireside companion."

4. He declares the future hope of the moving picture business lies in "driving out the crooks, dupers and fakers," and asserts his willingness to co-operate with anybody, "even the Patents Company," to achieve that object.

5. He predicts that at an early date, moving picture outfits will be sold by the thousand in private homes, on the instalment plan, just as phonographs are now a common household pleasure. This, he says, will open an amazing new era for the whole trade.

6. He predicts moving pictures in natural colors at a much earlier date than is commonly anticipated. Experiments by his own inventors are making astonishing progress, he adds.

"This," said Mr. Laemmle, after his first thorough inspection of his new Imp factory, "is the happiest day of my life. Considering the strain we have been under in order to get our first few releases on the market, we are gratified at the progress we have made and more than gratified with the reception given us by the Independent exchanges and exhibitors. On my flying trip through New York when I returned from Europe, I didn't have things in such shape that I could tell you much of interest, but now you can fire away with all the questions you may have on your mind."

"First and foremost, then, is it true that you have sold out the New York office? I mean the rental office."

"Yes," was Mr. Laemmle's reply, "that is true. I have sold it to the Empire Film Company, making my deal with Mr. Kessel, who made his proposition to me at what you might call the psychological moment. If I had never started my film factory, I would not have let the rental office go. True, it was not making any profits, but I knew it would not make any the first few months, or even the first year of its existence. But the details of getting the factory ready have been something frightful. They involved three or four times as much work and planning as I anticipated, and a good deal more cash. We are gradually getting things in shape, but there are still countless little things that must be attended to. We have had rotten luck about our posters to go with the films, for instance, and in many other ways have had disappointments which have all had to be overcome.

"My deal with Mr. Kessel leaves things in such shape that I can reopen my New York rental office later on without being guilty of any breach of faith.

"It didn't take long to discover that there is something of infinitely more immediate importance than the New York rental office, and that is to get out good, live American films for the whole trade in America. This is what the exhibitors everywhere are yelling for and they need it a whole lot more than the New York Independents need my rental office."

"What have you learned about the film situation since you returned from abroad?"

"The thing that struck me as being a straw showing the direction of the wind is the trouble brewing in the ranks of the licensed film manufacturers. I have it from the highest possible authority—an authority which is absolutely unimpeachable—that one of the licensed manufacturers has been selling goods at cut prices to three different Independent exchanges, each of the three exchanges thinking it is the only one that is able to get the bargain counter prices. The other licensed manufacturers are onto this—at least some of them are—and I have been told it probably means the breaking up of any and all agreements with the Patents Company after the first of January. This all indicates that the licensed manufacturer is unable to dispose of all of his goods to the licensed exchanges and finds that its agreement with the Patents Company is becoming entirely too burdensome.

Seeks to Eliminate the Film Duper.

"Another thing that has become strikingly prominent in the American field is the growing number of fakers, dupers and crooks in the game. Before the business, as a whole, can hope for any future, it must drive these people either out of the field altogether or else force them into the paths of square dealing. I have had some pretty bitter doses from the Patents Company and others in my time, but I will be willing to co-operate even with them whenever they force themselves to see the necessity of cleaning up the film business and driving out the crooks.

"This business is an infant compared with what is in store for it. Every new business has to go through a period of chaos before a regular order of procedure can be established. Once we get rid of the chaos, you will see wonderful progress in the whole world of motion photography and projection.

"I know for a positive fact that it is only a question of a short time when moving picture outfits will be sold to private homes just as phonographs are sold now. Imagine the revolution this will bring about. I even hesitate to prophesy the ramifications of this tremendous thing.

Experimenting with Color Photography.

"And that's not all. Marvelous progress is being made in natural color photography for moving pictures. I discovered in Germany one obscure inventor who has mastered the essentials of this vast improvement, and I also have a man in this country working along the same lines. Have you enough imagination to grasp the enormous possibilities of this? Don't think for a minute that I am being jollied up by some scatter-brained lunatic. I have listened to the dream talk of many and many an inventor and I have seen but few of their dreams come true. But in this case I have seen actual demonstrations in color photography. It is still in an uncommercial condition, but it seems to be only a question of months, not of years, before the world will be astounded with the dream of decades.

"Other manufacturers are experimenting along the same line. It is an open secret. The one that wins in the race will be the big man. But at that there will be room for a good many more than one.

"On still another matter: Lately I have been getting a fine and handsome damning for exposing the 'ten per cent. penalty' exacted by certain groups of licensed film exchanges whenever their customers switch their business from one exchange to another. But as yet not a single exchange in the scheme has had the nerve to deny it, because they know I've got the goods and can prove every statement I have made. This sort of thing hurts all exchanges in the eyes of the exhibitor, and that's why I exposed it and placed the blame where it belongs. Readers of your paper have written, thanking me for keeping them posted on the inside facts of the film business. In every case they were exhibitors. I promised them a long time ago that I would turn the searchlight on every rotten spot I could find in the film business, and I am keeping that promise to the very letter."

"Is there any truth in the story that you intend to bring criminal libel proceedings against the moving picture paper which misstated facts about your business affairs?"

"Bless your heart, no!" was the laughing response. "The people who read the Patents Company's fireside companion read it because they know it will never say anything nice about the Independent cause, and most of them hate the Independent movement as a bull hates a red rag. That publication spoke of the 'passing of Laemmle' when I turned Independent. And the 'passing of Laemmle' was one time when they used a true phrase, for everybody in the business knows I have passed into a greater and stronger position than ever before. Since then I have achieved my great ambition, by becoming a manufacturer. No, I'm not going to bring action against the paper. Such a thing would hurt no one but the editor, and he is but a tool in the hands of brainier men. Besides, that's not the way to reach the vulnerable spot of the film trust."

CARL LAEMMLE.

KALEM FILMS

Issue of Nov. 26th, 1909

THE GOVERNOR'S DAUGHTER

LENGTH 955 FEET

An absorbing pictorial drama of Colonial days, adapted from the memoirs of one James Montague Munroe, a young minister of the gospel, and relating the romantic story of his courtship of Lady Betty, the daughter of Virginia's Tory Governor. Beginning shortly before the opening of the Revolutionary War, it carries them along in a series of beautiful historical scenes, until the final happy reconciliation, after the surrender of Cornwallis.

It is with great satisfaction we make the announcement of this film, for it more than fulfills our promise of the superiority of our future output. We feel it is justly entitled to be called an **issue de luxe.** It is a remarkable film in all respects. The photography is the best, the costumes are historically correct, the scenic settings and localities that actually figured in the Revolutionary War, and the actors, even to the humblest of the scores used, seem to have caught the spirit of the Colonial times.

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THIS WEEK'S LICENSED RELEASES AT A GLANCE.

Monday, November 22.

Biograph—The Open Gate (Dramatic).
Lubin—When Women Win (Comedy).
Lubin—The Rubber Man (Comedy).
Pathe—The Crocodile Hunt (Scenic).
Pathe—Late for the Recital (Comedy).
Selig—On the Border (Dramatic).
Selig—In Wrong Simms (Comedy).

Tuesday, November 23.

Urban—Belle of the Harvest (Dramatic).
Urban—Marriage of Love (Dramatic).
Edison—A Rose of the Tenderloin (Dramatic).
Vitagraph—Why They Married (Comedy).

Wednesday, November 24.

Essanay—A Lady's Purse (Comedy).
Essanay—On the Wrong Scent (Comedy).
Gaumont—Tulips (Educational).
Gaumont—A Heart's Devotion (Tragedy).
Pathe—The Sleeper (Comedy).
Pathe—A Convenient Lamp-post (Comedy).
Melies—The Red Star Inn (Dramatic).

Thursday, November 25.

Biograph—The Mountaineer's Honor (Dramatic).
Lubin—Martyr or Crank? (Dramatic).
Lubin—Finnigan's Initiation (Comedy).
Selig—On the Little Big Horn, etc. (Dramatic).

Friday, November 26.

Kalem—The Governor's Daughter (Dramatic).
Pathe—The Bigamist (Dramatic).
Edison—Bluebeard (Dramatic).
Edison—Then and Now (Comedy).
Edison—Annual Celebration of School Children, etc.

Saturday, November 27.

Gaumont—The Village Scare (Comedy).
Gaumont—The Mix-up at Court (Dramatic).
Pathe—The Mixed Letters (Comedy).
Pathe—Chinese Amusements (Scenic).
Vitagraph—Jean Valjean (Dramatic).
Essanay—Judgment (Dramatic).

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Stories of the Films.

BIOGRAPH COMPANY.

THE OPEN GATE.—The two dominant features of the character of a true woman are love and duty, and no two elements are more belligerent than these, for love is often beset by duty, in which struggle duty, in the honest, invariably prevails. Such an occasion forms the theme of this Biograph subject. Hetty and George were old-time sweethearts, and as years went by George could never muster up courage to "pop the question." Finally, he bought an engagement ring, and calling Hetty out to the garden gate, with extreme effort, declared his love and put the ring on her finger, before he realized the great extent of his daring. What a sigh of relief he breathed when it was over and she had accepted. Well, the earth contained no two happier souls than George and Hetty on that day. But, alas, the sunshine soon turned to shade, for on the evening of the same day, Hetty receives a letter telling her of the sudden death of her sister, who, leaving a little daughter three years old, made a last request, that as she had cared for Hetty through her childhood, Hetty would care for her little one, Mary. This was, indeed, a blow, and after a mental struggle, her plain duty to her sister's child forces her to break off her engagement with George. Sending for him, she meets him at the gate, and expressing her determination, gives him back the ring. The poor fellow is stunned at first, crushed in the extreme. Then he tries to reason, but in vain. Finally, dashing through the gate, he throws it open with such force, that it flies back against the fence, and sticks, with a broken hinge. Off he goes and is soon out of sight, never, he declares, to return. Years roll on, and often does Hetty stand at the gate and dream of the one who threw it open, and open it remains, for he has gone apparently forever. It is now fifteen years later and Mary has grown to young womanhood. Jack, the nephew of George, and Mary are now sweethearts and meet at the open gate, where the old, old story is again told. Aunt Hetty must be consulted, and she, of course, gives hearty consent. Jack has received a letter from his Uncle George, stating that he is tired of his wandering and may return any moment. So the boy has much to be happy for. However, the course of true love never runs smooth, and the young lovers quarrel. Mary returns the ring, and Jack also goes through the gate determined never to return. Aunt Hetty, learning of this, takes Mary to the gate and tells how a hasty tiff blighted her life and begs her to be reasonable and go after him. Meanwhile, Uncle George has arrived and meets Jack, who tells him his tale of woe. Uncle George volunteers to intercede with the girl, not knowing who she really is, and takes the boy's ring to heal the wound. Arriving at the gate, he is surprised to find it leads to Hetty's old home. Aunt Hetty hears the old call, and hastening out, finds her old sweetheart standing where he stood fifteen years before. Hetty then tells him the gate has remained open since his departure. George then closes the gate, renews his suit and is accepted. In lieu of a ring, Uncle George appropriates the boy's, so when Mary, who has gone to bring back Jack, arrives with him and asks, "Where is my ring?" Aunt Hetty shows her hand adorned with it. There is now a double wedding.

THE MOUNTAINEER'S HONOR.—In the hills of old Kentucky death was always preferable to dishonor, and once there occurred a blot on the family's good name it was never effaced. Such, whose fate it befell to incur the tarnish, were shunned as moral lepers. This was the awful anticipation of the mother when she did the deed that terminates our story. The family, comprising mother, father, son and a harum-scarum daughter, knew nothing of the world outside the old blue hills where they lived. Their ways were simple and honest. The harum-scarum was loved by a humble mountain poet, but she, hare-brained, could not appreciate his candor. One evening a belated traveler from the valley calls and asks food and shelter for the night, and although they are at first inclined to turn him away, Harum-Scarum, no doubt struck with his manly appearance, induces them to accommodate him. The valley man at first is amused by the antics of the harum-scarum, and as he leaves in the morning is impressed by the fact that the little rattle-brained girl is in love with him. The consent to meet him is easily obtained, and during the husking dance she steals away to the spot selected. These clandestine meetings become regular occasions, until at last the brother's suspicion is aroused. He follows her on one of her journeys, and arrives just in time to see her cruelly deserted by her lover of the valleys. He questions her, but an answer is unnecessary, and drives her home, just as the old father comes into view over the rocks. The boy, unarmed, borrows the old man's revolver, and bolts off, leaving the father standing perplexed, for he is unaware of his motive. Following the valley man, he catches up with him as he enters the village. Here he demands that the man go back and right the wrong. His demand is refused and the valley man pays the penalty. The vigilance party are soon on the boy's trail and surround his home. They are met by the old mother, who fights ferociously with them at the door. She is overpowered, however, and the sheriff finds the boy hidden in the fireplace. Taking him outside, the mother, who has revived, asks what they intend doing with him. He is to be hanged at once. Hanged! Oh, the ignominy of such an end. What a smirch to the family honor. Cunningly she contrives to avert this awful end. Begging the officer to be allowed to get her son a drink, she goes, and returns with a dipper of water. As he drinks, she shows him a pistol concealed beneath her apron. He nods assent, and it meant but a touch of the trigger to cheat the gibbet. The party, seeing their work anticipated, depart. At this point, the girl realizing that she is the cause of it all rushes out and falls prostrate on her dead brother, but the mother hurls her aside and, with an invective, casts her adrift. The humble mountain poet, still deeply in love with her, is more charitable, and blaming the stranger, and not the unsophisticated mountain girl, takes her in his arms and leads her away. We last see them making their way over the hills with the shades of night slowly shutting them from view.

EDISON MFG. CO.

THREE THANKSGIVINGS (Special).—This film tells the story of an ambitious young countryman who is the oldest son of his widowed mother, and is the chief worker on the farm. The principal business of the farm is raising poultry and shipping it dressed to the New York market. We are introduced to the family circle at a Thanksgiving dinner where all is peace and happiness. Mrs. Jones sits at the head of the table, and John carves the turkey at the other end; while on the right sits his younger brother, and on his left the two children of his widowed sister. Also seated at the table is Aunt Jane. Eliza Wilton, a beautiful girl, the daugther of a neighbor, calls toward the end of the dinner with some dainties for the children. John and she are sweethearts.

From this picture of happiness the story takes us to the great metropolis, where John has gone to improve his fortune, after a pathetic parting from his mother and the old home. In the city he falls into evil ways, but is suddenly recalled to his better self when, in a cafe where turkeys are being raffled on Thanksgiving Eve, he sees on one of the birds a tag, which shows that it came from his mother's home. As his gaze rests upon the tag, the vision of home without him on that day rises before his eyes and he goes to his lodgings in a remorseful mood.

A notice of the discovery of gold in the West catches his eye, as he glances at the newspaper. He determines to go to the gold fields. There he prospects and finally "strikes pay dirt." Returning to his Eastern home on Thanksgiving day, he persuades his Aunt Jane to help him disguise himself, and, pretending to be a friend of his from the West, he meets the family and is seated at the table. He becomes so familiar that his mother and sweetheart are about to resent his intrusion, but when he removes his disguise joy fills the home that for two years has not known his presence.

Comedy, pathos and the atmosphere of rural, city and Western life are beautifully blended in the picture, while the theme of Thanksgiving prevails throughout. It is a picture whose good qualities will commend it at any time, but at this particular season it will appeal to the public more forcefully than ever.

A ROSE OF THE TENDERLOIN.—In "A Rose of the Tenderloin" Mr. Townsend has given us a new phase of New York life, one which, while dealing with its darkest shadows, draws aside the curtain and reveals to our gaze lights of nobility and love where we least expect to find them. He has selected from out of that famous district called "The Tenderloin" characters that are well known in its daily life—men whose exterior appearance tell no story of a hidden sorrow, and little suggest the spark of nobility that lies dormant within their breasts awaiting only the cry of anguish or distress to fan it into flame; and a woman whose cheeks are scarlet with the rouge of shame, while her mother's heart is torn with agony between dread of separation from her offspring and the certain knowledge that the child's life in her present environment will be but a repetition of her own.

The story is simple and briefly told. It deals with the attempt of a woman who is living outside the social pale, to keep her child from being taken away from her by its rich and highly respectable aunt and uncle, with the mother's anguish when confronted with the terrible realization that she is unworthy of her own child, and eventually with the sad and tragic ending.

A notorious gambler, "Tenderloin Harry," has taken a great fancy to little Rose, whom he takes once a week for a day's outing; and it is while Rose is in his care that the sad news comes of her mother's tragic end. "Tenderloin Harry" resolves that he will take care of Rose, will have her educated and will make a lady out of her. A room in his house is at once turned into a nursery, a governess is employed and Rose's education begins. Everything possible is done by him for the waif's comfort and happiness, and it makes a pleasing picture to see this man of the world and his boon companion under the spell of a little child.

But their enjoyment is short lived. In a few days the aunt and uncle appear to claim Rose, bringing with them a letter left by the mother, which reads: "To you who have Rose in your care to-day, do what is best for her future, and God will bless you. Helen." At first Harry will not, cannot give up the child who has so completely crept into his affections. He stubbornly refuses to part with her until they point out to him that phrase in the mother's letter, "do what is best for her future"; then the gambler shows his innate nobility of character, as with a breaking heart he resigns her to the care of her relations and deprives himself of the one ray of comfort that had brightened his desolate life. The parting of the child of the Tenderloin and the notorious gamester is beautiful and touching because of its simplicity and pathos.

BLUEBEARD.—From time immemorial Bluebeard has been one of the most fascinating stories of childhood days. Children of all climes have listened breathlessly to every word of its recital, until the characters have assumed the guise of reality and every word of its narration has sunk deep into lasting memory. Fatima and sister Anne have seemed like living people to their minds, from the time that Fatima, in her mother's lonely hut, accepts the invitation to visit Blueheard's castle until, after marrying him, he is about to behead her for entering the room where he keeps the heads of his former wives. Time after time, too, they have cheered when Fatima's two brothers rush in, and inwardly rejoice when they dispatch the wicked Blueheard, just in time to save poor Fatima's life.

All this has been pictured by the Edison Company in a manner that will amuse the little ones, and give the older generation many happy thoughts and pleasant memories of their own childhood days when fairy tales held undisputed sway.

THEN AND NOW.—We are wont to consider that we have cause to be thankful that we live in these days of civilization and are not beset by the perils that environed our ancestors. This little comedy picture opens the subject for discussion, for it shows us one of our great, great grandfathers with his little family setting out to enjoy a Thanksgiving dinner at his grandfather's house, and the dangers encountered on the way. There are bears and Indians and flights of arrows, which pierce their hats and clothing and which are very much in evidence when they arrive at the end of their tramp.

And the scene shifts to this year, 1909, and we see how much more comfortably the young New Yorker of to-day makes the same trip when he goes to dine out with his grandfather. He meets no bears and there are no Indians. He has only to dodge automobiles and wagons, etc., and to carry his family through a crush on the elevated; and when he arrives at his grandfather's there are no arrows through his clothes—the family toilets show only the effects of being torn and damaged by civilized people in the 20th century. The extent to which their clothes are damaged, however, proves conclusively that travel in these days is attended with considerably more wear and tear upon one's personal attire than it was in the days when a person's raiment was distinguished more for its picturesqueness and wearing qualities than for its elaborateness or strict adherence to fashion's rules.

ANNUAL CELEBRATION OF SCHOOL CHILDREN, NEWARK, N. J., OPEN AIR EXERCISES, AUGUST 19, 1909.—This picture is one of great charm. It was especially arranged for us by the Board of Education of Newark, N. J., and we consider it a privilege to be able to offer it to the trade. It depicts the annual outdoor exercises of the school children of Newark, which are among the largest held in the country. There are about four thousand children engaged in a series of most pleasing dances and exercises, and all these have been artistically reproduced by our camera operator. We were given the best possible position to see the various exercises so that the results as shown on the screen are really better than the average spectator could possibly have enjoyed.

The exercises represent a great variety of dances, drills and marches, including several very charming May-pole dances. A large quantity of film was taken, but only enough selected for the picture to make it interesting and to prevent it from becoming in the least degree tiresome. We are sure the trade and public generally will recognize in this film not only a subject of great interest, as showing the healthy development of school children, but also a most attractive picture in itself because of the fidelity with which the camera has reproduced this scene of youthful grace and animation.

ESSANAY FILM MFG. CO.

A LADY'S PURSE.—Since man was first pressed into buttoning the waist up behind, or sweated in the torture of finding the eye for the hook, he has looked down on things feminne with a sort of tolerant kindly humor, poking fun in his mannish way. In this jolly little comedy, our comedy producer touches on the tender topic—"What do women carry in those immense handbags?"

Resolved, therefore, to find out, two thieves "spot" a handsomely dressed woman leaving a bank with a bulging handbag and follow her covetously into a department store. Watching their every chance to get away with the "swag" they follow her from the drug department to the ribbon counter and from the ribbon counter to that ultimate destination of every woman who shops—the bargain counter.

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TOLD IN THE TWLIGHT
ONLY SAY YOU'LL ALWAYS LOVE ME
IN THE GLOAMING, OH MY DARLING
LISTEN TO THE MOCKING BIRD
FEAR NOT DEAR LOVED ONE WE SHALL MEET AGAIN
ABSENT John W. Metcalf's Beautiful Song
WHEN THE AUTUMN LEAVES ARE FALLING
WHERE A BABY RUNS to MEET YOU and KISS YOU that is HOME
SOME DAY, MY LAD, YOU'LL BE A HERO, TOO
THINKING, DEAR HEART, OF YOU
WHEN THE HAYING TIME IS OVER

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A lovely chase follows. One of the most exciting, hair-raising chases you ever could wish for. The miraculous escape of the two thieves from a hundred and one perilous situations finally ends in their dingy back room. They have evaded the police and have obtained the trophy! They bring it forth, place it on the table and gloat over it a moment before they remove "the swag."

Now for the contents of the purse. They watch each other suspiciously as both dive their fingers into it. An itemized description of what the purse contains is given below: Powder puff, hair pins, sample of cloth, safety pins, back curls, clippings of "How to Be Beautiful," stick of gum, lace handkerchief, rabbit's foot, theater seat coupons, button hook, an old letter, twelve cents.

Our heroes drop back in their chairs with mingling feelings of disgust and despair, while up from the street below, ground out relentlessly by the handorgan man, come the delicious strains of that popular song: "Stung."

ON THE WRONG SCENT.—Fate will frolic at times and in this hilarious little comedy Smith is again chosen the toy of her freakish ways.

Smith, and a party of men friends, are enjoying a stein or two at a bar closely adjacent to Smith's office, when a vender of perfumes and toilet water enters the place. The vender is a practical joker and carries, as part of his equipment, a syphon spray to sprinkle prospective customers with the fragrant liquid. Smith gets his, of course, a thorough ducking, and is started home.

When he arrives home Mrs. Smith immediately detects the odoriferous atmosphere about him and, being none too trustful of her spouse, suspects an affair. A woman in the case, no doubt!

Things come to a crisis in a restaurant at dinner when Mrs. Smith detects the same odor, clinging to a woman at a nearby table. The woman, however, is another victim of the annoying perfume vender.

Mrs. Smith jumps to a conclusion immediately and without any explanation whatsoever starts a row with the entirely innocent young lady. Feminine apparel, rats and other makeup soon litter the place while the two claw each other with all the vigor of the Kilkenny cats.

The affair finally ends in a police court, after explanations and corroborations by the perfume vender, already run in. Mrs. Smith is profuse in her apologies, promising tearfully to be so hasty—never, never again!

JUDGMENT.—In this second Western release, "Judgment," we draw a remarkable contrast from the one preceding it, "The Best Man Wins," a sparkling little comedy of Western ranch life. "Judgment" is pure tragedy, not a horror picture, but a vivid, fascinating study of the way of the transgressor and his ultimate destruction.

The scene takes place on a Western ranch in Wyoming. Jim Flanders, a wealthy ranchman, has a beautiful daughter, Alice, who is loved by Tom Ripley, the foreman of the ranch. The match is objected to by Flanders, who desires his daughter to wed a more cultured and refined man. Ripley is so persistent, however, that Flanders discharges him from his services and orders him to leave the ranch.

Robert Gray, an Easterner, and the type of a man, presumably, that Flanders prefers for a son-in-law, is sojourning at the ranch and appears to be desperately in love with Alice. Alice, however, sees through the veneer and Eastern polish of his makeup, and will have nothing to do with him.

A climax comes one day shortly after when Ripley again visits the girl and is ordered away by Flanders. A bitter quarrel ensues in which Ripley draws his gun, but he is saved from shooting the ranchman by the timely interference of the other cowboys. Ripley leaves quietly but makes threats which Flanders and a number of cowboys overhear.

In a quarrel with one of his employees, Pete, a half-breed, Flanders is shot in the back and Gray, arriving on the scene threatens to expose the Mexican, unless he complies to a certain plan, by which he thinks he can dispose of Ripley and win Alice.

The revolver which the half-breed used in shooting his employer is slipped into Ripley's holster and his own removed therefrom. Then an alarm is turned in and a few minutes later Ripley is dragged from his shack and accused of the murder.

Evidence is only too strong and speedy Western Justice is soon served. Ripley is lynched and Gray finds an open road to the girl's hand.

There is a stronger law sometimes than that which is meted out by human hands. "Remorse," that haunting, phantom thing that drives the criminal inevitably to his death, no matter how innocent he may appear in the eyes of the world.

Gray wins Alice's consent to marry him, but as he slips on the engagement ring the girl's form melts and in his deluded mind he imagines Ripley is standing in front of him, an accusing finger pointed at him. Gray, uttering a shriek, staggers back, and flees, leaving the astonished girl staring after him.

He seeks the solitude of the wilds of a rocky canyon, but the form of Ripley continues to haunt him. A circling eagle high up on the cliff, screams mockingly at him, while the roaring mountain torrent hurls accusations at him. He wends his way with difficulty up the face of the cliff and drops in a heap on the top.

Pete, the half-breed, finds him there an hour later. Gray rises and grapples with him. The astonished half-breed struggles, but the superhuman strength of the deluded man crushes all resistance, and a moment later the two totter over the brink to their death on the rocks a thousand feet below.

The picture ends here. Judgment, swift and sure, meted out by the hand of unrelenting fate, has balanced the debt.

GAUMONT.
(George Kleine.)

TULIPS.—The title gives only a hint of the beauty of this film, for at the mention, or sight of the word "Tulips," our mind pictures the full blossoms so often seen as beautiful, bright color studies against the green of foliage and grass in well cared for parks. In the film here presented for your very certain approval we are enabled to observe not only the perfect blossoms in all their various tints and shades, but also the gradual unfolding of the buds through all their processes of development up to the full blown flowers, and thence on past their climax of beauty until they become wilted blossoms and dry stems.

Because of the endless succession of pictures taken with infinite care and patience throughout the life of these blossoms we are enabled to see them come to full maturity in the course of a few moments.

Hours of the flower's growth are perfectly shown to us in all the beauty of natural colors and all the phases of the change from bud to wilted flower.

THE MIXUP AT COURT.—Back in the Middle Ages there lived a nobleman of a very irritable temperament. Although he stood high in the favor of the King, possessed a splendid palace and had a lovely daughter, yet his peevish disposition manifested itself on every possible occasion.

It happened that a wandering minstrel came playing his violin beneath the windows of the castle, soliciting compensation.

The irate noble, hearing the music, flew into a passion and had the musician ejected from the grounds. The strolling violinist, indignant at such treatment, vowed he would get revenge.

Climbing through an open window into the castle, he notices his own exact resemblance to a portrait of the nobleman which hung upon the wall. In a costume belonging to the noble his resemblance to his lordship is perfect.

So excellent is the likeness that the musician decides to go to the King's court, posing as the nobleman.

He acts the part very cleverly, so that the King and his courtiers are completely deceived. His amiable demeanor, however, impresses everybody, as the change from the customary fretfulness is very marked. Meantime the real nobleman hurries to the court.

There a ludicrous scene is presented, the indignant noble denouncing the pretender and demanding the royal recognition. To prove his own identity he sends for his old nurse, who calls attention to a birthmark on his knee. To the amazement of all the disguised musician also has the same birthmark.

The King then takes the law into his own hands and decides that he prefers the one with the gentle and amiable disposition. The real nobleman of the irritable temperament is then thrown out of the royal presence as an impostor.

A HEART'S DEVOTION.—Love stories always appeal to an audience anywhere, but here is a story of tragic love that will linger long in the memory of all. Jack is a handsome young fellow, "well fixed" financially and passionately devoted to two beautiful sisters, Maud and Mable. So great are the charms of each that the poor fellow does not know which to choose.

To make matters still worse, both the girls are in love with Jack.

Time, however, brings matters to a crisis, so it happens that one day Jack and Maud being alone, he proposes to her and is accepted.

Mabel does not know this. Soon after she develops consumption and becomes very ill indeed.

Jack and Maud, their parents and relatives, decide for this reason to keep the engagement secret from the sick sister, fearing the effect the news might have upon her. It is also determined to celebrate the wedding without her knowledge.

Woman's intuition, however, is a remarkable thing and Mabel feels that something is being kept from her. So at the very moment that the wedding party is returning from church and entering the garden of her home, she gets up and meets them.

In an instant the truth flashes upon her in all its awful reality, and with her heart full of bitterness she rushes at her sister; then, completely overcome, she falls dead at her feet.

THE VILLAGE SCARE.—In a beautiful, antiquated little rural hamlet peace reigns supreme. The inhabitants in their picturesque costumes make interesting studies of the "simple life," as they happily move about their labors.

Following this idyll of quaint, calm life, we see the entire population in an awful uproar, for a terrible, indescribable beast has been seen in the streets, a beast with the form of a wolf, but covered with bird-like feathers.

While a few stand guard over their homes and fields, others consult a learned man, who, after deep research, finds the beast is the prehistoric ornitholupus, an animal half bird and half wolf.

The entire populace, the police, and soldiery now organize a hunt to rid the dear town of the monster. The search covers the entire country-side, furnishing many amusing incidents. Particularly pleasing are the frantic efforts of the police to find enough courage to attack the beast.

Consternation and pleasure reign hand in hand when the cause of this great flurry is found to be the mayor's dog, which his children have covered with feathers.

KALEM MFG. CO.

THE GOVERNOR'S DAUGHTER.—A true story of ante-Rebellion days.

Scene 1.—Rev. James Montague wins the heart and hand of Betty, the daughter of the Tory Governor of Virginia.

Scene 2.—The uprising against English rule. Montague enrolls with the cause of freedom.

Scene 3.—Montague sends note to Betty, pleading for farewell interview.

Scene 4.—Lady Betty hands back the ring and breaks their engagement.

Scene 5.—Montague volunteers as a spy.

Scene 6.—The disguise and secret departure.

Scene 7.—Danger. The spy is wounded.

Scene 8.—He is hidden from his pursuers by Betty and manages to escape.

Scene 9.—After the war. Betty still faithful. Montague wins the consent of the Governor to her marriage.

LUBIN MFG. CO.

CHILDREN OF THE SEA.—An absorbing story of the Breton coast. One of the coast guardsmen loves pretty Felice, but she loves Jean, a sailor, whose ability promises presently to advance him to a mate's berth. The guardsman is persistent, but Felice will have nothing to do with him and is a trifle afraid of his importunities. But the guardsman is not to be discouraged by repeated rebuffs. He watches his opportunity, and five years later he is still as eager as ever. Five years have made some difference in Felice. She finds the long periods when her husband is away more dreary than she had supposed they would be, and she is not averse to a mild flirtation with the handsome guardsman in his showy uniform.

She yields her lips to his kisses, and he follows her home to press his advantage; when she realizes what she is doing, the thought of her husband oppresses her and she dashes from the house, followed by the alarmed guardsman, who cannot overtake her before she reaches the top of the cliff and throws herself down its precipitous sides.

A SERVANT'S REVENGE.—Bridget resents the dictation of her mistress, whose temper is a trifle more acid than usual because she is preparing the house for a dinner party. Bridget is dismissed and vows to be revenged. She bribes the grocer's assistant to change clothes with her, and in this disguise she visits the scene of her late employment, armed with a package of cascarets. These she places in the various pots and pans simmering on the stove and then disconnects the hose of the gas lamp in the dining room, connecting it with the garden hose outside the window. The dinner party starts off in an auspicious fashion, but presently the guests become uneasy, and a geyser of water from the gas jets completes their discomfiture. The butler rushes wildly after a physician, who administers wholesale treatment with miraculous effect, and the mistress, who has gone upstairs to powder her nose, comes back with her face liberally coated with burnt cork. Bridget discloses her identity and gloats over her very complete revenge.

FOILED.—An aged negro is dismissed from his place for clumsiness, but does not tell that it was because the small son of the family for which he worked was annoying him with a bean blower. Slowly he takes himself to his home, and the boy is a trifle frightened at the unexpected ending to his joke. A little later the boy is abducted by kidnappers and held for ransom. Suspicion is directed against the negro, but his protestations of innocence are at last believed and he joins in the chase. The boy's elder brother has encountered the kidnappers and is shot by them. Badly wounded, he is not able to make his way home, but the negro finds him beside the road and he gives information of the whereabouts of the kidnappers. An attack is made upon their hut and the boy rescued, badly frightened, but unharmed by his thrilling experiences, while the old negro is relieved of the last vestige of suspicion.

WHEN WOMEN WIN.—Things in general are going to be vastly different when women win the right to vote and do other mannish things. In one little town the women come into control of the street railway system and as a first step dismiss the entire staff of male clerks. Directors' meetings are turned into afternoon teas and Friday is bargain day with the fare marked down. Women postmen use their own judgment in the delivery of the mails and show themselves to be no more averse to flirtations than their men confreres, and the kid-gloved lady street cleaners are even more autocratic than the humble whitewings. But this is not the end of progress. In the last scene an anxious wife paces the floor, unable to conceal her doubts and fears, while the grave-faced physician and an attentive nurse go silently about. At last

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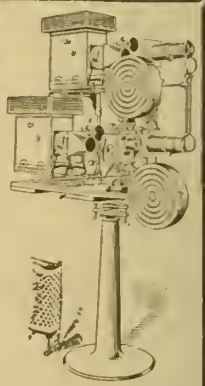

MR. J. H. HALLBERG, ARCHIBALD, PA., OCTOBER 21, 1909

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Since installing the "HALLBERG" Automatic Electric Economizer the illumination is 100% brighter on the screen. Last evening an exhibitor from a neighboring town visited our theater, and almost his first question was "where do you get all the light?" He is using an economy coil of another make, but confessed that we are getting far better results with your machine.

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I write to you in regard to the Motiograph machine. Will say that I have run the Motiograph since October 20, 1908, and it has run perfectly in every way and shows a perfect picture, steady and clear. I have seen all of the moving picture machines run, but I have **never seen any that can compare** with the Motiograph, and will say further **would use no other machine.**

Yours respectfully, C. H. BEAN, Pastime Theatre.

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J. H. HALLBERG, 28 Greenwich Ave., New York

the suspense is over and the proud physician announces to the waiting wife that it is a boy and that father and child are both doing very nicely, thank you.

THE RUBBER MAN.—A rubber automaton gets its wires crossed and passes out of the control of its inventor. In its rampage it throws the inventor and his family out of the window, and when they call in the police the rubber man proves himself more than a match for three of them and makes his escape to the street. Here he continues his devastating way and all who cross his path are made to suffer. An old maid, whose home he enters, is unceremoniously shoved up a chimney, to be rescued by the pursuers, and in a dry goods store both place and shoppers are wrecked before the rubber man can be chased out.

Now the pursuit leads to the country, and there is a lively game of fox and hounds, but the rubber man doubles and returns to the city, where a dive through a bass drum adds a German hand to the number of his victims. At last they catch up with him and duck him in a horse trough. The water disarranges the delicate machinery and the rubber man is again a mere automaton robbed of possibilities for destruction.

MARTYR OR CRANK?—William Baker, a retired banker, was a man of great positiveness of ideas. Engaged in a controversy with a friend over a murder trial in which circumstantial evidence decided the fate of the accused, he proved the danger of inference at the sacrifice of his own life. Planning carefully to throw every suspicion upon a body servant, he commits suicide. The servant is arrested, tried and convicted on circumstantial evidence, but upon his conviction Baker's ante-mortem statement is handed the judge and the faithful servant is freed, with the Baker fortune to pay him for the mental torture he endured.

FINNIGAN'S INITIATION.—Mike Finnigan is delighted when he is elected to membership in The Midnight Knights of Erin, and so is Nora, but when a committee from Skidoo Lodge, No. 23, call for their prospective victim and weep as Mike kisses Nora what may be his good-bye, she begins to have her doubts. Mike is too much elated to think of anything until he arrives at the hall and the members thoughtfully measure him for his coffin. Then he begins to wonder, but not for long, for he is put through a series of most remarkable experiences, each one funnier than the last—unless you happen to be the person undergoing the initiation—until poor Finnigan makes his escape, and in the absurd garb of a candidate makes his way down the streets to his home.

There his courage returns and he starts to show Nora how it all happened. It does not suit Nora's fancy at all, and instead of taking the initiation she takes the skillet and gives Finnigan a second initiation that lacks the fancy trimmings of the first but which is very much more in earnest.

PATHE FRERES.

TWO CHUMS LOOKING FOR WIVES.—Jim and Harry are anxious to become benedicts, so insert an advertisement in one of the leading journals, saying that they would like to meet two pretty and worthy girls. Object, matrimony.

Martha and Mignon read the advertisement as they sit in the park one day, and being anxious to revenge themselves on their present admirers, whom they have discovered flirting with two other girls, decide to answer Jim and Harry. They write, therefore, making an appointment.

In the next scene we see the meeting. Jim and Harry are completely carried away with their new acquaintances, and decide to show them a good time. After an hour's acquaintance, however, the girls do not find Jim and Harry as interesting as they expected, and they think with longing of their old admirers.

Well, it all ends up as it should. The girls' little trick has had effect, and their old admirers return to their old loves and insist upon an immediate marriage; while Jim and Harry console themselves with the daughters of a poor clergyman, who, having a great many daughters of a marriageable age on his hands, only wishes there were a few more Harrys and Jims around in search of wives.

IN INDIA—MARRIAGE OF THE NEPHEW OF MAHARAJAH OF TAGORE.—The slowly moving craft, filled with natives in loose, gayly colored costumes, ply on the water waiting for the wedding procession to start. The sound of clarionets is soon heard in the distance, and before very long the procession is in view. We see the natives, with stolid, serious expressions on their dark faces, marching along to the strains of their own weird music. Finally, the groom, sitting alone in a carriage drawn by a span of splendid horses, comes into view. The little bride follows in a sedan chair, looking a very timid little creature, indeed. The bride and groom take their places on a sort of dais, and from their expression it would seem that they are not greatly enjoying all this fuss in their honor. Some Indian maidens then execute a peculiar Indian dance, making motions with their hands as if in imitation of snakes springing forward and then retreating.

HER DRAMATIC CAREER.—An unfortunate creature, who, when the story opens, has seen only the seamy side of life, and who has been brought up among the lowest surroundings, wanders one day into a tavern frequented by the roughest characters, in the hope of gathering together a few pennies with which to buy some food. Her appearance there, however, is the cause of strife between two of th "toughs," one of whom happens to be an old admirer of the woman, who, notwithstanding the life she has led, still retains her good looks. During the struggle between the two men, the woman is thrown out bodily into the snow, where she lies unconscious, and her body is almost covered with the fast-falling flakes when an automobile passes that way and the occupant, a wealthy youth, jumps out to see if he can be of assistance. He lifts the poor benumbed creature into his car and takes her to his home, where, during her convalescence, he learns to love her and finally offers her marriage. After their marriage they live like turtle doves together, although the woman often has moments of intense suffering for fear her husband might turn his back on her should he ever discover how low and undesirable were her associates before she was fortunate enough to meet him. Her fears are not groundless, either, as she has already been the recipient of threatening letters from her former lover, to whom she has been obliged to send "hush money" on several occasions.

Becoming attracted by the footlights, after having witnessed many performances by the best actors and actresses, our heroine finally induces her husband to assist her in securing an engagement with a well-known manager. The latter finds that the applicant has decided talent and has made her a splendid offer. On the evening of her debut, as she is alone in her dressing room, her former lover makes his appearance and, being down on his luck and therefore somewhat desperate, after an unsuccessful request for money, he tears the woman's necklace from her throat, and when she tries to call for help, strangles her. As he is rushing from the place with the jewels he meets the woman's husband, who hands him over to the police. The frightened woman then pours out her confession regarding her former life, while her noble husband listens with tears in his eyes and reassures her when she hints that his love for her must now be dead.

THE NOBLEMAN'S DOG.—Aubry de Montidier, a nobleman attached to the court of Charles V. of France, was assassinated by Richard Macaire, who was jealous of the favor the King showed the handsome courtier. During his lifetime, Sir Aubry owned a dog renowned for its devotion to its master. Macaire knew this and had the dog chained up, but the latter, breaking his leash, succeeded, after a long hunt, in locating the spot where the murderer had buried the body of his victim. On finding his master's body, the intelligent beast goes in search of one of his master's friends, and the latter, on witnessing the dog's unusual behavior, makes up his mind that something is wrong; so follows the faithful animal as he conducts him to the spot where the body has been interred. When Macaire is confronted by his dumb accuser, the latter exhibits such an animosity towards him that suspicion is immediately aroused. The King therefore orders that a sort of judiciary duel shall take place between the suspected man and the dog.

The man's weapon is an enormous stick and the dog is given a barrel with which to defend himself. The King and all the royal household witness the exciting encounter between the man and beast, and after a close contest the man is finally defeated and sentenced to be hanged.

HOW FRENCH PERFUMES ARE MADE.—Grasse, the beautiful city of flowers, situated in the southern part of France, is picturesquely laid out in the form of an ampitheater. The manufacture of perfumes is one of the chief industries of this town. In the first view we see women busily picking the pretty flowers. When the latter are taken to the factory they are dipped in hot grease, in order to extract the essence. This grease is then mixed with alcohol, which absorbs the fragrance. The preparation is then strained and bottled to be sold to the ladies of fashion, many of whom would not think their toilet complete without several bottles of the imprisoned sweetness of the humble little blossoms that once grew and thrived on the hillsides in the beautiful city of Grasse, France.

THE PATIENT FROM PUNKVILLE.—As he sits in his office one morning, Dr. Lank receives a telegram from one of his colleagues asking him to come to Chester at once, as he wishes to consult with him. After reading the message, the doctor snatches up his hat and coat, and with his satchel in his hand, hurries to catch the train for his friend's home. As soon as the doctor leaves, the servants, thinking that he will be gone for the day, decide to take a few hours off; so, locking up the house, start off for a good time. Two burglars, who have been hanging around the premises for some time, on seeing everybody leave, cross the street and are soon able to force an entrance into the house. They lose no time in gathering the valuables together; before they have finished collecting their spoil, however, the doorbell rings, and before opening it they quickly decide that one is to impersonate the doctor and the other the servant. As the latter opens the door he sees a countryfied looking fellow, who asks to see Dr. Lank. He is ushered into the waiting room, and soon the doctor makes his appearance, but refuses to examine the patient before he receives his fee. The patient from Punkville, therefore, dives down into his pocket and gladdens the make-believe physician by handing over the amount demanded. The doctor then proceeds to examine the patient's lungs, at the same time removing his watch and wallet, which he hands to his servant. He then writes out a prescription, the purport of which is (the patient having complained of pains in his foot) to give that member a strenuous rubbing for one hour every day.

In the meantime, Dr. Lank, while waiting on the station platform for his train, receives another wire from his friend in Chester, telling him that he need not bother to come, as "all is well; patient dead." The doctor therefore returns home, and when the burglars hear him coming they think the best way out of the predicament is to pretend that they are patients. When Dr. Lank enters, the biggest of the burglars wears a most mournful expression and begs the doctor to give him his attention at once. As the physician leans over to examine his heart, the burglar removes his watch with the same ease as he did that of the poor patient from Punkville. He also manages to get the doctor's money, and after the latter has written out a prescription, the second-story men bid the physician good-day. Hardly have they gone, however before Dr. Lank realizes that he has been robbed, and goes after the two fellows with a will. On his way he comes upon the poor patient from Punkville, who is conscientiously rubbing his afflicted member up and down on the carpet, in an adjoining room, and the doctor, thinking he is the burglar, hands him over to the police. In the end, however, the real culprits are apprehended and taken into custody.

ADONIS IS ROBBED OF HIS CLOTHES.—A romantic youth, strolling through the woods one day, is pounced upon by some unscrupulous marauders and divested of every stitch of clothes. Realizing that he must remain in the woods all night, unless he thinks of some way out of his predicament, he finally decides to make himself a garment of leaves, and after adjusting same, he cautiously goes about regaining his own fireside. As he tiptoes out of the woods, casting furtive glances from side to side, he suddenly comes upon a young ladies' seminary out for a promenade. A series of shrieks goes up from the bevy of blushing young girls on beholding our terrified friend, who, before many minutes have elapsed, finds himself in the custody of two officers of the law, who insist upon taking him to the station house, leaves and all. On their arrival, however, the prisoner regains his composure and after explaining his case to the satisfaction of the presiding officer, he is supplied with a wardrobe and allowed to go home.

SELIG POLYSCOPE CO.

THE FISHERMAN'S BRIDE.—In close proximity to the quickly improving little city of Astoria, Ore., noted for its fisheries, there lives old Skipper Stout and his daughter, Jennie. An old acquaintance, Jed Prouty, is anxious to form an alliance between his son, Hiram, and Jennie, the latter really being in love with John Todd, a fisher lad.

Skipper Stout favors Hiram's suit, because of the apparent prosperity his energies have yielded him and consents to the match. This is agreed upon and seeing his daughter talking to John down on the beach, he and the two Proutys join them, only to find Jennie in the arms of John, a willing subject to John's honest pleading that she become his wife.

With this condition of affairs confronting him, old Stout informs Todd of the betrothal he has just acquiesced in between his daughter and Hiram. Thereupon, Jennie, thus placed in a dilemma wherein she must choose, openly avows her love for Todd. The natural outcome is hasty words, bred of quickened tempers, and after a lively quarrel, and the wrenching of muscle against muscle, John hurries his sweetheart into a fishing-yawl nearby and pulls away.

A week later we find the young couple married, much to the chagrin of Hiram, whose father shares in his dismay. They then determine to revenge themselves on the unsuspecting young husband, and form a plot to entice him down to one of the wharf-landings.

Arriving at the wharf, he is engaged in conversation by the supposed buyer, and while thus engrossed, is beset by Hiram, his father and others. A coat is thrown deftly over his head, and after a fierce struggle for freedom, he is thrown aboard an awaiting tug boat, which immediately puts out into the sound.

The engines of the tug are scarcely in motion, when Jennie, frantic with what she has just seen, and despite her father's attempted intervention, rushes to a nearby revenue office. Once there, she startles the occupants with a hasty recital of what has taken place. With authority derived from Uncle Sam they at once board a faster vessel, and taking the girl with them, start in pursuit.

That a stern chase is a long one proves true in this instance. Yet they begin slowly but surely to overhaul the tug ahead, and just as John is about to be "shanghaied" aboard a large tramp steamer, the tug is boarded by the rescuing party, after an exchange of a few shots, and John is delivered to the welcome arms of his hysterical young wife. The absconders are made prisoners, and after alighting at the wharf left only a few hours before, the culprits are laced in stocks amid the hooting and jeering of the assembled throng of curious on-

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A ROSE OF THE TENDERLOIN

Dramatic. By Edward W. Townsend. The story of a worthless mother, has tragic ending, a gambler's devotion to her child, "The Rose of the Tenderloin," and his manly relinquishment of his custody of her when the wisdom of such a course was shown. Pathos is the dominant note. A splendid film.

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RELEASED NOVEMBER 30

THE HEART OF A CLOWN—Comedy and Pathos

No. 6552 Code, VERVANGEN Approx. Length, 600 feet

THE WONDERFUL ELECTRO-MAGNET—Comedy

No. 6553 Code, VERWOGEN Approx. Length, 400 feet

RELEASED DECEMBER 3

THE KEEPER OF THE LIGHT

No. 6554 Code, VERWOND Approx. Length, 963 feet

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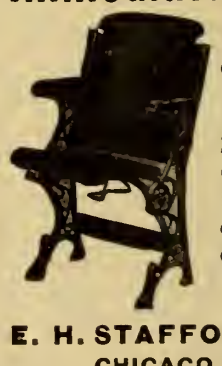

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lookers, there to remain until the law's exacting is fulfilled.

UP SAN JUAN HILL.—Spanish oppression forever ended on the Western Hemisphere when President McKinley sent Garcia his famous message recognizing the insurgent forces in the field and declaring for American intervention and asking for a consultation of our officers with that leader for freedom's cause.

Lieut. Bowen, a young American officer of proven intelligence, was intrusted with the message, the Spanish secret service men stationed in Washington were able to learn of this and our opening scene shows Valdez and his wife, emissaries of Spain, making a copy of a cipher dispatch which orders them to stop the message at all hazards.

We see Bowen arrive at Tampa and meet his sweetheart in the beautiful grounds of the Bay View Hotel, the Spanish spies watch the meeting from their window with field glasses. Bowen is to row across the bay to a U. S. launch where the government vessel Wasp, with steam up, waits to run the gauntlet for the Cuban coast. Bowen's instructions are simple, "after landing on Cuban soil you are to find General Garcia and deliver the President's message." Somewhere in the field fastness of the interior, Garcia lurks, ready to pounce upon the Spanish oppressors of his people. A guerilla war is always conducted secretly. Bowen fully realizes the difficulties that confront him; several startling scenes occur at Tampa, before Bowen is seen to board the launch, bid good-bye to the woman he loves and leave the chagrined spies behind. They follow, however, and after two weeks we again meet Bowen searching for Garcia. He discovers that he is followed; then our shrewd young officer plays Valdez a Yankee trick. Coming to a deep, narrow stream where the shores are heavily hung with tropical foliage, he boldly plunges his horse into the stream and finds a natural pocket near the opposite shore, turns into it, dismounts and with his sabre soon builds a leafy wall that screens both man and horse from his pursuers. Valdez and a group of Spanish cavalry ride up, swim the stream and disappear. Our hero coolly mounts his horse, takes the back track and renews his quest. Then comes the finding of Garcia, the consultation of the generals, the Rough Riders going into action at El Caney, then four thrilling military scenes, depicting the capture of San Juan Hill.

"One week later." Valdez, realizing that the Spanish cause is lost and burning with a desire for vengeance, lures Bowen's sweetheart to an isolated mission in the interior, and coming with a band of hirelings to secure possession of the girl his enemy loves, is surprised by a passing band of American and Cuban soldiers, headed by Lieut. Bowen, and is ignominiously defeated, and coming face to face with our young Lieutenant, Valdez meets a soldier's death. Our closing scene depicts the fortune of war.

ON THE BORDER.—The class of humanity that flock to the borderland of civilization are always of an adventurous nature, the kind of people who dislike conventions and long for freedom, and very often we find the lawless element predominating. Our present story deals with life in the early sixties along the Mexican border. A motley mixture of gamblers, Mexican herders, ranchers and Texas cattle men have gathered for an evening's entertainment at Gabby's palace dance hall and thirst parlor. Gambler Joe, a magnificent specimen of manhood and a product peculiar to our borderland, saunters up to a table where Monte Pete, a wealthy Mexican ranch owner, is playing cards with a group of his countrymen. Monte and Joe are rivals for the favor of a pretty senorita, Papinta, and as Joe arrives he is favored with a shy recognition from Papinta, which angers Monte, and, to get Joe away from the girl, Monte proposes a game of draw. Joe, nothing loath, removes his coat and the game begins. At the very first deal Joe discovers the Mexican in the act of concealing a card, and in the mixup that follows Monte Pete is marked for life with a bullet from Joe's ready weapon. Monte's crowd are too strong for Joe, so he figures discretion the better part of valor, and smashing a window, leaps for life to the street below and makes his escape.

"Ten years later" we next meet Joe outside the sheriff's office in another border town, known as Border City. The sheriff has issued a notice to the gamblers and sure-thing men of his district to clear out. Joe takes exception to the invitation and his ready gun again comes into play. Then follows an exciting ride for the river and safety, for under the peculiar laws then existing between the United States and Mexico, our officers were not allowed to follow a culprit across the Rio Grande without certain legal formalities, which usually consumed time enough to allow a guilty man plenty of leisure to get out of the law's reach. We next see Joe ride up to a ranch on the Mexican side, and by a strange turn of Fate's wheel, he comes face to face with Monte Pete, the man he had marked for life in the brawl ten years before. Monte has wedded Papinta, but her heart is still tender for the handsome Americano, and Joe's good looks stand him in good stead, for Monte Pete has him in his power and condemns him to endure the Aqua Morte, or Water Death. Our closing scenes show clearly how Joe plays upon Papinta's regard to help him out of Monte's clutches. Joe realizes that it would be folly to leave the girl behind, so induces her to cast her lot with his. A thrilling dash for freedom closes this exciting story.

IN WRONG SIMMS.—You all know Simms, or at least you number among your acquaintances his prototype. Simms means well; he is always willing to help anything or anybody; but Fate, the jade, is forever getting him in wrong; his well-meant efforts forever go awry and trouble forever camps on poor Simms' trail. If he intends to caress his wife while reading a clever paragraph in the morning paper, and forgets to look up and locate that venerable lady, he is sure to find himself patting the servant girl's rosy cheek, and just so sure is his wife to also see this action and fail to realize poor Simms' original intentions. If he gives a boy a dollar (and his only convenient one) to change in payment for his paper, he is sure to have his attention attracted to the scare heads, and when he looks up the boy has gone home for the change and Simms goes to business broke.

ON THE LITTLE BIG HORN; or, Custer's Last Stand.—The order of disarmament, issued in the Winter of 1874, and the arrest of "Rain in the Face" by young Tom Custer, is shown in our first three scenes. Then, "two years later," we witness the arrival of General Custer at Post Fort Lincoln. An order superseding him in command of the expedition is received. Then follows a scene where the officers beg him not to trust "Reno" with an important command, as it was known in the army that had blood existed between these two officers. A bit of unwritten history is here introduced. The Commander of the Post, Col. Godfrey, had a pretty daughter, Dollie, who was in love with Lieut. Glenn, one of Custer's subalterns, and she, not relishing being separated from her sweetheart, inadvertently learned that there was to be an officer sent back to bring forward a supply train as soon as the General located the Indians. She makes a written request asking the General to send back Lieut. Glenn. The love interest hearing upon the lives of these two young people is, we hope, not intrusively blended into and made a part of the present historical subject. We then see General Custer and his officers watching the hostiles through their field glasses. Custer decides to attack. Reno is given command of the supporting column, in spite of the protests of the assembled officers. The General thinks of little Dollie Godfrey's letter, reads it, grants the request it contains by ordering young Lieut. Glenn back to the fort. Next we see the wily "Rain in the Face" and his band of naked, painted devils leading Custer's cavalry into a trap; riding up just out of gun shot, they tantalize Custer into making a charge. The "Gallant Command" answer the order with a yell and are off after the fleeing band of savages. A sudden dip in the prairie and the Indians disappear, then up a rise of ground perhaps thirty feet in height; then come the soldiers, every man urging his horse to his utmost in order to gain on the yelling red fiends in front—over the bluff they go, and the sight that meets their gaze freezes the blood, for stretched away as far as the eye can reach, upright and naked on their ponies they sit, three thousand Sioux warriors, waiting for the handful of white soldiers to be brought to the slaughter. Too late, Custer sees his error; nothing daunted, he gives the order, column half left, about face, retreat, steady, men, ride for your lives to higher ground; then two miles away Reno's officers hear the volley that greets Custer from that bronze line, and beg him, Reno, to go to Custer's assistance.

Then we see "The Last Stand"; horses sent to the rear to be later stampeded, thus leaving no escape for the brave little band, now reduced to forty-one men; the red circle of death closes in about them and "Rain in the Face" is avenged.

Two days later the news reaches Fort Lincoln. On the same day a young officer, dust covered, his uniform in shreds, rides into the Fort and delivers Custer's last message, sent a few hours before the massacre. Glenn had fallen into the hands of a roving band of Sioux, but makes his escape and reaches the Fort, to learn for the first time the fate of his comrades on the Little Big Horn.

URBAN-ECLIPSE.
(George Kleine.)

THE ROBBER DUKE.—Drama of the days of the "good King," Henry IV. of France. In this pictorial romance the costumes and scenery of the period have been carefully studied and reproduced, and the historical characters are accurately represented.

The fact of the audacious behavior of the Duke of Merigny towards his tenants and vassals is brought to the "good King," who takes immediate measures to repress the outrages. Oliver of Serres is commanded t assure the peasants of royal protection, but the Duke continues his oppressions in spite of the King's decree. Rebellion ensues, and the leaders are imprisoned by the Duke. Thereupon the King himself journeys to the castle and, in a scene of great charm, grants to the peasants their rights, and coldly dismisses the ducal oppressor. In the final episode the good King provides a hearty meal for the peasants, and endears himself by nursing for a moment some of the child victims of the Duke.

A HEAVY GALE AT BIARRITZ.—A perfect scenic series. Close views taken during the severe weather which recently prevailed on the southwest coast of France. Sublime effects of the mountainous waves as they dash with vain fury against the rocks and sea wall.

VITAGRAPH COMPANY.

LAUNCELOT AND ELAINE.—No poet is more popular than Tennyson and of his poems none more fully deserves appreciation than the charming tale of Launcelot, the doughty knight of King Arthur's round table and Elaine—"the Lily Maid of Astolot." Carefully preserving the artistic atmosphere of the poem, the Vitagraph producers have realized in picture the graceful story of the flowing rhyme with an appreciation of the charming story that makes this one of the most notable of the Vitagraph presentations. So plainly told is the story that familiarity with the poem is nonessential, a few captions and the letter of Elaine being the only needful aids to complete understanding. The scene opens as King Arthur declares the ninth of the tournaments, the prize of which is the last of nine diamonds. Queen Guinevere declares that illness will prevent her attendance and promptly Launcelot declares that he will not enter the lists, supposing that the Queen's indisposition is but the excuse for their meeting. His declaration is received with surprise, for he has won the other tournaments and wields the mightiest lance. The Queen quickly undeceives the sharer of her guilty love and bids him go to the tournament and win. Launcelot rides forth, attended only by his 'squire, and, coming to the castle of Astolot, demands of its lord a plain shield that his identity may be hidden. He is made welcome and given the shield of Sir Torre, whose shield is yet blank, for he was defeated by Launcelot at the last tournament and may not blazon his arms upon his shield until he has achieved a victory. Launcelot leaves his own shield, bearing his device, in the care of the lovely Elaine, who urges him to wear her broidered sleeve upon his helmet when he rides against the others in the lists. Though he never before has worn a lady's gage, he accepts the favor and rides forth, little thinking of the damage he is doing. At Camelot he again defeats all other knights, but in the last encounter he is himself sorely wounded and is carried off the field by the faithful Sir Lavaine. A dagger has been thrust beneath his shoulder and its removal is followed by so copious a flow of blood that Lavaine hurries him to a hermit's cave, where he is cared for. King Arthur has sent Sir Gawain in search of the stranger knight, whose prowess has roused comment, and it is Gawain who first brings to Astolot the news of Launcelot's victory and wound. Elaine goes to the hermit's cave, where she nurses him back to health, but Launcelot loves only the Queen, and at last he rides away without a farewell. He meant it in all kindness, but he has broken the tender heart of the gentle maid, and on the bed of death she writes him a farewell and "the dead, steered by the dumb," goes to Arthur's Court to bear the last adieu. Sadly the Queen places flowers upon the bier and Launcelot, oppressed by grief, keeps knightly vigil beside the fragile form, finding there the repentance that in time purged his soul from the crime of illicit love.

BENEDICT ARNOLD.—One of the most absorbing historical subjects ever presented by the Vitagraph and one worthy of place beside the notable "Washington" releases which made talk the country over and which enjoyed unusual favor in France and Italy. Arnold, reproved by General Washington, decides, with the bitter hatred of a small nature, to betray West Point into the hands of the British and to that end enters into negotiation with Major Andre, as the representative of the British General. In a secluded spot along the Hudson Arnold waits for Andre, who presently is seen to arrive from the opposite shore. He hurries into the woods to the waiting traitor and with his aversion to his mission none too well concealed, bargains for the plans, promising the money and position in the British army that are to be the price of Arnold's treachery. He starts to ride southward and by misehance he encounters an outpost of patriots. Provided with the pass which Arnold gave him, Andre does not fear the encounter and dismounts willingly enough, but the decision to search him in spite of the pass he carries puts another complexion upon the matter. Skilfully the Continentals search his clothing and come upon the incriminating papers and Andre is hustled off to prison. Arnold receives warning of the discovery and flees from the danger, leaving his wife and child behind. Andre, whose good humor and resignation to his fate have won the admiration of his jailers, is led out to be hanged, his request that he be permitted to die like a soldier facing the guns of a firing squad having been denied. Even his jailer is moved to tears as he bravely marches forth to an ignominious death and draws the curtains of the window that the last sad scene may not be witnessed. As a fitting climax there is shown Arnold's miserable death in a London garret, sick, penniless and despised by all, going forth to meet his Maker, unattended save by his own guilty fears and the vision of the flag to which he had been faithless

INDIAN BASKET MAKING.—Properly classed as an industrial film, this is something more, for it possesses unquestioned value as a scenic release, the scenes having been made in one of the most picturesque corners of Maine, where the Pasamaquoddy Indians still inhabit a portion of the land once owned by their aboriginal ancestors. Their basketry is vastly different from that of the reser-

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BIOGRAPH FILMS

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THE OPEN GATE

A Beautiful Motion Picture Pastoral

The story told in this Biograph subject is one that is bound to touch the hearts of all. It beautifully depicts the extreme adherence to duty by the true woman. Though the sacrifice blighted her life, she bore up under its chafing burden for years, when her reward comes. On the day that George and Hetty plight their troth, Hetty's oldest sister dies, and as she had cared for Hetty in her childhood she requests that Hetty care for her child, Mary. Her duty to her sister's child causes her to break the engagement, and George, in a huff, dashes through the gate never to return. The gate ever remains open. Mary grows to young womanhood and is betrothed to Jack, the nephew of George. They quarrel, and the ring is returned. Hetty begs Mary to be reasonable and go after him, which she does. Meanwhile, George, tired of wandering, returns and meets Jack. He hears his story, and consents to be the peacemaker, not knowing who the girl is, taking the boy's ring to settle it. Imagine his surprise when he arrives at the still open gate and meets Hetty. He now forgets his mission for his own affairs, and when the young people come up they find that George has used the ring to bind his own bargain. Two weddings take place instead of one, and the gate is closed. **Length, 988 feet.**

RELEASED NOVEMBER 25, 1909.

THE MOUNTAINEER'S HONOR

A Story of the Kentucky Hills

In the hills of old Kentucky death was always preferable to dishonor, and once there occurred a blot on the family's good name, it was never effaced. This Biograph story has to do with a family consisting of mother, father, a son and a harum-scarum daughter. The daughter is loved by a young idealist of the mountains, but she loses her frivolous heart on a dashing young chap from the Valley, only to be cruelly deserted by him, when he grows tired of her. The brother follows him and demands he right the wrong. He refuses and pays with his life. The Vigilance party pursue the boy back to his own home, where his old mother is given to understand that he will hang. Hanged! What a smirch on the family honor. Cunningly she contrives to cheat the gibbet with a gun concealed beneath her apron. Their work anticipated, the party leave. The idealist takes the poor girl, charitably blaming the Valley man for her indiscretions. The scenic beauty of the subject places it among the best dramatic films ever produced. **Length, 977 feet.**

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects — MONDAY and THURSDAY

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vation Indians of the West and Southwest, as all visitors to Bar Harbor know, and these examples of basket making cover all specimens from the tiny work basket to the bushel measure.

THE SINS OF THE FATHERS.—A vitally interesting story of the Tennessee feudists, told with a verve and dash that carry the spectator irresistibly along to an unexpected and happy finish. It is not to one of the very wildest parts of the turbulent mountain country that Dave Warrenton returns when he has finished his college course. The very fact that he is a college-bred man argues greater refinement than in the Breathitt County district, but the elemental passions run strong in hot-blooded veins and the veneer of culture peels off in the stress of great emotions. Dave obtains a position as teacher of the public school and his most unruly pupil is Jim Thurston, a hulking youth whose mind has not kept pace with his physical development. Dave is anxious to be friendly with Jim because of his love for Jim's sister, Audrey, but Jim is a bully and at last the teacher is compelled to order him to leave the room. Jim obeys, but outside the schoolhouse there is a sharp struggle and for the first time Jim learns that science counts for much in physical combat. He is worsted and, wild with rage, draws his knife. This Dave takes from him and Jim slinks away, vowing vengeance. Audrey remains behind after school hours and there is a dainty scene in which, by means of the blackboard exercises for the day, she bids the teacher hope to win her love. Jim, still seeking revenge, learns that Dave is the son of the man whose misfortune it was to blind the elder Thurston in a fight. The clansmen promise to come to his aid in carrying the feud to the second generation and Audrey is desperate. Dave comes to her house and is concealed in a closet when Jim unexpectedly appears on the scene. Her very eagerness to hide the man she loves causes Audrey to reveal his place of concealment and Jim forces her to leave the room. With drawn revolver Jim opens the door, but once again Dave is too quick for him. He disarms him and chokes him into insensibility. He makes his escape, but the feudists are on his track until sent in a wrong direction by quick-witted Audrey, who then points out to Dave a way to life and liberty. He turns and leaves with only a word of gratitude, but as he looks back and sees the girl huddled at the foot of the tree sobbing out her anguish, he knows that he will not have to go alone. Hurrying back he clasps her in his arms, and as the scene closes the prophecy of the blackboard has come true.

WHY THEY MARRIED.—Another delightful Vitagraph comedy in which originality of thought and sprightliness of action combine to produce the best effect. The first of our heroines married for money. Her suitor was elderly but affluent. She liked to ride in automobiles and dine at expensive restaurants. She despised her humble but happy home and she gladly permitted him to place upon her finger the ring that bound her life to his. A year later stock reverses wiped out his fortune in a day, and a heart made weak by dissipation and the excitement of the stock market could not stand the strain of the terrible day. His fortune gone, he sank back into his desk chair as the ticker made its last fateful announcement, and, widowed and impoverished in a day, the weeping wife realized that she had not chosen wisely. The second girl was tired of the monotony of her work in a milliner's and she threw up her place to marry a fascinating young fellow with a fondness for good horseflesh and good living. But a year later she is taking in washing, and the money she earns goes to the keeper of the poolroom, where the husband, now a dissolute loafer, almost invariably loses his dollar bets. The third matrimonial venture was the result of the feminine belief that marriage will reform a drunkard. The tipsy youth at a fashionable function is shunned by all save the woman who loves him and who lends willing ear to his promises of reformation, but within one year he has become a hopeless sot and their home the abode of misery none the less acute because of the evidences of wealth. The old maid married because she wanted a man; but the puny specimen she acquired was scarcely to be classed as such, yet, in a way, perhaps she was happy. The last girl couldn't tell just how it happened, but she had an idea that she was in love. When Jim found an extra five in his pay envelope, with the assurance that he would continue to find one every week, he sprinted to the factory where Polly worked and caught her just as she was leaving for the Saturday half holiday. The result was a ring and a kiss, and a year later there was a tiny Jim to make their happiness complete. Hers was the better choice, and the lesson is none the less a story with a moral because it is so well disguised with strong, tense tragedy, dainty comedy and just a touch of farce.

JEAN VALJEAN.—The fourth, and last, of the famous series de luxe derived from incidents from Victor Hugo's "Les Miserables." In this the story is followed from the love of Marius and Cosette to the death of Jean, which ends the volume. M. Marius, grandson of M. Gillenormand, sees Cosette. Jean Valjean's foster-daughter, now grown into a beautiful girl, in the Luxembourg, and falls madly in love with her. Valjean, apprised of the love affair, refuses to give his consent, and Marius induces Cosette to marry him without parental sanction. Meanwhile Thenardier, once the keeper of the inn of the Soldier of Waterloo at Montfermeil, but now reduced to dire straits in Paris, recognizes in a benevolent old man the visitor to the Inn who removed the child Cosette and who must be the escaped convict, Jean Valjean. Playing upon his sympathy, Thenardier induces Jean to visit his apartment, and Marius, who occupies the next room because a quarrel with his grandfather has reduced him to want, overhears a part of the plot and rescues Jean by warning the police. Jean makes his escape and next encounters Marius at the barricade, where he releases Javert, the human bloodhound, who, through a score of years, has remorselessly hunted Jean. Gavriche, the gamin, is there, eujoying the battle until his brave sortie to rifle the cartouche boxes of the dead soldiers brings to an end his gay life and finds for him a place beside his dead sister, Eponine, whose love for Marius has led her to assume a boy's dress and follow him to the barricade. Jean learns of Marius's relations with Cosette and when the regulars carry the barricade he makes his escape into the sewer with the unconscious man upon his back. In the sewer he encounters Thenardier, who permits him to escape from the locked gate by means of a false key, at the same time cutting from Marius's trousers a portion of one leg as a means of identification. Later Thenardier's attempt to blackmail Marius clears away the cloud of suspicion that has hovered over Jean in Marius's mind, and he and Cosette hurry to Jean, whom they find dying of starvation and heartbreak, but happy at the sight of Cosette once more. The story has been slightly altered to give greater dramatic value to the scenes and clarity to the narrative, and the result is a release in keeping with the earlier sections of the same story, though, like the others, this story is in itself an interesting tale apart from the earlier releases.

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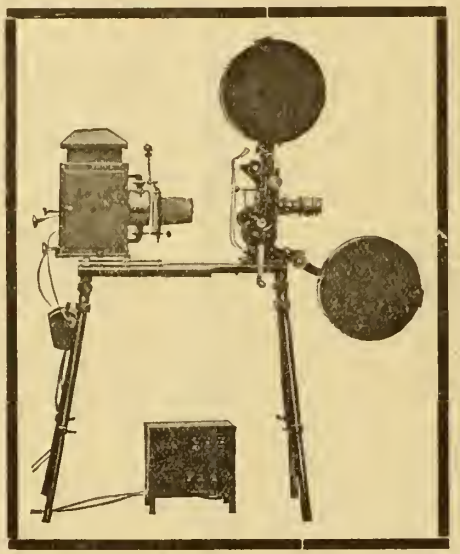

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THE PARSON'S PRAYER.—Grace Darling, after bidding her father good-bye at the lighthouse, receives a note, which she supposes is from her sweetheart. It is, however, from a man she does not care for. When she goes to the place of meeting and Morgan tries to induce her to marry him, she is greatly disturbed. He sends one of his companions, a sailor, for a parson, who answers the call. After being appealed to by Grace, the clergyman refuses to perform the ceremony, much to Morgan's chagrin. The parson and Morgan then have a struggle, in which the former is the victor. He gives his long clerical coat, hat and prayer book to Grace, who leaves the place. The parson remains long enough to see Morgan resuscitate and give his blessing to the remorseful man.

DOOLEY'S THANKSGIVING TURKEY.—Thanksgiving implies good-cheer and generally a happy gathering. Dooley indulges in the former, and thereby gains the latter. He saunters into a saloon in time for a raffle and is the lucky one to win a turkey. His good fortune loosens his purse-strings and he generously imbibes, helped along by all who were less fortunate. When he finally starts for home, the turkey dragging along behind him, his companions follow after. Little by little, articles attach themselves to the turkey, until by the time he reaches his home he has in his train, boxes, tin cans, dogs and numerous other things. His wife resents his home-coming and severely punishes him, to the amusement of his followers.

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PRESSING BUSINESS.—Willie Gether, a bashful youth, is to share in his uncle's estate, provided he is acceptable to and marries his uncle's niece, Alice Waite, otherwise the estate will revert to charitable institutions.

Willie has neglected to comply with the provisions of his uncle's will, his bashfulness keeping him away from the girl his uncle wishes him to marry.

He finally receives a peremptory notice from his uncle's lawyer to the effect that a final decision must be reached at not later than 12 o'clock noon of that day.

Upon receipt of this summons, Willie starts out, but has an encounter with a butcher washing down his sidewalk.

Willie's trousers are in a deplorable condition, and at the suggestion of his friend he visits a tailor who presses pants while you wait.

Willie doffs his trousers behind a screen, and while in that condition two of his girl friends come into the tailor's to have a skirt cleaned.

In his eagerness to hide himself, Willie backs into the tailor's stove, with disastrous results. Willie burns himself, knocks down the stovepipe and flees. His one idea is to keep the appointment, and in his efforts to find some suitable substitute for his trousers, he meets with many laughable misadventures.

He jumps into a passing auto and is thrown out; gets into a barrel, but it falls apart with the assistance of a baseball bat handled by a tough girl; takes a skirt from a washline, but the washlady interferes; pulls down an American flag hanging in front of a recruiting office, but is prevented by a G. A. R. veteran; enters a house and secures a pair of boys' trousers, pursued by the mob he collected, and escapes by way of the fire escape. He finally reaches the lawyer's home and tries to conceal his condition from the lawyer, Alice and her aunt, but without avail.

Explaining his predicament, Alice sympathizes and shows that it is the man she wants and not the trousers, so "All's Well That Ends Well."

WORLD FILM MFG. CO.

THE COST OF FORGETFULNESS.—We all know too well what trouble one can get into for forgetting. In this little comedy is pictured the experiences of an office boy who was sent to get his boss's eyeglasses. The boy saunters to the home of his employer and knocks at the door, which is answered by the young lady of the house. The two stand and look at each other speechless. They are in love at first sight. She finally invites the youth into the house, and promptly serves him with father's cigars and wine. The glasses are forgotten, and the two sit and admire each other. The father, at his office, sits looking at his watch and chewing the end of an unlighted cigar, saying over and over again: "Why don't that d—— kid come with my glasses?" He can stand the strain no longer and dashes out of the office like a madman, to see what is keeping the brat so long. The loving pair are enjoying themselves, when the father dashes into the room to see the young knight proposing to the little Miss. Their dream of joy is ended as the indignant father leads the crestfallen boy out of the house by the ear.

AN HOUR OF TERROR.—A Union officer bids his wife and little daughter a fond good-bye, and rides away to rejoin his army. A Confederate captain comes to the house, mad with drink, forces his way into the home, demands whiskey, and makes free with the frightened wife and child. While the intruder is busily engaged in drinking, the wife sends the old colored servant to bring back her husband. The servant soon overtakes the husband, who turns back and rides to the rescue as fast as horseflesh can carry him, closely followed by the old servant. This mad ride of husband and servant is through the most beautiful scenery ever photographed in moving pictures, having in one scene a real forest fire for a background. The Union officer rides up to his home, dismounts, and rushes into the house just in time to stop the Confederate from harming his dear ones. They engage in a terrible combat with swords, but the husband is too much for him and the drunken man is soon overcome. The servant enters at this minute and happily marches the wretch out of the house at the point of his master's gun.

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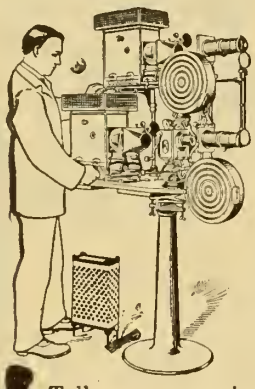

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Cline, Eugene, 59 Dearhorn St., Chicago.
Exclusive Film Co., 225 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
Great Western Film Service, 59 Dearhorn St., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Royal Film Service, 188 Madison St., Chicago.
Swanson, W. H., & Co., 164 Lake St., Chicago.
Unique Film & Construction Co., 79 Dearborn St., Chicago.
U. S. Film Co., 132 Lake St., Chicago.

GEORGIA.

Chicago Film Ex., 630 Candler Bldg., Atlanta.

INDIANA.

Laemmle Film Service, Evansville.

KANSAS.

Wichita Film & Supply Co., Wichita.

KENTUCKY.

Globe Film Service, Louisville.

LOUISIANA.

Dixie Film Co., 722 Maison Bldg., New Orleans.

MAINE.

Greene, W. E., 511 Congress St., Portland.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
Eagle Film Exchange, Builders' Exchange, Baltimore.

MASSACHUSETTS.

Green, W. E., 228 Tremont St., Boston.

MICHIGAN.

Michigan Film & Supply Co., Union Trust Bldg., Detroit.
Wolverine Film Ex., Detroit.

MINNESOTA.

Laemmle Film Service, Minneapolis.

MISSOURI.

Bijou Film & Amusement Co., Kansas City.
Morgan-Fearis, 1230 Grand Ave., Kansas City.
Park Film Ex., Gem Theater, St. Louis.
Swanson, W. H., & Co., 200 N. 7th Ave., St. Louis.
Wagner Film Amusement Co., St. Louis.

NEBRASKA.

Chicago Film Ex., 14th & Douglas Sts., Omaha.
Laemmle Film Service, Omaha.
Swanson, W. H., & Co., 106 S. 14th St., Omaha.

NEW YORK.

Empire Film Co., 150 E. 14th St., New York City.
Great Eastern Film Co., 21 E. 14th St., New York City.
Laemmle Film Service, 111 E. 14th St., New York City.
New Jersey Film Rental Co., 214 6th Ave., New York City.

OHIO.

Cincinnati Film Ex., 214 W. 5th St., Cincinnati.
Sun, Gus, Springfield, Ohio.
Superior Film & Supply Co., Toledo.
Toledo Film Ex., Toledo.

OKLAHOMA.

Globe Film Service, Oklahoma City.
Morgan, Fearis, Oklahoma City.

OREGON.

Eagle Film Service, 632 Worcester Bldg., Portland.
Independent Western Film Ex., 204 McKay Bldg., Portland.
Laemmle Film Service, Portland.

PENNSYLVANIA.

American Film Ex., 650 Wabash Blgd., Pittsburg.
Eagle Film Ex., 143 N. 8th St., Philadelphia.
Independent Film Ex., 305 Bijou Bldg., Pittsburg.
Philadelphia Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Ex., 14 N. 9th St., Philadelphia.

TENNESSEE.

Chicago Film Ex., 1004 Stahlman Bldg., Nashville.

TEXAS.

Morgan, Fearls, 311 Elm St., Dallas.

UTAH.

Chicago Film Ex., 321 Atlas Block, Salt Lake City.
Laemmle Film Service, Salt Lake City.

WASHINGTON.

Pacific Film Ex., Seattle.

Manufacturers and Importers

Actophone Co., 573 11th Ave., New York City.
Brinkmier, Theo., 1414 Market St., Wheeling, W. Va.
Carson, Co., 1402 Broadway, New York City.
Chicago Film Ex., 46 Jackson Blvd., Chicago, Ill.
Columbia Cinematograph Co., Petershurg, Va.
Columbia Film Co., 301 W. 37th St., New York City.
Exclusive Film Co., 225 Dearhorn St., Chicago, Ill.
Film Import & Trading Co., 127 E. 23d St., New York City.
Great Northern Film Co., 7 E. 14th St., New York City.
Independent Film Mfg. Co., (Imp.), 111 E. 14th St., New York City.
Horsley Mfg. Co., Bayonne, N. J.
International Proj. & P. Co., Schiller Bldg., Chicago, Ill.
Lumiere Co., 31 E. 27th St., New York City.
New York Motion Picture Co., 429 6th Ave., New York City.
Pantograph Corporation, 1402 Broadway, New York City.
Phoenix Film Mfg. Co., 215 Wabash Bldg., Chicago, Ill.
Powers Co., 241st St. & Richardson Ave., New York City.
Thanhouser Co., 205 W. 94th St., New York City.
Travergraph Co., 9th Ave. & 15th St., Brooklyn, N. Y.
U. S. Film Co., Feder Bldg., Cincinnati, Ohio.
World Film Mfg. Co., Portland, Ore.

Machine Manufacturers

Viascope Mfg. Co., 112 Randolph St., Chicago, Ill.
Knaak Co., (Peerless), Oshkosh, Wis.

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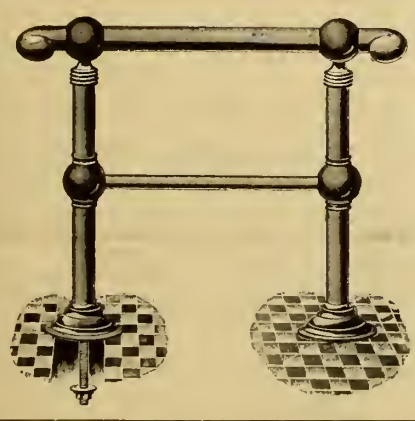

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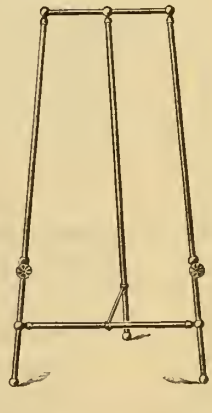

LICENSED FILMS.

BIOGRAPH COMPANY.

		Feet
Oct.	11—The Little Teacher (Dr.)	982
Oct.	14—A Change of Heart (Dr.)	977
Oct.	18—His Lost Love (Dr.)	968
Oct.	21—The Expiation (Dr.)	992
Oct.	25—In the Watches of the Night (Dr.)	996
Oct.	28—Lines of White on a Sullen Sea (Dr.)	975
Nov.	1—The Gibson Goddess (Dr.)	576
Nov.	1—What's Your Hurry? (Com.)	403
Nov.	4—Nursing a Viper (Dr.)	920
Nov.	8—The Restoration (Dr.)	964
Nov.	11—The Light that Came (Dr.)	988
Nov.	15—Two Women and a Man (Dr.)	988
Nov.	18—A Midnight Adventure (Dr.)	519
Nov.	18—Sweet Revenge (Dr.)	471
Nov.	22—The Open Gate (Dr.)	988
Nov.	25—The Mountaineer's Honor (Dr.)	977

EDISON MANUFACTURING COMPANY.

Oct.	12—A New Life	1000
Oct.	15—Hansel and Gretel	630
Oct.	15—Whitler's Witless Wanderings	330
Oct.	19—Their Social Education (Com.)	1000
Oct.	22—The Lost Handbag (Com.)	400
Oct.	22—A Great Game (Com.)	590
Oct.	26—The Lie (Dr.)	1000
Oct.	29—All's Fair in Love (Com.)	415
Oct.	29—The Three Kisses (Com.)	500
Nov.	2—Comedy and Tragedy (Semi-Dr.)	1000
Nov.	5—A Duel in Mid-air (Dr.)	725
Nov.	5—Bill, the Bill Poster (Com.)	241
Nov.	9—A Bride and Groom's Visit to the New York Zoological Gardens (Com.)	950
Nov.	12—His Masterpiece (Dr.)	545
Nov.	12—A Man With Three Wives (Com.)	440
Nov.	16—The Imp of the Bottle (Dr.)	750
Nov.	16—A Winter's Tale (Com.)	250
Nov.	19—The Thanksgivings (Dr.)	950
Nov.	23—A Rose of the Tenderloin (Dr.)	940
Nov.	26—Blueheard (Dr.)	400
Nov.	26—Then and Now (Com.)	250
Nov.	26—Annual Celebration of School Children, Newark, N. J. (Scenic)	300
Nov.	30—The Heart of a Clown (Com.)	600
Nov.	30—The Wonderful Electro-Magnet (Com.)	400

ESSANAY FILM MFG. CO.

Oct.	20—The Widow (Com.)	520
Oct.	20—A Woman's Wit (Dr.)	475
Oct.	13—The Twelfth Juror (Dr.)	1000
Oct.	27—Maud Muller (Dr.)	982
Nov.	3—A Bachelor's Love Affair (Dr.)	1000
Nov.	10—The Game (Dr.)	985
Nov.	17—The Personal Conduct of Henry (Com.)	714
Nov.	17—A Mislaid Baby (Com.)	275
Nov.	20—The Best Man Wins (Com.)	875
Nov.	24—A Lady's Purse (Com.)	508
Nov.	24—On the Wrong Scent (Com.)	408
Nov.	27—Judgment (Dr.)	988
Dec.	1—Two Sides to a Story (Com.)	593
Dec.	1—Baby Swallows a Nickel (Com.)	388
Dec.	4—His Reformation (Dr.)	1000

GAUMONT.

(George Kleine.)

Oct.	13—Princess of the Sea (Fairy Drama)	520
Oct.	13—The Liquid Air (Trick Comedy)	450
Oct.	16—The Broken Violin (Dr.)	377
Oct.	16—Alphonso, the Dead Shot (Com.)	297
Oct.	16—One-Legged Pete and Pat (Com.)	320
Oct.	13—The Twelfth Juror (Dr.)	1000
Oct.	19—The Help Mate (Dr.)	517
Oct.	19—Husband's Strategy (Dr.)	387
Oct.	23—Tickled to Death (Com.)	434
Oct.	23—Country Life in a Flat (Com.)	504
Oct.	26—The Old Lord of Ventnor (Dr.)	764
Oct.	26—Ambulance Ventilators (Com.)	197
Oct.	30—The Song of the Cradle (Dr.)	647
Oct.	30—A Barrow Race (Com.)	357
Nov.	2—Don Quixote (Dr.)	721
Nov.	2—Mystic Melodies (Magic)	266
Nov.	6—The Warrior's Sacrifice (Dr.)	933
Nov.	9—Telltale Reflections (Com.)	284
Nov.	9—The Pigmy World (Com.)	272
Nov.	9—A Peace Agitator (Com.)	430
Nov.	13—The Rhymster's Ruse (Com.)	637
Nov.	13—Harlequin's Nightmare (Com.)	340
Nov.	16—A Convict's Heroism (Dr.)	638
Nov.	16—A Set of Teeth (Com.)	354
Nov.	20—Moon for Your Love (Dr.)	424
Nov.	20—Visions of a Nag (Equine Tragedy)	517
Nov.	24—Tulips (Educational)	105
Nov.	24—A Heart's Devotion (Tragedy)	842
Nov.	27—The Village Scare (Com.)	381
Nov.	27—The Mixup at Court (Dr.)	590

URBAN-ECLIPSE.

(George Kleine.)

		Feet
Oct.	6—Yachting Off Cowes (Sc.)	464
Oct.	6—Gambling Passion (Dr.)	530
Oct.	20—Casting Bread Upon the Water	453
Oct.	20—Crown Prince of Germany Drilling Battery (Scenic)	517
Oct.	27—Volcanoes of Java (Scenic)	417
Oct.	27—Awakened Memories (Dr.)	544
Nov.	3—The Tale of the Fiddle (Dr.)	734
Nov.	3—Ursula, World's Fastest Motor Boat	237
Nov.	10—The Robber Duke (Dr.)	668
Nov.	10—A Heavy Gale at Biarritz (Scenic)	256
Nov.	17—Workhouse to Mansion (Dr.)	610
Nov.	17—Fighting Suffragettes (Dr.)	380
Nov.	23—Belle of the Harvest (Dr.)	511
Nov.	23—Marriage of Love (Dr.)	452

KALEM COMPANY.

Oct.	8—The Hand Organ Man (Dr.)	910
Oct.	15—The Man and the Girl (Dr.)	940
Oct.	22—A Brother's Wrong (Dr.)	955
Oct.	29—The Girl Scout (Dr.)	945
Nov.	5—The Cattle Thieves (Dr.)	860
Nov.	12—Dora (Dr.)	965
Nov.	19—Pale Face's Wooing (Dr.)	930
Nov.	24—A Lady's Purse (Com.)	508
Nov.	24—On the Wrong Scent (Com.)	408
Nov.	27—Judgment (Dr.)	988
Nov.	19—Pale Face's Wooing (Dr.)	930
Nov.	26—The Governor's Daughter (Dr.)	955

LUBIN MANUFACTURING COMPANY.

Oct.	11—Papa's Honeymoon (Com.)	600
Oct.	11—Out for the Day (Com.)	390
Oct.	14—Sandy, the Poacher (Dr.)	840
Oct.	18—The Major and the Judge (Com.)	
Oct.	18—Haps and Misbaps (Com.)	240
Oct.	21—Mignon (Dr.)	
Oct.	21—Aunt Lena's Visit (Com.)	
Oct.	25—A Visit to Uncle (Com.)	
Oct.	25—A Buried Secret (Com.)	
Oct.	28—More Precious Than Gold (Dr.)	
Nov.	1—Brave Women of '76 (Dr.)	530
Nov.	1—A Lesson in Palmistry (Com)	405
Nov.	4—Let Bygones Be Bygones (Dr.)	845
Nov.	8—For Love's Sweet Sake (Dr.)	750
Nov.	11—The Blue Garter (Com.)	610
Nov.	11—Found in a Taxi (Com.)	385
Nov.	15—Children of the Sea (Dr.)	900
Nov.	18—Servant's Revenge (Com.)	610
Nov.	18—Foiled (Dr.)	375
Nov.	22—When Women Win (Com.)	550
Nov.	22—The Rubber Man (Com.)	270
Nov.	25—Martyr or Crank (Dr.)	580
Nov.	25—Finnigan's Initiation (Com.)	420

GEORGE MELIES.

Nov.	3—For Sale, a Baby (Dr.)	600
Nov.	3—Hypnotist's Revenge (Com.)	350
Nov.	10—A Tumultuous Elopement (Com.)	
Nov.	17—Mr. and Mrs. Duff (Com.)	488
Nov.	17—The Count's Wooing (Com.)	477
Nov.	24—The Red Star Inn (Dr.)	1000

PATHE FRERES.

Oct.	2—Vendetta (Dr.)	541
Oct.	4—The Story of a Banknote (Dr.)	981
Oct.	6—Female Sleuth (Dr.)	604
Oct.	6—The Music Lesson (Com.)	295
Oct.	8—Sister Angelica (Dr.)	705
Oct.	8—How Jack Helped His Little Sister	213
Oct.	9—Anti-Fat Sanitarium (Com.)	653
Oct.	9—Dog Pickpocket (Com.)	315
Oct.	11—The Trappers (Dr.)	804
Oct.	13—A Lucky Husband (Com.)	515
Oct.	13—Wonderful Remedy (Com.)	377
Oct.	15—The Romance of a Poor Girl (Dr.)	656
Oct.	15—Blessington's Bonny Babies (Com.)	262
Oct.	16—Chums (Com.)	669
Oct.	16—Physical Culture Fiend (Com.)	311
Oct.	18—The Belated Wedding (Com.)	584
Oct.	18—Bob's Electric Theater (Com.)	361
Oct.	20—A Home Without Children (Dr.)	669
Oct.	22—Drink (Dr.)	2106
Oct.	25—Romance in the Andes (Dr.)	558
Oct.	25—The Bogus Heir (Com.)	364
Oct.	27—The Gambler (Dr.)	699
Oct.	27—Grotesque Mixup (Com.)	220
Oct.	29—Buffalo Racing in Madoera (Scenic)	508
Oct.	29—Life Behind the Scenes (Dr.)	446
Oct.	30—Burglar in the Trunk (Com.)	505
Oct.	30—Mountebank's Watchcase (Com.)	407
Nov.	1—The Lonely Bachelor (Dr.)	636
Nov.	1—Across the Island of Ceylon (Scenic)	344
Nov.	3—Eat Your Soup (Dr.)	512
Nov.	3—The General's Birthday Present	341
Nov.	5—The Prodigal Son (Dr.)	1017
Nov.	6—Malicious Rival (Dr.)	607
Nov.	6—Cops on a Strike (Com.)	351
Nov.	8—Culture of Tea in Java (Educational)	492
Nov.	8—Misadventure of a Pair of Trousers (Com.)	469
Nov.	10—The Flight of Mons. Valette (Dr.)	878
Nov.	12—Man With the Dolls (Magic)	525
Nov.	12—Running in Hard Luck (Com.)	443
Nov.	13—Good Lesson in Charity (Dr.)	508
Nov.	13—Sam's Artistic Beard (Com.))	410
Nov.	15—Two Chums Looking for Wives (Com.)	561
Nov.	15—In India. Marriage of the Nephew of the Maharajah of Tagore (Dr.)	344
Nov.	17—Her Dramatic Career (Dr.)	1030
Nov.	19—The Nobleman's Dog (Dr.)	754
Nov.	19—How French Perfumes Are Made (Ind.)	230
Nov.	20—The Patient from Punkville (Com.)	551
Nov.	20—Adonis Is Robbed of His Clothes (C.)	417
Nov.	22—The Crocodile Hunt (Scenic)	266
Nov.	22—Late for the Recital (Com.)	656
Nov.	24—The Sleeper (Com.)	604
Nov.	24—A Convenient Lamp-post (Com.)	390
Nov.	26—The Bigamist (Dr.)	951
Nov.	27—The Mixed Letters (Com.)	584
Nov.	27—Chinese Amusements (Scenic)	397
Nov.	29—Bunch of Lilacs (Dr.)	423
Nov.	29—Spanish Marriage (Dr.)	551

SELIG POLYSCOPE COMPANY.

Oct.	21—The Cowboy Millionaire (Dr.)	
Oct.	18—No Man's Land (Dr)	990
Oct.	21—The Cowboy Millionaire (Dr.)	1000
Oct.	25—Briton and Boer (Dr.)	1000
Oct.	28—The Senorita (Dr.)	1000
Nov.	1—The Witches' Cavern (Dr.)	1000
Nov.	4—Sealed Instructions (Dr.)	760
Nov.	4—Villainess Still Pursued Him	235
Nov.	8—The Stage Driver (Dr.)	1000
Nov.	11—Across the Isthmus (Dr.)	
Nov.	15—The Fisherman's Bride (Dr.)	
Nov.	18—Up San Juan Hill (Dr.)	1000
Nov.	22—On the Border (Dr.)	630
Nov.	22—In Wrong Simms (Com.)	345
Nov.	25—On the Little Big Horn; Or, Custer's Last Stand (Dr.)	

VITAGRAPH COMPANY.

Sept.	21—The Siren's Necklace (Dr.)	530
Sept.	25—Fantine (Dr.)	997
Sept.	29—Onawanda (Dr.)	545
Sept.	29—The Romance of an Umbrella (Com.)	450
Oct.	2—The Scales of Justice (Dr.)	983
Oct.	5—Betty's Choice (Dr.)	642
Oct.	5—Never Eat Green Apples (Com.)	290
Oct.	9—For Her Sake (Dr.)	995
Oct.	12—Red Wing's Gratitude (Dr.)	562
Oct.	12—Too Many on the Job (Com.)	410
Oct.	16—The Diver's Remorse (Dr.)	900
Oct.	19—The Mexican's Revenge (Dr.)	680
Oct.	19—A Dull Knife (Com.)	275
Oct.	23—Cosette (Dr.)	987
Oct.	26—The Two Mr. Whites (Com.)	543
Oct.	26—He Fell in Love With His Wife (C.)	435
Oct.	30—Entombed Alive (Dr.)	994
Nov.	2—Miss Annette Kellerman (Dr.)	539
Nov.	2—Adele's Washday (Com.)	432
Nov.	6—From Cabin Boy to King (Dr.)	958
Nov.	9—Into the Shadow (Dr.)	642
Nov.	9—A Sticky Proposition (Com.)	323
Nov.	13—Launcelot and Elaine (Dr.)	1000
Nov.	16—Benedict Arnold (Dr.)	685
Nov.	16—Indian Basket Making (Ind.)	245
Nov.	20—The Sins of the Fathers (Dr.)	985
Nov.	23—Why They Married (Com.)	905
Nov.	27—Jean Valjean (Dr.)	990
Nov.	30—The Bridegroom's Joke (Com.)	690
Nov.	30—Dirigible Balloons at St. Louis (Scen.)	275

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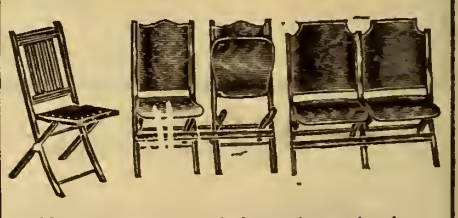

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Release of Wednesday, November 24th

Comedy

A Lady's Purse

Length, Approx. 508 Feet.

On the Wrong Scent

Length, Approx. 408 Feet

Release of Saturday, November 27th

A Western Drama

Judgment

Length, Approx. 988 Feet

A Sensational Picture. "Made in the West"

NEXT WEEK

Release of Wednesday, December 1st

Comedy

Two Sides to a Story

Length, Approx. 593 Feet

Baby Swallows a Nickel

Length, Approx. 388 Feet

Release of Saturday, December 4th

A Western Drama

His Reformation

Length, Approx. 1000 Feet

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Gracious! Gracious!

My exposure of the rotten secret regarding what some of the licensed exchanges are doing to the exhibitors stirred up an awful mess last week. Some of the licensed exchange men said it was unsportsmanlike; others called it uglier names, but none of them had quite enough nerve to deny it. I told you a long time ago that I intend to keep things ripped wide open in this film business and put the exhibitors exactly wise to everything that is going on. Exhibitors who are using trust films are justly sore to learn of the "ten per cent penalty" exacted by licensed exchanges whenever an exhibitor gets tired of one exchange and wants to switch his patronage to another. I tell you, Mr. Man, you can not only avoid all this nonsense by coming into the Independent fold, but you can also get a film service that will amaze and delight you. Don't judge Independent goods by the stuff that has been sent to you by wildcat exchanges and fakers and dupers. Come to me and get the real thing. A whole lot of the latest subjects are good enough to charge double your extra price of admission—and dozens of my customers are doing that very thing.

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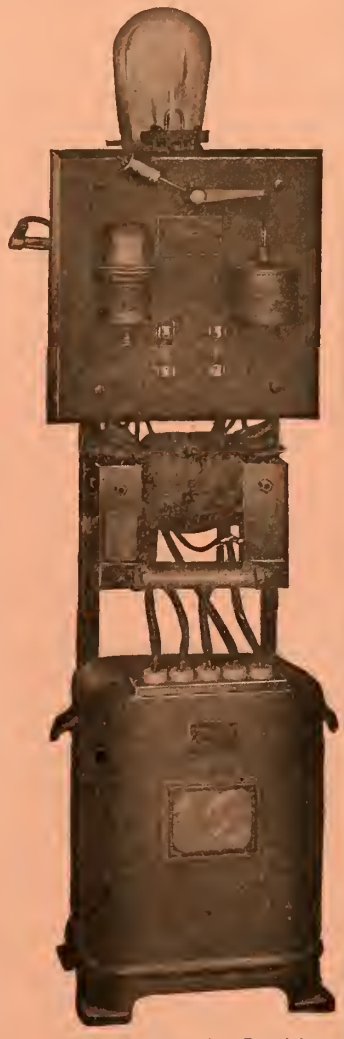

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Gaumont

Advance Film Descriptions

Week of November 21st to 27th 1909

Nov. 23rd "Belle of the Harvest" (Urban-Eclipse). Drama. 511 feet. Beautiful rural scenes and cleverly enacted story of a peasant couple, who, through their individual failings, almost wreck their peaceful and hitherto happy home. Love and marital duty are exquisitely interwoven in this splendid film.

Nov. 23rd "Marriage of Love" (Urban-Ecipse). Drama. 452 feet. The title of this beautiful film tells the story in three words and every audience enjoys seeing such subjects. It is a strong and touchingly pathetic story superbly photographed.

Nov. 24th "A Heart's Devotion" (Gaumont). Tragedy. 842 feet. A strong modern story of unrequited love. Two sisters love the same man. One develops consumption and the other makes arrangements to get married secretly without her dying sister's knowledge. The consumptive accidentally meets the wedding party and dies tragically upbraiding her sister. This is a subject of intense interest and pathos.

Nov. 24th "Tulips" (Gaumont). Educational. 105 feet. A perfect floral art study in exquisite natural colors, showing the budding, blooming and eventual shattering of a beautiful bunch of tulips. This will delight the ladies and children.

Nov. 27th "The Village Scare" (Gaumont). Comedy. 381 feet. An awful animal alarms an entire town and afterwards causes them great amusement. Here is a motion picture which will convulse your patrons. Be sure you get it.

Nov. 27th "Mix-Up at Court" (Gaumont). Farce Drama. 590 feet. A beautiful colored film depicting a most amusing series of events in the court of a merry monarch. A wandering musician who exactly resembles a powerful nobleman poses as the courtier and succeeds in convincing the king that he and not the real baron is entitled to royal recognition. A film full of fun and entertainment.

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George Kleine

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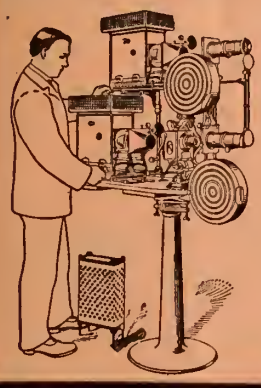
Vol. 5., No. 23. December 4, 1909 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

Published Weekly by THE WORLD PHOTOGRAPHIC PUBLISHING CO., 125 E. 23d ST., NEW YORK



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Motor Cyclist
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A laugh without insulting the intelligence of the highest high-brow

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You will find all of these and a great deal more in this picture.

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Released Monday, Dec. 6

And don't forget "Levitsky Sees the Parade," released Monday, November 22. If it doesn't put your audience in a hilarious humor, I'll masticate the whole reel.

EASY XMAS CASH FOR YOU

Send in that good idea for a moving picture. It's in your head right now. Jot it down, fire it along and if it's available, I'll pay the highest cash prize for it. No dialogue required. Just write down your idea, plot or scenario and send it along.

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Independent Moving Pictures Co. of America.
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We have not been asleep by no Means

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The episode occured in Vendome, France. in 1816 and the film is absolutely authentic as to scenery, costumes, furnishings and the like.

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Each a head-liner. Sure to fill your house. Will make life worth living. Selig's beautifully tinted posters at all exchanges.

DECEMBER 2, 1909

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THE ENGINEER'S DAUGHTER

DECEMBER 5, 1909

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THE FILMS OF "QUALITY"

Tuesday, November 30

THE BRIDEGROOM'S JOKE

The friends of a bridegroom-to-be start their teasing before the wedding and give the groom a taste of what is to come. He is quick of wit and with his pretty bride he plans to turn the tables on the jokers with such good effect that they are sent on a false trail and wind up in the hands of the police, while the happy pair start upon their honeymoon unmolested. LENGTH, 670 FEET.

DIRIGIBLE BALLOONS AT ST. LOUIS

An interesting series of views photographed at the recent meet of the Aero Club of St. Louis, showing Ivy Baldwin, Roy Knabensbue, Robinson and Leo Stevens in their dirigibles. A most important contribution to the picture history of aviation. LENGTH, 275 FEET.

Saturday, December 4

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Moving Picture World

Founded by J. P. CHALMERS.

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Vol. 5 DECEMBER 4, 1909 No. 23

Editorial.

Release Reform Wanted.

This week at one of the principal New York moving picture theaters we saw a licensed film originally released a month ago, and that therefore had lived a third of its allotted span under the system adopted by the licensed manufacturers of calling in their releases within three months of their production. The grounds upon which this picture was seen a second time are simple. It was so good a picture that the public wanted to see it again, and so the manufacturers were instrumental in obtaining its re-exhibition. And it was well that the picture was shown again, because it was given a most enthusiastic reception by the audience who witnessed it, as we did, on Monday last.

This incident, if not typical, is at least symptomatic of what is taking place with licensed films at licensed theaters Many of the pictures are so good—they hit the taste of the public in such a marked manner—that they bear repetition. It is inconceivable that a highly successful feature film can exhaust its public in a day, a week, or even a month. The same rule, of course, applies to the film as applies to the play or any other form of amusement. The public for it is a large one, and public interest in it may not be exhausted for weeks or even months.

This fact was probably lost sight of, or not taken account of, by the associated manufacturers, when formulating their plan of campaign in December of last year. No provision was made for exceptional circumstances that were certain to arise; we mean such circumstances as those we have indicated, namely, where a strikingly good picture is produced, its fame spreads, and hundreds of thousands, if not millions, of people are desirous of seeing it and yet are debarred from doing so because they have no chance of doing so. Your first run house shows a day's program; the next day it has an entirely different program, and so on for each day of the week. The film filters through second, third and fourth run houses; but in neither the first nor the fourth does it exhaust its public. It is shown once and it can only be seen on that day and therefore only by a limited number of the public.

It seems to us that some reform in this matter is called for in the interests of manufacturers themselves. Indeed, we may say that several of them have said as much to us. They feel that their feature films are not securing a public appreciation, or, in other words, the public advertisement that they deserve. They secure only a transitory popularity, whereas, by being repeatedly shown, the best work of the manufacturers becomes better known and consequently the credit of the producers rises in the same ratio. Probably the manufacturers themselves can hit on some plan whereby the present system of releases is modified in such a manner as to meet this point. This much we may assure them: The public at large suffers and does not see the best pictures that are produced to the extent desirable, consequently something must be done to remove what is evidently a defect of the present system. In some of the theaters, pugilistic subjects run for several weeks. Why, then, should not a first-class Biograph, Pathe or Edison have the same chance of securing the suffrages of the public to the point of exhaustion? We shall probably recur to this matter, as we think it of cardinal importance to the interests of manufacturers, renters, exhibitors, and the public.

Pictures and Politics.

No more innocent, innocuous production of science than a simple moving picture in the concrete form could possibly be imagined. By the concrete form, we mean the little photograph about one inch wide, three-quarters of an inch deep, with four perforations on each side of it. This is the unit of a vast world of conflicting and inimical interests, just as in the world of chemistry you have a unit in the shape of the atom or molecule upon which the superstructure of chemical science is built.

But just consider what a maze of trouble and strife this little photographic positive on celluloid gives rise to, is giving rise to this moment, and has given rise to in the past year or two. Groups of manufacturers, groups of exchanges, groups of exhibitors are in conflict over this little picture. Vast sums of money are sunk in its exploitation, vast sums of money are being made out of it; millions of people look at the little picture every day and every night, not merely in the United States of America, but throughout the world.

"What great events from little causes spring!" And the unit of the moving picture is a little cause, is it not?—one inch across and three-quarters of an inch deep. Yet small as it is it seems to arouse passions of the deepest nature and exert the most far-reaching influences. In the United States it has split the trade into Trust and Independent. The business methods of marketing this little picture have in a few months been transformed almost beyond recognition. Hundreds of thousands of people are directly or indirectly engaged in its manufacture and distribution. Business people quarrel over it, friendships are broken through it, friendships are formed through it. The stupid Mayor of New York suddenly closes three or four hundred houses in which the picture is being shown. Stupid clergymen denounce the little picture from the pulpit; stupid writers in the newspapers misrepresent its effect and mission. And it is such a little picture, one inch across, three-quarters inch deep. Again we say, What great events from little causes spring!

The entire moving picture field of the United States has been in a ferment over this little picture for years past, and peace and unity seem as if they would never again re-enter the moving picture field. It is brother

against brother, business man against business man, Trust versus Independent; strife, disunion, disagreement all the time.

Even our own pages reflect the enormous influence which this little picture is wielding in the world to-day. These pages reflect quite faithfully, we believe, the politics of the moving picture. Taking only the last eleven months, the number of articles we have written on the politics of the moving picture would fill a respectably sized volume. They are about as numerous as would be called for by a New York Mayoralty election or a Presidential campaign. Frankly, we would like to see the political influence of this little picture laid to rest once and for all, so that our pages were entirely devoted to the popularization of the picture, a discussion of the methods for its improvement, for promoting the business end of matters, and generally for helping to make manufacturers, renters, exhibitors prosperous, and the public satisfied with the picture.

But the political influence of this little picture, one inch across and three-quarters of an inch deep, is not, we fear, destined to be so readily interred and forgotten as we would like it to be. Like the poor, we expect they will be always with us. And as they ARE here, we thought the reader might like us to devote at least one short editorial to a recognition of their presence. It is indeed strange that so much of politics should cluster round the little moving picture.

Regulating the Speed of Pictures.

We have recently had occasion to subject a number of operators applying for positions to a little probationary observation. Good money and good positions have been offered them and yet it is surprising how few of them seem to be able to buckle to their work and give satisfaction without considerable supervision. We should take up too much space on this occasion in dilating at length on the idiosyncrasies of these men—we will, however, bear the subject in mind for future treatment. Meanwhile, we may say that it is more than ever borne in upon us that the operator is like the poet, born, not made—in other words intuition or rather natural aptitude seems to count for more than application.

There is one little point in particular that we want to emphasize just now and that is the so frequent lack of sympathy between the operator and his subject. In other words, he seldom takes the trouble to understand the timing of the picture. The result is, as we have witnessed with our own eyes, that the movement in the film is totally disregarded by the man at the crank, with distressing results to the audience. For example, we recently witnessed a military procession being shown at such a speed or rather want of speed that the soldiers seemed to be engaged in a slow race, instead of marching at a regular military rate. By the way, we wonder if any of our readers of an athletic turn of mind know what a slow race is? We do, for we have taken part in one. The particular slow race in which we engaged was a bicycle race. You got on your bike and the object in view was to be the last man home. Of course the contestants have the greatest difficulty in keeping their bicycles upright and just moving. And that was the fun of it all.

Operators not only sin at the slow end of matters, but also at the other extreme. Cases have been evident recently where the acting in pieces has been spoilt by the too rapid movement of the film. It is just as absurd in a tragic situation to see the figures move too quickly as in a comedy crisis to see them move too slowly. Yet these, we regret to say, are common faults of the thoughtless operator.

It should be the aim of the operator to understand his subject so as to be able to differentiate the speed of the picture when necessary. Of course this requires some degree of intelligence and it is unfortunate that so few operators seem to possess it. Nevertheless, we feel confident that by drawing attention to this matter thousands of operators throughout the country who read THE MOVING PICTURE WORLD will give it such attention in future that we shall not hear of any more complaints of the erratic running of films.

The Alliance.

Last week's meeting of the Alliance in New York City was notable for two reasons: the length of the session, which began on a Thursday and did not finally terminate until the following Monday morning, and the very large number of Independent manufacturers who had gathered together to confer with the Executive Committee on matters of interest affecting the Independent situation. The outlined report which we print in this week's number of THE MOVING PICTURE WORLD shows that a great deal of useful business was done. Unquestionably a further step has been made in perfecting an Independent organization. Three weeks ago we complimented the Executive Committee, which met in Chicago, on the businesslike way in which they seemed to be going about the work. And now as the result of the New York meeting we desire further to encourage the businesslike spirit which clearly animates Independent deliberations. Moreover, on the former occasion we ventured to point out that there seemed to be little or no harmony amongst the manufacturing interest. The result of last week's meeting, however, demonstrates that there is a possibility of union, if not harmony. We also think that this spirit is one deserving of encouragement on the part of THE MOVING PICTURE WORLD, which, as we have pointed out during the past year, is not a factional publication, but exists for the advancement and support of the industry as a whole.

Although the information given in the N. I. M. P. A. report is not of a very momentous nature, yet it seems to show that the Independent manufacturers are in process of organizing on lines very much resembling those of the Associated manufacturers. They are talking about regulating their release days and the like. They are including desirables and excluding undesirables: they are working with their exchanges, etc. All this points towards the completion of a scheme which, if carried out, should exalt the Independent side of the moving picture business.

Unquestionably a better spirit seems to permeate the Independent side than was the case earlier in the year and even so recently as when the Alliance was formed. Some of our friends in the Alliance took exception to the severity of our strictures on the personnel of some sections of that body: on their peculiar business principles or lack of them; upon, in short, their absolute unfitness to belong to any reputable business organization. But that we were justified in those strictures is made apparent by the fact that the Alliance, as it progresses, is casting off the undesirable elements that were around it at its start, and that, to speak plainly, were a disgrace to the American film business in general, to the Associated side for a time and then to the Independent side for a while.

The fact of the matter is that if the N. I. M. P. A. is to be a ponderable factor in the American film game

it must not be above borrowing a few hints from 80 Fifth avenue and completing the work of its organization along fixed, definite business lines. This, it appears, is being done. We hope we have heard the last of the absurd rubbish circulated by ignorant busybodies and prejudiced newspaper scribblers in the theatrical field that THE MOVING PICTURE WORLD is opposed to the Alliance. Nothing of the sort. We are only opposed to the inclusion in the business of people who are a disgrace to the business and with whom we hope the Alliance will hold no intercourse in the future. As we have said over and over again, the Independent side shall always have our support and advocacy, if, in our opinion, its policy makes for the betterment of the business as a whole. And as the Alliance seems, by the result of its last week's meeting, to have a distinct tendency that way, THE MOVING PICTURE WORLD wishes it all success in its work.

Some Poor Posters.

BY HANS LEIGH.

There are great possibilities in posters. There are also a great many posters in which these possibilities are not realized.

The self-evident purpose of a motion picture poster is to tell the public what the film is about, and naturally enough it should draw the attention of the public to the most striking incident of the play. But this is exactly what most of the posters utterly fail to do.

A few days ago I received a consignment of about twenty posters purporting to illustrate the most recent films on the market. In nearly every case a man and a girl were looking at each other, but neither was doing anything in particular. At this moment I have five or six of them before me, and here are some of the thrilling spectacles they present:

A man looking over a girl's shoulder.

A girl looking at a man.

A man holding a girl's hand.

A man looking at a girl.

A girl giving a drink to a man.

An old man and a girl looking at each other with two plowhorses near by.

A man showing a picture to a girl.

Now, wouldn't it be just as easy, and just as cheap, to make these people doing something that would make a passerby want to pay a nickel to see?

Do the manufacturers of posters imagine that a great and intelligent public can be lured into the nickelodeons by the spectacle of a young couple giving each other pleasant looks? or even drinks of water and picture post cards? If so, they should feel the public pulse a little more carefully.

The fact is the public want to see "doings," and there must be doings in the posters, and not subtle suggestions of a "tiff" with Johnny.

The most heartrending case of "fall down" on the part of artist and manufacturer is that of the poster for Kalem's great production, "The Girl Scout." Think of the possibilities of this play! I will suggest a few of the things that "might have been" done. The Kaffir servant, Schrake, holding up a hat which the girl scout shoots out of his hand. The Boer captain attacked by Schrake, the Kaffir, as he is about to lash the girl scout. Young Voorhaut in a death struggle with Sergt. Cameron, and Neltze with rifle raised about to shoot the Canadian. Voorhaut "holding up" Sergt. Cameron and the latter throwing himself from his saddle. The battle scene, smoke, fire, and fierce combat. The Boer gun in the foreground and Cameron seizing the breach block with one hand while he fells a Boer with the other. The train of Boer prisoners, the proclamation of peace, and the girl scout rushing into Cameron's arms. Of course, the battle scene would have made the best picture, and it would have been quite within the proprieties to make the girl scout a part of this picture.

But now, with all these possibilities, what did the artist produce? Why, just a man looking at a girl!

To be sure the man wears a bushy beard, but he looks much more like "Uncle Reuben down to Podunk" than he does like a Boer.

In the background is another figure which would pass very well for Uncle Reuben's grandson, Zeke Tomkins. As for Neltze, the girl scout, she wears a white shirt-waist exactly like Liz, the Sewing-machine Girl. You can see a thousand of her any fine Summer evening over on Avenue A.

And are they doing anything? Not much.

There is an "expression" on Neltze's face which suggests that Uncle Reub. is telling her that "the price of aigs is daown." But for that matter it might mean anything except the expression which should have been on Neltze's face at the moment in question. In a word, there is nothing to suggest the nature of the play except that the shirt-waisted scout carries a gun—carries it just about as she would a broom—and the gun is not too easy to see.

Why are the lithographers turning out stuff like this and charging three prices to the exhibitors for the same? Is it because they intend to alter the title and use the "stone" again some other year? Surely it is not because they know no better. That can't be.

INJUNCTION GRANTED.

United States Circuit Court Sustains Edison Patent 12192 in the Suit Against the Viascope Company of Chicago.

On November 17, 1909, Judge Kolhsaat, sitting at Chicago, in the United States Circuit for the Northern District of Illinois, Eastern Division, granted an injunction order against the Viascope Manufacturing Company to restrain them from the further infringement of the Jenkins-Armat patent, owned by the Motion Picture Patents Company.

As a result of this injunction, the Viascope Manufacturing Company will be restrained from the further manufacture of projecting machines which infringe this patent, and inasmuch as no present day exhibitor would use a machine which does not embody the features covered by this patent, it is difficult to see how the Viascope Company can continue to manufacture projecting machines of any kind. Of course, exhibitors using Viascope machines, which are now held to be infringing ones under Judge Kolhsaat's decision, are liable to similar action on the part of the Patents Company to restrain the further use of such machines and for damages for their use.

PRELIMINARY INJUNCTION AGAINST NEW YORK MOTION PICTURE COMPANY DENIED.

The motion for the preliminary injunction by the Motion Picture Patents Company against the New York Motion Picture Company has been denied.

From the reading of the decision, it is evident that more substantial proof than was brought in this case must be had before an injunction of this kind might issue. In the particular case at bar, Judge Chatfield said that although a statement was made by the Motion Picture Patents Company that unless an injunction issued they would suffer irreparable injury, he did not consider that the irreparable injury referred to might be as great as to other companies if they were compelled to bring their instruments into court and divulge the secrets of their business.

This is the first victory for the Independent cause, and will be, in all probability, a standard in all of the decisions to be rendered hereafter wherein the Motion Picture Patents Company are seeking to compel Independent manufacturers to bring their instruments into court, showing what devices they use in taking moving pictures.

Practical Talks to Operators.

I.—THE PROJECTOR, ITS USE AND TREATMENT.

By Arthur S. Newman, in "The Bioscope."

When moving pictures first became recognized as a form of entertainment, a deal of mystery surrounded the machinery with which they were produced. Projectors were carefully guarded from view, so that no lay man should know the means employed, and the operators of the diverse styles of apparatus were careful that no competitor should find out the special form of appliance in use. Projectors were carefully packed and locked up, or even taken home after each performance. They were kept clean and guarded from injury, and the secrets or supposed secrets of their mechanisms and the names of their makers carefully preserved. Later, the number of operators and of the machines became so great that the mysterious side of the question gradually faded away, and the operators, instead of taking special pride in their apparatus, began to look around in order to find a practical machine not liable to derangement, and one that could be quickly set up for work and as quickly packed up after the show was finished. The position of the operator became a less lucrative one, the machines were more easily worked and kept in order, and as less special knowledge and care were needed, familiarity produced its usual offspring, contempt, and careless workers were not conspicuous by reason of their rarity. During the last year or two, the pendulum, having reached the end of its swing, has started on its return journey, and from day to day an improvement in the style of operators and operating is becoming increasingly evident. The public is becoming more critical, competition more keen, and to satisfy the public taste and keep in the front rank it is now not only necessary to provide good machinery and films, but also to place them in the hands of competent and painstaking operators.

Good apparatus, good films, good surroundings, may be provided, but unless the operator be also good the performance will, even if good at the start, soon degenerate into a second-rate one. It may be a matter of days or weeks, according to the interest taken in the machinery and its consequent treatment.

A projector, good in the first place, will, with reasonably careful usage, last a long time without showing much falling off in the excellence of its results, while if neglected the pictures it produces will soon become unsteady. Cleanliness of the gate will prevent wear of the films, and regular cleaning and oiling of the machine will allow the spindles and bearings to retain their good fitting qualities for a long time. A new machine seldom runs quite as well as one that has had a little use. The spindles and bearings, the teeth of the gear-wheels, and fittings of all kinds, are always somewhat harsh when leaving the workshop, compared with their condition after some running, and when the different parts by a small amount of wear have become properly "bedded" to one another. This harshness must not be ascribed to defects of manufacture, because even the finest productions of engineering science, for instance, the engines of an ocean steamer, are always expected to work more sweetly after a few trips have been made with them.

Much good may be done to a new projector by being careful to oil it thoroughly before each time of using, and by wiping all black or dirty oil away after the performance is over. This should be continued until the oil runs from the bearings almost clean, and when this is the case the machine will probably be in the best condition it will ever experience. All dirt and grit left from the manufacture will have been washed out, and the spindles and working parts will have worn off the minute irregularities which had been unavoidably left by the tools of the maker, and the fittings of all the parts will not have become loose by the grinding which would have taken place had not the dirty oil containing the fine particles of metal and grit been carefully wiped off. The gate, also, should have special attention when starting a new machine. Although beautifully smooth and polished, it is probable that the first few performances will reveal parts of the pressure surfaces which stand somewhat above their best position. Only the wearer can tell where the shoe pinches, and only the film can tell where the pressure is hardest. This is the position where dust, dirt, and the rubbings from the film will accumulate, and if allowed to, the film will suffer naturally; but beyond this, the gate of the machine will suffer also, because the accumulation will protect the high part and it will become still higher in proportion owing to the wear of the other unprotected parts. If with a new gate extra care in cleaning be taken, it will rapidly settle down and give little or no trouble, because the pressure surfaces will soon be as level and smooth as the film can make them. Many operators use a penny or other coin to scrape adherent matter from the gate. No doubt this is very convenient, because coins are easily at hand. A better tool for the purpose can be made by cutting a piece of hard sheet brass, about seven inches long, to the width of the gate, and carefully squaring and smoothing the end. If truly made, a single sweep of this along the gate will clean the surfaces, edges, and corners much more completely than can be done by 20 or 30 rubs with the edge of a coin, the round edge of which will not deal with the corners at all well. Vaseline is often used on the gate and springs after cleaning, and is very good if not too lavishly put on, but only a small quantity is needed. However small an amount is applied, it is advisable to lightly rub it off (or I should say try to rub it off—with a fairly clean rag—enough will still remain for the purpose required.

(To be continued.)

A PROJECTION MACHINE FOR THE HOME.

A Useful Premium for M. P. Theaters.

At this time of the year, women allow their husbands to smoke in the parlor, not that they really enjoy the odor of a cigar or of a pipe, but they want the tobacco coupons to enable them to buy Christmas gifts, without untying the purse strings. The wife gets her husband a safety razor free of charge and also brings an economical reform in the household, by having him shave himself.

As coupons of all descriptions are in great demand at this time of the year, The Philadelphia Projection Company, of 44 North Ninth street, Philadelphia, Pa., have engineered a plan by which many children may be made happy at the coming Christmas, and this free of cost to the parents, while the plan will work a real boon to the moving picture shows. Exhibitors may think that with a motion picture in the home, their customers will have no more use for the moving picture theaters and consequently save a harvest of nickels and dimes during the coming year. Well, Mr. Exhibitor, do not worry yourself, as the little motion picture machines will create a greater desire to see real moving pictures, and, as with the amateur photographer, the mothers will find that the cost of buying new films will amount to more than the money expended at the show places.

The Philadelphia Projection Company offers to sell you their little motion picture machine at the low price of $25. It is a well-made parlor machine, running the regular standard films. You buy one of those machines and you give for one week a coupon to each visitor and at the end of the week the machine is awarded to the lucky number. We are sure that the number of mothers, anxious of securing such a gift for the pet boy of the family, will increase your door receipts by at least one-quarter. If your receipts are only $300 per week, the little machine will increase them to $375, and deducting the $25 cost of the machine, you will still be $50 ahead of the game and have the satisfaction of knowing that you will make one boy happy on his Christmas day.

The Philadelphia Projection Company also offers a small Parlor Projector at the small cost of $4.50, which can be given away on one day's receipts. We examined those small machines and were surprised at their simplicity, yet perfect in every detail and answering all the purposes. We wish to state that a number of cheap toy motion picture machines are on the market; they are real toys in the proper sense of the word, work imperfectly for a few days, and their greatest drawback is that they are limited to very short films of smaller dimensions, while on the machine offered by the Philadelphia Projection Company you can use the standard films, the films that you see daily on the screen. We are pleased to give this notice, as we sincerely believe that more small machines used in the homes will develop a greater interest for real moving pictures.

The Neosho Slide Company, 100 South Wood street, Neosho, Mo., send us a neatly printed illustrated catalogue of their stock announcement slides. Without exception the designs are both clever and neat and at the price of three for a dollar should have a large sale. Exchanges and exhibitors should write for a copy of the catalogue.

The Brayton Manufacturing Company, of Chicago, who have earned a reputation for making clever, catchy slides for all purposes, have again put out a pair of Hat slides for which they are having a much larger demand than their famous "Just to Remind You There Are Others Behind You" which had a world-wide sale. This concern specializes on slides for announcement and advertising purposes, contests, etc. They make no song slides, devoting their entire time to special work.

THE NATIONAL INDEPENDENT MOVING PICTURE ALLIANCE.

On November 18, 19 and 20, the Executive Committee of the N. I. M. P. Alliance, together with the Independent manufacturers and importers, held a meeting in New York City.

The meeting was called to order November 18, at 2 P. M., at Hotel Imperial, New York City. The full Executive Committee was in attendance, as well as the following members: C. O. Bauman, New York Motion Picture Company; Thomas Cochran, Imp Company; J. E. Brulatour, Lumiere Company; F. W. Tracy, Exclusive Film Company; J. A. Whitman, Actophone Company; E. Thannhouser, Thannhouser Company; D. E. Horsley and A. G. Whyte, Horsley Manufacturing Company; P. W. Panzer, C. W. McChesney, Jno. Fenniman, J. C. Hutchison, E. W. Evans, Pantograph Corporation; H. Kolle, M. C. Travis, E. M. Menhalter, Travergraph Company; Theo. Brinkmeier, Brinkmeier Company; J. E. Moseheim, C. M. Freeman, A. Davis, I. Finkler, Film Import and Trading Company; Geo. F. Carson, Carson Company; I. W. Ullman, G. H. Abbott, Columbia Manuafcturing Company; W. H. Swanson, proxy, Chicago Film Exchange (Importing); W. H. Swanson, proxy, Phoenix Manufacturing Company; Pat Powers, Powers Company.

The treasurer reported that the film exchanges were very prompt in remitting their assessments of twenty-five cents per customer.

The main purpose of the meeting was the discussion of pending and expectant lawsuits; the engaging of more attorneys, and the increasing of assessments of manufacturers and importers. The assessment of $1 and $2 per reel as against the importers and American manufacturers was withdrawn. Other and better arrangements were made whereby each concern would not have to expose its volume of business.

It was agreed and voted upon that in future manufacturers and importers would make no effort to organize a separate organization, whether within the lines of the Alliance or otherwise.

The former Committee on Ways and Means of manufacturers and importers was increased from three to five.

Mr. Rubel, of the Phoenix Film Company, secretary of the Ways and Means Committee, having various personal matters to take care of, his resignation was accepted and Mr. Swanson appointed in his place. The Committee on Ways and Means now consists of: J. J. Murdock, chairman; J. E. Brulatour, treasurer; W. H. Swanson, secretary; Mr. Moomaw, of the World Film Manufacturing Company, and Mr. Charles Bauman, of the New York Motion Picture Company. It was found that an assessment of $1 per reel sold by importers and $2 per reel sold by American manufacturers was not entitled to be incorporated in the By-Laws, same having been passed at a subsequent Executive Committee meeting, at the Belmont Hotel, New York City. Hence they were withdrawn from the By-Laws. Mr. Meline, on his way from Portland, Ore., to attend the meeting, according to a telegram received by Secretary Swanson, was taken dangerously ill at Omaha, Neb., with ptomaine poisoning. A telegram of regrets was sent to the home office, expressing the sorrow of the Association.

All manufacturers who have entered as such under charter membership are required to put their first reels on the market not more than ninety days after the first day of November, and are given a period of sixty days after the expiration of this ninety days to explain why they should not be dropped from membership for failure to meet this requirement.

A vote of appreciation and congratulation was extended to Mr. P. A. Powers, of the Powers Company, on his having secured the exclusive control of the D'Art films, formerly handled by the Pathe Freres Company, Paris.

Manufacturers and importers who delay paying their dues do so under penalty of a 25 per cent. increase. Exchanges failing to pay their weekly assessments have a like penalty assessed.

The matter of regulating of release days and the difficulties of same were adapted so that each day's release will be equal. Any exchange member of the Alliance releasing a film before 7.30 A. M. of the authorized release day will be fined $100, the member to stand suspended until this fine is paid. The manufacturers and importers are to label each can with the proper release day of the contents.

The Alliance secretary was authorized to edit and distribute bulletins furnished by each manufacturer, thereby doing away with individual distribution.

Any Alliance exchange permitting the use of film by another exchange not a member, to pay a fine of $50 for each reel so furnished to non-members.

The Horsley Manufacturing Company were permitted to change their membership name from Horsley Manufacturing Company to Centaur Film Company, of Bayonne, N. J.

A vote of appreciation and thanks was extended to the chairman, secretary and members of the Executive Committee for the conscientious devotion of their time and energy to the best interests of the Alliance. Unanimously carried.

Any manufacturing member not complying with all rules and regulations as regards the 90-day period and 60 days grace additional, has his membership revert to the Executive Committee. All moneys paid being forfeited as dues.

The new members accepted include: Golden Gate Film Exchange; Pacific Life Motion Picture Company, accepted as a manufacturer; New Jersey Film Rental Company, 214 Sixth avenue, New York City; Eureka Film Exchange Company, P. D. Stratton, president, Everitt Building, Akron, Ohio. Rejected applications: R. Prieur, representing Lux European film, on account of the Constitution and By-Laws prohibiting the acceptance as members of European manufacturers, those who have previously held contracts to sell to members. The application of Frieda Klug was rejected for the same reason. Carragien, Independent Film Exchange, St. Louis, was rejected on account of initiation fees not accompanying application.

All importers and manufacturers were advised to adopt high-class posters for distribution to the exchange and exhibitors.

The secretary was instructed to make a missionary trip throughout the United States with a view to presenting the advantages of the Alliance to exchanges who are not already enrolled as members.

Certain trade papers have stated that there was dissension amongst the Alliance officers and that the president was expected or asked to resign. There is not a word of truth in this rumor. Mr. Murdock is in complete accord with the other members of the Executive Committee, and at no time during the sessions was there a hint to the contrary.

The only Alliance member who did not acquiesce with the whole proceedings was the Film Import and Trading Company, who declined to submit to the taxation of $20 on each imported release. This, they claimed, would place them in the position of benefactor to a number of American manufacturers, who, although the American releases were taxed $40, would be exempt until they began to release films. The manager of the Film Import Company thus defines his position:

"We are ready to co-operate with any equitable business proposition that is offered in the interest of an organized Independent movement. But it must be good business and not hot air. The weakness of the Alliance is that it has opened its arms to anybody and everybody who has made a claim that he would manufacture moving pictures in America. There are eighteen of these concerns and many of them exist only on paper. They have promised to get out pictures at some future time, and on this basis they have as much voice as our company or the New York Motion Picture Company or Laemmle or any of the other few who are really making releases. I withdrew from the conference on Thursday and have had nothing to do with it since, although we are ready to co-operate whenever the others get down to a business basis.

"If there be no good business basis offered," continued Mr. Freeman significantly, "we are prepared to go ahead without reference to anybody else, in which case we will have a statement to make of importance to the trade."

POWERS CLAIMS FILM D'ART.

P. A. Powers, of the Powers Film Company, one of the new Independent companies, makes a statement that he has closed a contract with the Societe Film d'Art, of Paris, whereby the Powers Company becomes the sole American agent for "films d'art" after January 1.

"Her Generous Way," the sixth Imp release (which, by the way, was wrongly titled "Her Own Way" in our last week's issue), is a serio-comic. It is about a charming young matron who is so kind-hearted that she gives away to every beggar she meets the money which she had coaxed out of her husband to buy a new hat. Of course, such a thing is unreasonable to expect in a woman, but Miss Generous goes about it so naturally that it is really convincing, and the many amusing incidents will keep the audience in good humor. A full reel comedy is something that is seldom undertaken with success, but there is not a foot in "Her Generous Way" that is monotonous and it will fill a very pleasant part in any program. The photography is good, each succeeding "Imp" film showing marked improvement in this respect.

ON THE SCREEN.

By Lux Graphicus.

Color is in the air just now. I mean moving pictures in natural colors. Mr. Charles Urban and his staff of associates has descended upon these shores in order to give the American moving picture public an opportunity of seeing results by Kinemacolor, as to which my opinion was published in these pages a few weeks ago. That opinion has been given so often, both here and on the other side of the Atlantic, that people must begin to think that I am a bit vindictive, and that I have some sinister motive in deriding the Urban-Smith process. Not so. I have merely dissected it from the scientific point of view. However, as there may be some who think that my motives are not disinterested, the following confirmation of my views may have some weight. It is by a London correspondent of a moving picture publication published in New York City. This gentleman says: "Kinemacolor does not seem to make great headway in this country (England). It certainly seems strange that with the great success claimed for it, it is not by now well introduced into the moving picture exhibitions." This is what I said several weeks ago.

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The "mysterious inventor" is also busy. The latest specimen of the breed is said to be not in any way connected with photography, to have made his discovery entirely by accident, and to have produced exceedingly good results. Yet, again, I am contenting myself with a simple quotation. It is the kind of thing that I have read literally hundreds of times the last fifteen years, and I suppose it is the kind of thing I shall go on reading for another fifteen years. The gentleman who discovers these things entirely by accident should be caught, and put in a glass case in some natural history museum.

* * *

But now I come to a gentleman of a different calibre. No other than my friend Carl Laemmle, whose nice, good looking portrait smiles at you blandly in the last number of The Moving Picture World. Carl has the reputation, which is not entirely undeserved, of being one of the shrewdest men in the moving picture game to-day, and therefore more importance should be attached to his utterances than to the nonsense which I have quoted above. He certainly is in a position to command good information on the technical end of matters, and the success he is making with his "Imp" films shows he knows how to go about the technology of his subject. He has done so well so far with his pictures that improvement in the same ratio will assuredly before long give him a leading place amongst American film manufacturers.

* * *

Carl, too, like the rest of his competitors, is talking moving pictures in natural colors and here is what he says: "I have discovered in Germany one obscure inventor who has mastered the essentials of this vast improvement, and I also have a man in this country working on the same lines." He also says that he has seen "actual demonstration in color photography and that other manufacturers are experimenting along the same lines." He commits himself to the conjecture that "it seems to be only a question of months before the world will be astounded with the dream of decades."

* * *

Now, Carl, my boy, I have read all this before, many a time and oft, and I would not for worlds take up the position of casting doubt on your statements, yet I put it to you that they are legitimately open to comment. In the first place, ever since I took an interest in the subject, which is many years now, I have been reading and hearing of "obscure German inventors" in color photography. What is more, I have met them, conversed with them and studied their minds and their results. And again: that "little dream which is to come true in a few months" is also an old friend of mine. There is, indeed, about Carl Laemmle's utterances on moving picture color photography such a familiar aspect that I seem to be shaking hands with some very old friends. Understand me, I am not casting the smallest doubt on Mr. Laemmle's bona fides in this matter. He is far too shrewd, I am sure, to make such statements as these without adequate grounds. Nobody hopes more sincerely than I do that what he says is thoroughly well founded. But at the same time there are two or three fundamental considerations in regard to the subject which should not be lost sight of.

* * *

In the first place it is ridiculous to suppose that success in making moving pictures in natural colors is likely in the nature of things to be the outcome of any sudden discovery; or that probably it will come from an "obscure" inventor. Experiments in color photography date back exactly 70 years, that is to say, so soon as the Daguerretype was made practicable, Bacquerel, the French scientist, started to make photographs in natural colors on paper. His results are in existence. I saw them in Paris a few years ago. Besides Bacquerel, numerous other experimentalists have worked to the same end on glass as well as paper. But until the year 1861 no definite advance was made because the very principles of the subject were only imperfectly understood.

* * *

In that year Professor James Clark Maxwell, of Cambridge, England, enunciated the theory of trichromatics, which forms the basis of the three-color printing method of to-day. Equally so Ducos Du Hauron, a French experimentalist, got to work on the same lines. And the practical outcome, so far as photography on glass is concerned, was seen some 12 years or so ago in the work of Frederick Eugene Ives, who produced the beautiful photograph in natural colors with which his name is associated.

* * *

Innumerable other experimentalists have since been at work, and some of them, like Friese-Greene and Urban-Smith, are applying this method to moving picture films. But all of them nearly without exception trace the fundamental experiments back to the trichromatic theory advanced by Professor Clark Maxwell, which theory supposes, on the part of the experimentalist, an intimate knowledge of the nature and properties of light. In other words, your experimentalist must be an expert with the spectroscope. Generally speaking nobody who is unacquainted with spectroscopic work can hope to make moving pictures in natural colors. There have been many other experiments made at the pigmentary end of matters. That is to say, the silver deposit in the film has been changed in color. Then colored inks have been used as in three-color printing; then again the light has been colored. But, up to the time of writing very little of practical value for moving picture purposes has been accomplished.

* * *

Mr. Laemmle may have something altogther different up his sleeve, and it is tolerably certain that what ever he has got MUST be in accordance with known theory on the subject. That theory, I may point out, is accessible to any intelligent student of natural science who will go to the nearest library and read up "light," "the chemistry of the silver salts" and "the chemistry of aniline dyes." Here are all the data available for any inventor or adapter who can so mould well established theory to meet the exigencies of modern film making. This is the entire crux of the matter. The principles of moving picture natural color photography are perfectly well known. There is no secret about them. You do not have to go to Germany for them. They can be ascertained in Chicago or New York by anyone interested. The manufacturers who are experimenting, if they have sufficient basic knowledge can ascertain these principles for themselves.

* * *

You know, gentle reader, that the basic principles of moving picture photography itself date back scores, maybe hundreds, of years. Persistence of vision was not the discovery of anybody present living in the moving picture game. It is solely upon the phenomena of persistence of vision that moving picture photography as it is known to the world to-day depends. So with the celluloid film. Celluloid is a fifty-year-old product and the scientific properties of bromide of silver were discovered years and years ago. There is, indeed, very little new under the sun.

* * *

I am not writing these paragraphs with the idea of discouraging anybody from wrestling with the problem of natural color photography applied to the moving picture. On the contrary, I want to encourage inquiry as much as possible—I mean inquiry along scientific lines, that is, by the light of established, ascertained, definite knowledge. In other words, you must get down to the first principles of the subject. Great optical and chemical knowledge are required, together with accurate experimentation. It is absolutely impossible that there can be any accident about the matter, or any chance, or that the thing will turn up just as a mushroom appears in a night. In the whole 70 years that photography has been made practicable there has been only one accident of any importance which has influenced practical photography at all. And that was when the father of photography, Daguerre, having exposed his bromized silver plate in the camera, was at a loss how to develop it. He left the exposed plate in his chemical cupboard all night and in the morning there was the photographic image upon it! By

a simple process of elimination he discovered that it was the vapor of mercury which made the pictures.

* * *

This is the only important accident that has ever happened in connection with photo-chemical science. There is hardly an invention before the world to-day which is not the outcome of hard, persistent, scientific work, based upon a thorough knowledge of the underlying principles of the subject—whether it be in chemistry, mechanics, engineering, or indeed any branch of industry into which the scientific method enters. And in this matter of moving pictures in natural colors, it is the scientific method, and the scientific method only, that will solve the problem.

ANOTHER PATHE SUNDAY RELEASE.

The Pathe Company announces another Sunday release for December 12, the subject being the film d'art, "Le Grande Breteche." From this it would appear that the Sunday release of November 14 must have brought satisfactory results.

A CONDENSOR PROJECTOR.

A device recently patented, and now upon the market, ingeniously constructed, protects the condensors in projecting machines from breakage. An officer of the company stated to a representative of this publication that the article as perfected was the result of much experimentation. He said:

"A condensor is difficult to handle and usually breaks when badly needed. The thin edges are the most dangerous, especially in a new condensor when the light is first turned on. The expansion and contraction unnecessarily intensified by excessive heat usually does the damage. The protector is scientifically arranged to catch the direct light rays which enter the condensor. Heat travels intermittently upward and forward and the greatest intensity is naturally at the top. The condensor acts as a shield, repelling this excessive heat, and the heat entering the aperture with the light rays strikes the center of the condensor and is diffused slowly and evenly through the glass. In this way the expansion is natural and the glass does not break.

"The composition is absolutely a non-conductor of heat and lectricity, and if the lamp is shoved forward the condensor will prevent grounding and shorting. It also serves as an indicator for placing the lamp in position, and prevents filing sparks from escaping, filling in the crevices between the condensor and shell. It has been carefully tested and worked out, and will reduce breakage 90 per cent.

"A clear picture cannot be shown with a cracked condensor, as it destroys the purpose of the condensor."

Particulars of this device may be obtained from the Condensor Protector Company, 1932 North Fairfield avenue, Chicago, Ill.

We have to thank the Motion Picture Exhibitors' Association of Newark, N. J., for an invitation to be present at their Annual Ball last Monday evening. Unfortunately the invitation did not reach us in time to permit of our attendance.

The Kuhn-Thornton Company, of Rochester, N. Y., with a capital of $1,500,000, has been formed to manufacture a new fireproof film for moving pictures. Mr. Kuhn was formerly vice-president of the Defender Photo Supply Company, and Mr. Thornton is the holder of many patents in connection with the subject. The factory is in course of construction.

The attention of exhibitors is called to the advertisement of the Electric Service Supplies Company, on another page. The ticket chopper made by this concern is the most serviceable article of the kind that has come to our notice and is giving satisfaction in hundreds of theaters. It is operated by foot, thus leaving both hands free, and is proof against misuse on the part of the ticket taker. It is furnished in any color of wood to match the front decorations. Other particulars on application to Electric Service Supplies Company, 1024 Filbert street, Philadelphia, Pa.

Alan J. Williamson, of the Williamson Cinematograph Company, has arrived in the United States on a business visit and may be addressed at the office of The Moving Picture World by those members of the trade who may wish to get into contact with him. He is here for the purpose of placing several novelties on the American market of which we hope to speak in detail next week.

H. A. Spanuth, formerly with Miles Bros. and later manager of Laemmle's New York rental department, has opened an Independent exchange at 10 East Fifteenth street, New York. He says he has 1,000 reels to put into immediate service. Mr. Spanuth offers one week's free service to the theater manager who suggests the best name for his new exchange.

Comments on the Week's Films

COMEDY AND TRAGEDY (Edison).

It is now many years since we, in company with hundreds of others, waited two hours outside a theater door in London to see the beautiful American actress, Mary Anderson, in two of her greatest successes, both of which oddly enough have formed the themes of moving picture films. The first of them is the classic story of Pygmalion and Galatea, the second bears the very title of this picture, "Comedy and Tragedy." "Comedy and Tragedy" was a short piece adapted from the French by W. S. Gilbert. It showed Clarice, a celebrated French actress, entertaining a royal Duke and his friends in her home, and being called upon for the edification or rather the enjoyment of His Highness to give an exhibition of her dramatic powers. So she consents to do so. Simultaneously her lover is fighting a duel outside her house, of which she is alone conscious. So the poor woman, while simulating comedy for the amusement of the Duc D' Orleans also feels and betrays all the anguish of real tragedy! The Duke and his fellow guests applaud the actress for her exhibition, not realizing, of course, that the woman's anguish is real and not feigned. Such an opportunity as this brings out, or rather should bring out, all the histronic ability of which a woman following the calling of actress is capable of exhibiting. She is required, as it were, to go right through the scale of human emotions from the feminine standpoint and to make her audience feel as she feels.

This theme, which we saw in London, forms virtually the theme of the Edison "Comedy and Tragedy" and, moreover, it has the same title. Like Mary Anderson, Mdlle. Pilar Morin has to simulate comedy and feel tragedy for the edification of her guests, but the French actress is more heavily handicapped than Miss Anderson was, in that she is debarred from the saving help of speech. Pilar Moran has to convey all these emotions across the foolights in this photograph, purely by action, and how marvelously well she does it, it is impossible for us in mere words to tell the reader. Suffice it to say that practically for the first time in the history of the American moving picture film business, an actress, or rather a pantomimist, of transcendental ability takes the stage and shows us in this picture film acting quite up to the level of that which we have been accustomed to see in the Pathe films d'art, about which we have written so much during the past few months.

The story of "Comedy and Tragedy," which was printed in The Moving Picture World of November 6 last, does not now concern us in detail. What is chiefly our business this week is to record the fact that this particular picture was exhibited on Monday last in a New York moving picture theater and attracted very great applause. Moreover, as a month ago we did not have the opportunity of giving out impressions of the picture in detail, we here take the opportunity of doing so. And those impressions, let it be said, writing as we do a few days after seeing the picture, are chiefly of the very fine work which Pilar-Morin put into the story, which, however, was well acted by the other characters, the stage being well dressed and everything done to give the story dignified finish and the correct tone of good society.

And again, for a second time, we feel constrained to accord the Edison Company the highest possible praise for the extremely fine photographic quality of this picture. Time was, and that not very long ago, when Edison pictures were incurring much exaggerated odium in virtue of certain irregularities of quality which for some time were observed in the company's pictures. But all this has been swept away as if by magic and, thanks to skill, enterprise and persistent hard work, your Edison moving picture photograph has been put on to a plane of artistic and technical merit which fears no rivalry in the United States. It is always a pleasure to us in these pages to encourage real merit, particularly from the photographic end, and we desire to say that the Edison forces just now are turning out some exceedingly fine photographic work indeed, of which a specimen is visible in this picture of "Comedy and Tragedy."

THE CROCODILE HUNT (Pathe).

Another of those natural history subjects which are popular with moving picture audiences and the production of which we desire to encourage, for the reason that, like the industrial subjects to which we made reference last week, your natural history subject makes a universal appeal. In the case of "The Crocodile Hunt" there is a touch of the unconventional that should surely appeal to an American audience. In the first place, the crocodile, if we mistake not, is not

indigenous to the North American Continent. It is—and here we write under correction—an African amphibian. Secondly, few people in this country have seen a crocodile in its native haunts. The Pathe picture shows us how the water is baited from a boat by Oriental-looking natives. The beast bites, is hooked and is dragged along the side of the boat, struggling, by the way, just as a salmon struggles when he is on the hook. Finally he is made to be very active with his mouth by means of a pole. The conclusion of the picture shows us the results of the day's hunt in the shape of a half-dozen gentle crocodiles wagging their tails on dry land. The picture is nicely colored, and, as we have said, must surely appeal to moving picture audiences in virtue of its unconventionality, for a crocodile hunt is something out of the common.

THE OPEN GATE (Biograph).

Love and duty. These two forces in life frequently cross and cause untold suffering and sorrow. Here are two lovers, whose troth is plighted, but who because the girl believes it her duty to do a certain thing, are separated, the man leaving, declaring he never would return. For fifteen years he keeps his vow, but the love affairs of a nephew bring him back to the same gate, where he meets his former love. They renew their vows and a double wedding follows. Every life, however commonplace it may be, has its dramatic moments, and the one here indicated is no exception. As is usual with the Biograph actors, they make the most of these moments and create a drama of unquestioned power. Perhaps the question which will come to the minds of most who see it is whether what is thought to be duty really is duty. Sometimes it is only a mistaken sense of the necessity of self-sacrifice. Duty can be, as it could have been in this instance, performed just the same as if one's own wishes are consulted.

THREE THANKSGIVINGS (Edison).

Although Thanksgiving will be past when this number of The Moving Picture World reaches the hands of its readers, yet no doubt some of the sentiment of the celebration will have survived. So that this pretty little topical picture from the Edison studio, which was released last week, will be sure of an agreeable reception though it may be seen days after the 1909 Thanksgiving Day has been added to the past. The story is of a domestic nature. A boy leaves his home for New York to better himself. On Thanksgiving evening he is enjoying himself in a cafe when he sees an addressed tag on one of the birds which reminds him of the country home he has left. That country home is a farm where turkeys are raised for the market. Of course, he determines to do better and give cafes a wide berth in future. The lure of the West attracting him, he goes, and makes his fortune, and returns home on the third Thanksgiving Day, where he is not recognized until he removes his false beard. So happiness descends on the scene; he is united to his sweetheart, and the third Thanksgiving dinner passes off midst all the glamor of family sentiment. The Edison people work out this simple and touching theme so clearly that it is evidently plain to any American moving picture audience. It was exceedingly well rehearsed on the occasion when we saw it. But we desire to give it praise on several grounds. In the first place, we were immensely pleased with the natural groupings of the characters around the family table and the very natural way in which they comported themselves. It seemed to us that we were looking upon a real domestic interior. This is very high praise indeed for the moving picture film, whose chief drawback, as a rule, is admittedly lack of naturalness. Therefore, in this respect we think the Edison Company make a great advance in their work. Then, again, we should like to praise the photographic quality of this picture. We have observed for many months past that the photographic qualities of the Edison pictures have steadily improved; that they are taking on regularity, uniformity of tone and depth of deposit. Moreover, they are cleaner than they were wont to be earlier in the year. They are free of those disturbing spots, patches, streaks, tears and other drawbacks to fine photographic quality. Altogether a very fine picture indeed.

"The Governor's Daughter" (Kalem).—The story of the Kalem release of the 26th, "The Governor's Daughter," is written in the first person singular, which we think is something of a novelty in these productions. It seems that one of the members of the Kalem Company's staff disinterred in an old house some documents dating from Revolutionary times. One of these documents tells a very pretty love story, in which the daughter of the Governor and a clergyman are the chief characters. It is war time, and the old conflict of love and duty is fought. Of course, all ends happily, and Lady Betty marries the clergyman, who was for a time the enemy of his country. The story is quaintly told and as a literary production we think it deserving of special mention. Picture stories, as a rule, though full of descriptive and graphic power, seldom soar into the purely literary, a quality which marks out the story of "The Governor's Daughter" as unique of its kind.

"Sins of the Fathers" (Vitagraph).—A story of a feud which apparently was destined to cause a young couple a lasting grief, but ended with a moderate degree of happiness after all. There is some fighting, a few pistol shots, a number of men on horseback chasing a lone fugitive, and some more melodramatic features which serve to give continuity to the story, which, in the telling, seems a trifle confused, or not quite complete. The opening scene in a country school is a pleasant introduction, and when the schoolmaster succeeds in whipping the bully who enters the room, even though he is the big girl pupil's brother, everyone seems well satisfied. A faint ripple of applause floated across the audience when the teacher had him down and sent him home. Then comes the introduction of the feud, most of which is fortunately left to the imagination. The girl hears the plot against the schoolmaster's life after he has choked her brother insensible. She warns him in the field and turns the clansmen away. The picture closes with the girl, who has been turned out by her father, in her lover's arms. There is a good deal of heart interest in this film, which, interpreted by good acting and illustrated by clear photography, makes a picture well worth seeing. The only scene that seems overdrawn is where the clansmen ride almost up to the hiding schoolmaster and then turn and ride away. It seems as though they could not help seeing him, and this fact destroys the plausibility of the picture.

"Moon for Her Love" (Gaumont).—A beautifully tinted comedy, well acted, which is a species of travesty upon some of the absurd things girls expect a man to do for them. There is a cave scene in which witches and fairies are discovered, which is effective. A bit of magic after the moon is brought down which causes it to reduce in size until it will go into her apron is attractive. The sudden appearance of a baby is hailed with shouts of laughter, and the picture closes two years after with a cradle rocking merrily.

"Visions of a Nag" (Gaumont).—A picture which might be used with telling effect in S. P. C. A. campaigns. It purports to be the dreams of a poor old horse which lies dying in his stable; and introduces some attractive views of horses in picturesque pastures, and either being ridden or driven in the park; a glimpse of the Derby and an old age in which he was tenderly cared for. But he awakes to hear his brutal driver threaten to leave him outside to starve because he is too old to work longer.

"The Best Man Wins" (Essanay).—A choice bit of comedy, well acted and illustrated with good, clear photography. The scene is laid on a ranch where all the boys want to marry one girl. Finally she posts a notice that she will marry the one who first returns with the marriage license. Away they go careering over the plains, up and down hills and through streams for that license. And here is the only weakness. The ride is too long. They get the licenses and start back, and the weakness is overcome. The return is much shorter. Meanwhile her real lover, who was called away a year before, appears, the parson is there and when the cowobys come galloping up with their licenses they are just in time to extend congratulations. It is one of those enjoyable comedies which leaves everyone feeling pleasant because somehow there is a feeling that the right man did win.

"Adonis Is Robbed of His Clothes" (Pathe).—A tinted picture, depicting the experiences of a young man with a number of women after he had been robbed of his clothes and appeared clothed in a number of fig leaves. It is a rough-house picture, with a long chase, but even this is made interesting by good acting. The views are clear and picturesque and are worth while seeing.

"The Personal Conduct of Henry" (Essanay).—A story with all the dash and life which characterize most of the Essanay films, particularly those which deal with humorous subjects. Henry when left alone undertakes housekeeping, but discovers that housekeepers are born and not made and unfortunately for him he wasn't born that way. Like most men under similar conditions, he gives up after a desultory trial. And then, after forcing some burglars to clean up his litter, including the remains of champagne suppers, he

starts for the station, gleeful in the thought that his returning wife can find no fault in him. But the burglars, seeking revenge, return and replace the litter, including with it some compromising bits of feminine apparel, which condemn him in the eyes of his wife. And the last seen of the unfortunate Henry is his disappearance in the kitchen where in that torture chamber the rolling pin and the flat-iron await his coming. The fun is fast and furious and the audience takes it out in laughing continuously.

"A Mislaid Baby" (Essanay).—Whoever conceived the idea of mislaying a baby and permitting someone else to purchase the carriage in which the youngster was reposing easily began the construction of a laugh producer which has had few equals. The mother could not buy the carriage at her price, but her weary husband had placed the baby inside and when another woman purchases the carriage and wheels it away the father reads blissfully on, without missing his offspring. Meanwhile the purchaser of the perambulator has not seen that it is occupied and there is more consternation when the discovery is made at her home. But finally the difficulties are all made straight and there is a plenitude of explanations and forgiveness. The main proposition is that the film is funny and cannot fail to make those who see it laugh uproariously.

"The Patient from Punkville" (Pathe).—A comedy by M. Gabriel Timmory which keeps the audience convulsed. A doctor is called away and the story concerns two burglars who were surprised by the arrival of a patient and hastily prescribe for him. The doctor returns, finds the thieves, who profess to be patients and secure prescriptions. The doctor discovers his loss and the real patient at the same time and has him arrested. The complications are funny, while the acting is so good and lively that everybody is kept in good humor.

"The Conspiracy" (No mark).—Seen at an independent theater and tells the story of a man wrongfully accused of robbing a safe. It shows him in prison, with his escape, his employment on a steamboat upon which his accuser sails, and the final bringing to justice of the real criminal and the restoration to his place of the injured man. The action is good in this, with the exception of one or two scenes, but the photography is very poor. The negative is badly underexposed and the printer didn't do any too good work.

"Indiscreet Father and Son" (Lux).—A somewhat silly tale of a father and son who were severely chastised by the wife and mother for loving not wisely but too well. Some funny situations of the rough-house type are developed and they raise a laugh, but the film possesses little real merit.

"Electrified Humpback" (Lux).—A picture representing a humpback who procures an electric machine to help his deformity, but it creates so much trouble by giving everyone shocks that he tears it off in his rage and demands his money back.

"The Paleface's Wooing" (Kalem).—A melodramatic picture of the wooing of a white man and an Indian maid, with the attendant jealousy of an Indian lover, the stern refusal of a stoical father, an attempt to kill the white man which is foiled by the girl, the struggle between the Indian and the cowboy and the killing of the Indian. The closing scene shows the consummation of this drama. The setting of this film is picturesque and therefore very attractive, and the action is lively enough to please the most exacting critic of melodrama.

"How French Perfumes Are Made" (Pathe).—An industrial picture of merit, illustrating the manufacture of perfumes and giving a clear idea of how it is done.

"A Midnight Adventure" (Biograph).—The effects of novels which weave romantic sentences around every object, no matter how commonplace, are variously estimated, but perhaps there is a general feeling that they are more or less injurious. The Biograph Company has based an interesting and lively picture upon this belief. Mercedes reads a novel which depicts lovers as knightly individuals who are always performing gallant tasks for their ladies. When commonplace Frank arrives she insists that he show his love for her by undertaking some adventure, and suggests in a rather menacing way that he go to a neighboring house and steal one of her own photographs from a friend's table. Frank does as bidden, falls into the police net and is on his way to prison when a friend succeeds in getting him freed. He carries the photo to his lady, but waves her a fond goodbye and when she wakes up and follows him finds him vigorously embracing the friend from whom the picture was stolen. The knightly scheme of courtship scarcely met the young woman's expectations in this instance. The story is not complicated, but its working out by the Biograph Company is satisfactory and they really make an interesting picture of it. Perhaps much more so than might reasonably be expected.

"Sweet Revenge" (Biograph).—Yes, undoubtedly revenge is sweet and the jilted girl in this picture determined to obtain satisfaction for the slight she suffered, but the means taken, sending the love letters of a certain young man who was to be married to another by messenger to the new fiancee was not calculated to achieve the most certain results. However, she relented after the letters had gone, and pursued the boy to get them back, only to discover that he had dropped them from a bridge into the river below. One doesn't quite see the value of this subject for motion picture reproduction. It has very little dramatic power and while the company makes the most of the opportunities, it must be confessed that these are too few and too insignificant to create any material interest. It is possible that the suggestion is sufficient to compensate for the loss in dramatic interest, but one is disposed to dispute that view and to consider that the picture contains no more than a slight interest which may be fleeting or not, as the individual receives the impression.

"The Rubber Man" (Lubin).—A sort of rough house picture in which a so-called rubber man creates more or less disturbance before he is finally captured and placed where he can do no further injury. The interest centers chiefly in the antics of the rubber man, which are sufficiently lively and unexpected to maintain interest until the close.

"Late for the Recital" (Pathe).—The mixup in love affairs caused by the difficulties of a professor who attempts to get to a recital, but is obliged to return home and surprises a man making love to his daughter. The antics of the young man, who successfully makes love to two women between the visits of the professor, supply sufficient sport to maintain interest.

"On the Border" (Selig).—A wild and woolly Western drama, with headlong rushes, gun play and the tying of two different men fast in an underground torture chamber, with water falling on their foreheads drop by drop. There is a story of love and a difficulty over cards, with shooting, wild, rushing mustangs, reckless riders and all the dash and go of the plains. It is melodramatic, yet there is something about it which makes us ask what it all means. In other words, the producer has failed to properly convey the story (if there is a story) over the footlights. The photographer has also fallen from grace in several of the scenes.

"In Wrong Simms" (Selig).—The unfortunate experiences of a gentleman who started out with the best intentions of making things better for those who were in any sort of difficulty. The situations are unexpected and unnatural, therefore only mildly humorous.

"A Heart's Devotion" (Gaumont).—A pathetic story. Two girls, sisters, love the same man. One accepts him, but because the other sister develops consumption the engagement and the wedding are both kept from her. Divining that something she did not understand or know about was in progress, she rises from her couch to investigate and meets the wedding party returning from church. The shock is too great and she falls dead at her sister's feet. While the picture is tragic in this respect, it may be admitted that the logical conclusion is that it was better so. This ended all the suffering she might have endured if she had been allowed to live and see her sister happy with the man she loved, too. Technically this picture is up to Gaumont's best, and many of the scenes are really pictorial in their setting. The picture as a whole is impressive, and in Keith's, where we saw it, the audience watched it in breathless silence, then the sign of appreciation was shown by a stamping of feet all over the room.

"The Mountaineer's Honor" (Biograph).—The dramatic possibilities in the standard of honor recognized by the mountaineers of Kentucky or some other Southern States have never been adequately recognized. The capable Biograph company has succeeded in reproducing graphically and convincingly one of these picturesque, though pathetic, scenes. It can be understood how ferociously a brother might follow and attack the betrayer of a sister, but the peculiar standards which make hanging such an ignominious form of execution will be scarcely comprehensible to one who has never known of the peculiarities. Under such circumstances it may, perhaps, be plain why a father should drive his daughter away. No matter how unsophisticated one may be, the parents are not likely to display any compassion, and this scene is unquestionably accurately reproduced. Not all unfortunate girls have a lover ready to accept them regardless of what has

occurred. This human touch by the Biograph people gives a more pleasing ending than would the stern justice of the parents who turn their daughter away. More sinned against than sinning, and therefore entitled to charity, such girls excite pity rather than a sense of justice. Dramatically this picture displays great strength. Photographically it is clear, and the action of the characters is smooth and without unnecessary waits or melodramatic movements.

"On the Little Big Horn" (Selig).—This enterprising house has produced a picture which has all the accuracy of history so far as essentials go, and has graphically illustrated Custer's last stand on the Little Big Horn, when his entire command was killed by the Sioux Indians. With it is woven a love story, which, while perhaps not wholly accurate, is not impossible, and it gives a touch of tenderness to the otherwise stern and bloody pictures which makes it all the more attractive. The picture is worked out with all the rush and dash which make Selig's Western pictures so interesting. Without undertaking to note the details of the picture, it is, perhaps, sufficient to say that they are sufficiently accurate to satisfy the ordinary observer, and that is the main feature. The moving picture audience wants action, and these exhibitions of headlong bravery are thrilling enough to bring rounds of applause. The picture will be a factor in maintaining Selig's reputation for films of this character, and is being billed as a headliner with success.

"The Red Star Inn" (Melies).—A thrilling story, in which a wrongfully accused sailor is exonerated and the real thief brought to justice through the well-directed detective work of the sailor's sweetheart. The picture shows graphically the interior of an inn, and there is intense interest as the thief takes the money belt from the paymaster, then steals back to his place and apparently goes to sleep. There is a dramatic scene in the courtroom when the girl rushes in with her new evidence, which clears her sweetheart and causes the arrest of the real culprit. The story is more or less melodramatic, though that naturally does not detract from its interest, and there is plenty of action. That the film is satisfactory to the average audience is clearly shown in the way they watch and even applaud the picture. Technically it is clear, and there is sufficient variety to maintain the interest to the end.

"A Lady's Purse" (Essanay).—What is in these great purses the ladies carry? Has any mere man ever discovered the usefulness of those adjuncts of the feminine make-up? Apparently not, for when the two who set out to follow a woman about, to take her purse, finally secure it and investigate they find a great quantity of stuff which they cannot use, and only twelve cents in money. The scenes in the department store, particularly about the bargain counter, where the men are almost crushed in their efforts to extricate themselves from a bad predicament, are reasonably accurate, though of course a bit exaggerated. The attempts of these individuals to wend their way through the store are funny. Perhaps they have the sympathy of the men in the audience who have been unfortunate enough to be caught in the same kind of a trap. Some men have, and, like the two in the picture, have undoubtedly wished themselves well out of it. As a whole, it is very funny, and will appeal to a large number who understand what department store crushes are like.

"On the Wrong Scent" (Essanay).—An instance where similarity of perfumes led to an exciting combat between two women, in which feminine wearing apparel was scattered all over the place. When Smith's wife detects the scent of a delicate perfume about his clothes she has her suspicions. When later they are dining at a restaurant and she discovers the same perfume about the clothes of a young woman sitting alone, there is a row which culminates in the police court, where mutual explanations, supplemented by the assertions of a vender of perfumes that he is responsible, finally settle what was proving to be a bad difficulty. The action is vigorous, and the efforts of the two women to hit with their fists as they scratch and bite, are funny. The picture is accompanied by screams of laughter.

"TULIPS" (Gaumont).—An educational film of more than ordinary merit. It has been common to see beautiful flowers reproduced, but this is among the first, if not the first film shown to the general public in which the flowers are seen developing from the bud to the full bloom in all its richness and beauty of color, thence through the various stages of fading and decay. An infinite number of pictures and a great deal of labor were required to secure this film, and now that it is done one wonders at its marvelous revelations. The life of the flower is passed in review within a few minutes. The film is beautifully colored and is technically perfect. It is easily one of the most interesting educational subjects Gaumont has ever shown.

THE HOSTAGE (Ambrosio).

The Film Import and Trading Company are releasing this week a picture much in the style of the well-known "Nero." It is based upon one of Schiller's poems and the scene of it is laid in ancient Greece, which gives opportunity for a lavish display of costume, much processional work, and some very beautiful scenery, not to mention exceedingly fine acting, to all of which Ambrosio has done the fullest justice. The result is that we have a series of beautifully staged pictures which please the eye, although possibly the story, which deals with the theme of friendship and some little love interest, may not strike an American audience as too familiar. But aside from this matter, the film is photographically very fine. The acting, too, is such as would do credit to the stage of any country, and on these grounds the picture is bound to have considerable popularity.

"All for Love of a Girl" (Powers Company).—A drama full of action, and played by a company of very good actors. The scenes where the miners are washing the dirt are not so good photographically as they might have been with the exercise of a little more care on the part of the operator. The figures are somewhat out of focus. The setting was accurate, however, and it is a pity that the technical quality is not up to standard. The interior scenes offer no such objection, however. All blurring has disappeared and the pictures are clear and sharp, with good tonal graduations. While the play is somewhat melodramatic, it must be admitted that the actors have not overdone it. The play runs evenly and smoothly. The sudden appearance of the former lover is managed well, and the suicide of the husband is behind a screen, sparing the audience that sight. The picture would be better if the screen did not fall. Let the imagination fill in the blank and spare the onlookers the grewsome sight of a dead body hanging across a chair. Even though it is only momentary, it is too much, and the film would be improved to stop when the pistol explodes. The company is to be congratulated upon its success in this film, which proves that they are beginning right and will probably correct these minor defects in future pictures.

"An Unlucky Acquisition" (Eclair).—A gentleman purchases an image, perhaps a dummy for the display of clothing, takes it home, and it causes all sorts of difficulty for his mother-in-law. The fun is somewhat rough, but those who enjoy a different form of the mother-in-law joke will laugh heartily, at the trouble she has dreaming of that image. The story is not especially strong, but it is reasonably good and succeeds in producing numerous laughs.

"Punishment of an Athlete" (Theophile Pathe).—Not a particularly interesting story of a traveling athlete who thinks he killed a man, and when the man, who was only stunned, recovers and confronts the athlete, the latter drops a huge weight with which he is performing upon his chest and dies from the effects of the blow. Scenery and grouping of figures are reasonably attractive and picturesque, and the story is not without its interest, yet the picture is not up to the best standard in either conception, acting or photography.

"Julius Caesar" (Itala).—Perhaps this picture is, in some ways, as good as anything this firm has done. The dramatic possibilities in this historic scene, the assassination of Caesar, are great, and perhaps will never be wholly exhausted. It is a touch of the romance of history that appeals very strongly to the imagination, and naturally has its effect upon the reproduction of the story, no matter what medium is employed. The Caesar here is reasonably dignified, and the conspirators perform their parts with reasonable fidelity to the ordinary interpretation of the story. It doesn't seem that the company rises quite to the possible dramatic heights, and it does so well that one wishes it had done better. But however these slight shortcomings may arouse a desire to see some of the work a little better done, one may thoroughly enjoy the film and see again the murder of the great statesman and soldier re-enacted with sufficient fidelity to make it seem real. The picture as a whole is to be commended, and for such an ambitious attempt holds its quality well from beginning to end.

"Goddess of the Sea" (Le Lion).—A species of fairy story in which the love of a goddess for a shepherd youth brings his death. There are numbers of attractive scenes, with some handsome models posing in a few of them, but the film is not as good as some which have come from this house. The action is necessarily narrow and the only dramatic feature is where the youth breaks away from his goddess of the sea and falls into the ocean, to be drowned. The ending may be artistic, but in a film of this type would be far more interesting and satisfactory if it were changed to allow the couple to live together in happiness afterward.

ESSANAY PRODUCERS IN TEXAS AND MEXICO.

To Install Temporary Studio in El Paso—Essanay Western Pictures in Great Demand.

G. M. Anderson, the Western producer for the Essanay Company, left Denver, Col., last week for El Paso, Texas, to oversee the final work on the Western branch studio. He was accompanied by his camera squad and several stock actors. For some time the Essanay Company has been planning a studio in the West, and owing to the great demand for Essanay Western subjects decided to establish a permanent Western department, with studio in some live Western town. The definite location of the new studio has not been settled upon, although the company will probably spend the remainder of the Winter in El Paso. Scene painters, carpenters and helpers left Chicago for El Paso some time ago to join Anderson and his company. More talent has also been employed.

G. M. Anderson, in an interview given out recently, said:

"We are well equipped, or soon will be, for making some of the best Western subjects ever released by any company. Up to this time all our Western stories have been made out-of-doors or the interior scenes made in Chicago. Last year we were handicapped in having to return to Chicago to make the interior views, but with the new studio in operation this difficulty will be removed. We have purchased a portable lighting plant for our new studio, besides material for making some mammoth productions. Good scene painters are on the job, and people who can act, cowboys who can ride, women who can shoot, have been employed.

"We have some big pictures in the making. Arrangements have been made with one of the best known Texas ranchmen for a picture on cattle raising in the West, which will undoubtedly prove of vast educational interest. We intend to visit Central Mexico and possibly Grand Canyon for some scenic pictures. Everything is moving smoothly. We are having the best kind of success with our photography and plenty of good people, etc., to tell the stories."

The success of the Essanay's Western pictures has been wonderful. "The Best Man Wins," the first Western picture, released November 20, is reported to have been a winner. The photography in the picture is excellent, while the subject, a sparkling little comedy, is a choice one.

Many of the film exchanges have inquired of the Essanay Company as to whether or not the Western releases will be confined exclusively to dramatic subjects, as it appeared from previous advertising. The Essanay Company's bookings of Western subjects up to and including the release of January 1, include a number of comedies. This means two reels of the Essanay's popular comedy and will surely satisfy the film exchanges.

THE ESSANAY COMPANY OUT WEST.

(From The Denver Post.)

G. M. Anderson, secretary of the Essanay Film Company, of Chicago, has been in Denver for six weeks, "making pictures," and from here will take his little company to Las Vegas, then to Catalina Island.

"Our studio in Chicago," explains Mr. Anderson, "occupies a whole floor, and there we make all interior scenes, and maintain a picked permanent company of players. During the Summer we make outdoor pictures in and around Chicago, but when Fall comes, I take a photographer, property man and several principals, and follow the warm weather. Colorado is the finest place in the country for Wild West stuff. Some of the Eastern companies try to use the Adirondacks, but they don't get the effect that the Rockies give."

With Mr. Anderson, who acts the "heroes" himself, are J. J .Robbins, expert photographer; Jack O'Brien, a handsome young actor, who does the "heavies"; Arthur Smith, character actor, and W. K. Russell, property man and assistant hero and villain. This is the traveling organization, leading ladies, soubrettes, ingenues, mobs, posses, etc., being secured from the stock companies and vaudeville houses of the various cities that serve as a base for operations. Some ten or twelve "Western dramas" have been staged and photographed by Mr. Anderson since his arrival, Golden and Mt. Morrison being the spots chosen for the purpose. Last Tuesday, for instance, "The Heart of a Cowboy" was put on at Mt. Morrison, and for the benefit of those who like color and charm, interest and new sensations, a day with a "moving picture" company is enthusiastically recommended. Leaving at 8 o'clock, the company reached Mt. Morrison at 9, where the train was met by a bunch of trained cow ponies and riders under command of the Morrison boys themselves. Up into the hotel flocked the company, the property man threw back trunk lids with a bang, and in a few minutes the principals were appareled and "made up," horses mounted, and away down the street, down by brawling Bear Creek, on to a little farm house, tucked away in a clump of lofty cottonwoods. Permission had already been obtained, and seated at ease on the grass, horses hitched, the company listened to this reading from Mr. Anderson:

Scene 1. Girl comes out of house, holding some kodak pictures of herself. Cowboy comes up, sees picture, and begs it from her. She refuses at first, but finally gives him one, writing "To Steve" on it. He asks her to walk with him, but she refuses and he departs.

Scene 2. As Steve goes out the gate, he meets his partner, also named Steve, coming in. They shake hands and part.

Scene 3. Girl gives cry of joy as she sees newcomer. Throws herself into his arms. Playfully demands his pencil, and writes "To My Sweetheart, Steve" on the picture that she gives him.

Scene 4. As this Steve sits in front of his dug-out, looking at the picture of his sweetheart, the other Steve comes up. He demands to know what his partner is doing with the picture, and shows his own to prove that the girl is his sweetheart. Bad Steve sneeringly shows him his picture with "To my sweetheart" written on it. To settle the matter, however, they ride to the girl's house.

Scene 5. Call girl out. When an answer is demanded, she puts her arms around Bad Steve's neck, but holds the hand of friendship to Honest Steve. After a minute, he joins their hands and rides away.

Scene 6. Mexican rides up to Bad Steve's dug-out, and tells him of a chance to steal some cattle. Steve refuses at first, but finally consents, and they ride away.

Scene 7. Cutting a bunch of cattle out of the herd, and driving them away. Steve drops his picture.

Scene 8. Showing the thieves hurrying the stolen steers along. Steve goes to girl's house, and sends Mexican to sell cattle.

Scene 9. Rancher discovers his loss. Organization of the Vigilantes.

Scene 10. Ride of the Vigilantes.

Scene 11. Bad Steve visits the girl's house. As they sit on step, the Vigilantes ride up. They accuse Steve of stealing cattle, and when he denies, pull picture on him. The girl makes them stand back, and as she defends him, Honest Steve slips in beside his friend. Takes his picture out of his hat, and forces it into Bad Steve's hand. Bad Steve produces it as proof of his innocence, and Honest Steve steps forward and takes guilt upon himself. Vigilantes throw rope around his neck and lead him away. Girl throws arms about Bad Steve's neck.

Scene 12. Bad Steve comes to house and tells girl she must elope with him. She consents and hurries in to get her things. Mexican comes up and starts to divide money. Bad Steve stops him with curse, and leads him around to side of house.

Scene 13. Girl comes out and looks around. Hears voices and creeps around.

Scene 14. Steve and Mexican quarrel over division of money. As they wrangle girl appears, learns the truth, and steps forward. Mexican starts to stab her, but she jerks revolver out of Steve's holster, and covers them both. Makes Steve hand her the money, write a confession, and then forces them to mount the same horse and jump the country.

Scene 15. Girl mounts horse and starts on her ride to save Honest Steve from lynching.

Scene 16. Girl riding.

Scene 17. Vigilantes riding with Honest Steve in their midst.

Scene 18. As they are about to hang Steve, girl rides up. Hands over money, shows confession and lifts the rope off his neck.

Scene 19. Girl gives Honest Steve another picture with "To my future husband" written on it.

Talk about the intelligence demanded by the theater. The company is supposed to grasp the entire idea at once, for Mr. Robbins mounts his machine and Mr. Anderson calls "First scene." Miss Loma Besserer, the "girl" on the occasion, has played leads in many stock companies, but it was her first experience with "moving pictures," and started off with true "leading lady" refinement and reserve.

"No, no," cried Mr. Anderson. "Charming in a theater, Miss Besserer, and you certainly look a picture. But you've got to ACT a picture! This is practically pantomime, you know. Turn loose!"

"Can I talk it?" she demanded.

"All you want. The machine doesn't take conversation."

And pretty Miss Besserer, giving a braver furl to her cowboy hat, did "turn loose," making up dialogue as she went along. All of them did, for that matter, and it was splendid

dialogue, too, so good that the whole thing could have been put on a stage just as it was given. Once over a scene, Mr. Anderson calling corrections, Mr. Robbins putting down little stones to mark each position, and then the whirl of the machine. Scenes 1, 2, 3, 5, 11, 12, 13, 14 and 15 were taken one after another—all being house scenes—and by noon that part of the play was over. Not once was there a break made—scene succeeding scene with marvelous rapidity and telling effect—until the tableau, where the girl makes Bad Steve and the Mexican mount the same horse. Then the trouble began. Bad Steve would gain the saddle, but when the Mexican started to climb up behind him, off went the pony, and out of the picture. Pain on Mr. Anderson's face, anguish in the eyes of Mr. Robbins. Three times did this happen, and twice, too, did Miss Besserer's own horse bolt the picture when she came to mount for her own wild ride.

The jolliest sort of dinner in the little hotel, then remounting and the journey up into the hills, where the unsuspecting cattle grazed. Here Scenes 4, 6, 7, 8, 9, 10, 16, 17, 18 and 19 were taken, a deserted house being pre-empted for Bad Steve's home. Again Mr. Anderson's Gatling gun directions, and scene after scene without halt, until the cattle stealing. With infinite pains Mr. Robbins placed stones and bent bushes to show the exact radius in which the cattle must be stolen, but he forgot to tell the steers. Unaware of their responsibilities and new importance, the crazy beasts bolted the picture time and again, and by the time they did get bunched, stolen and photographed, both Bad Steve and the Mexican were sorry that they had ever quit the straight and narrow path. The Vigilantes made their flight across the front yard, Miss Besserer galloped madly up and down before the "machine," and just as the light was beginning to fail, the last picture was taken. A tired lot of players rode back to town, for every mind had been working at lightning speed, faces were weary from contortion, and all were hoarse from the rapid fire dialogue invented to help them out in their "pantomime." "Oh-h-h!" sighed Miss Besserer, "Camille is child's play to this."

These films will be sent to the head office in Chicago, and from there leased to "renters," as the jobbers of the "moving picture" industry are called. This lease calls for the return of the films after six months, for then they are worn out, and the company takes this means of protecting the people against spoiled pictures. The "renters" then lease them out to the "picture shows" at so much a day. The first run of the films, of course, are seen in the cities at the best shows, then they go to the next best shows, and on down the line until the expiration of six months finds them delighting the Podunk populace. Then they are sent back to Chicago, and "melted up," for there is a lot of silver in them. The Essanay Company, for instance, nets about $2,000 a year from this "melting up" process alone.

Money seems to be less an object with these "moving picture" people than with theatrical managers. The members of the company are better paid, for instance, and the "assisting talent" is handsomely recompensed. Leading ladies and leading men, according to their professional standing, are paid from $15 to $100 a day, and the Essanay Company even offered George and Josephine Cohan $2,000 for one dance. To show how great an inroad the "moving pictures" are making into theatrical receipts, and the closeness with which the syndicate watches such things, no actor or actress under control of Klaw & Erlanger is allowed to take part in any of the "plays," or even "do a turn." And as for the "plays" themselves $100 is paid for a good one, and many of the country's famous authors are turning their attention to this new source of income.

W. O. Ziegenfelder, proprietor of the new Fairyland, Springfield, Ohio, placed the order for his complete electric and machine equipment with J. H. Hallberg, New York City, including the "Hallberg" Economizer and the Motiograph double dissolving outfit, combined with the Motiograph No. 1 flickerless moving picture machine. The order also included a complete ventilating outfit, with exhaust fan, and 4,000 candle-power flaming arc lamp for the exterior.

The theater has now been open about a month and big business is reported.

The New Jersey Film Rental Company, of 214 Sixth avenue, New York, have opened a branch office in Connecticut. This is one of the few States in which a film exchange has never been located, and we expect that they will pick up considerable business in that locality. The New Jersey Film Rental Company have built up a good business by square dealing, and we are glad to see them expand. The Connecticut office is located at 1188 Main street, Bridgeport, Conn.

Among the Exhibitors.

Pawnee, Ill.—Basitio Engoglio & Co. have purchased the Nickelodeon formerly owned by Serra Brothers.

Berlin, N. H.—A new moving picture theater, The Albert, will be erected here.

Berlin, N. H.—L. J. Cote will erect a new picture house on Main street.

Washington, D. C.—A new moving picture theater is being erected on the north side of E street.

St. Paul, Minn.—A new moving picture theater, The Star, has been erected on Cedar street, between Seventh and Eighth streets.

New York City.—Plans have been filed for the erection of a moving picture theater at 31 East Fourth street. Mr. Crossman will be the manager.

Dover Foxcroft, Me.—Collins & Merrill have leased a plot of ground in Union square and will erect a handsome moving picture theater.

Leominster, Mass.—A. C. Blythe will manage the moving picture theater which Z. C. Dausto will erect on Main street. The seating capacity will be large.

Hartford, Conn.—Rudolph Simons and C. Goldsmith will erect a moving picture theater at the corner of Main and Myrtle streets.

Baltimore, Md.—The Consolidated Amusement Company have opened a new moving picture theater at 28 West Lexington street.

Carondelet, Mo.—G. Bermeinger is erecting a new moving picture house at the southeast corner of Michigan and Robert avenues. It will cost about $5,000.

Salt Lake City, Utah.—The Empire Theater, 56 State street, has been leased by Harvey R. Rand, who will convert it into a moving picture house.

Jersey City, N. J.—The Lafayette Presbyterian Church, in Manning avenue, is being converted into a moving picture theater.

Macomb, Ill.—Blume & Connors have purchased the Dreamland Moving Picture Theater here and have taken possession.

Stafford Springs, Conn.—The Gem Moving Picture Theater, Smith & Lassord, proprietors, has moved to larger quarters, at Eaton's Hall.

Springfield, Mass.—The Scenic Theater has at last been granted a license and will open with prospects of doing a successful business under new management.

New York City.—Plans have been filed for David B. Bartelstone to convert the old San Souci Music Hall, situated at 100 Third avenue, into a new moving picture theater.

New Britain, Conn.—A new moving picture theater has been erected on Main street and will be under the management of Edwin C. Goldsmith and Fred C. Smith.

Fair Haven, Vt.—The Newman Company has opened a new moving picture theater in Green Brothers' Hall.

Philadelphia, Pa.—A handsome new vaudeville and moving picture house, the Plaza, at Broad and Porter streets, has opened and will be under good management.

New York City.—A new moving picture theater will be opened in West 135th street, between Fifth and Lenox avenues, by the Crescent Theater Company.

Barre, Vt.—The Bijou Moving Picture Theater, in the Scainpini Block, under the proprietorship of B. Dente, has been sold to the Gasparelli Brothers, and will be managed by Atlo Mariam.

Brooklyn, N. Y.—The Church of the Open Door, Saratoga avenue and Halsey street, has ceased to be a house of worship and is to be converted into a moving picture theater. Rev. Dr. Peters will manage it.

Pittsfield. Mass.—Plans and specifications for the new theater to be erected on North street have been filed, and it will be under the management of A. H. Sawyer. The seating capacity is from 1,500 to 2,000.

Granby, Quebec, Can.—The Granby Amusement Company are now including vaudeville in their program at the Bijou, giving three reels, one song and vaudeville at each performance. The pictures are under the charge of F. C. Rice, who has been connected with the business for eight years. F. W. Kramer is handling the vaudeville. (Granbyites are certainly getting quantity and, let us hope, quality for their money.)

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FILMS

RELEASED NOVEMBER 29th

A LIFE FOR A LIFE

A fisherman's daughter engaged to a young fisherman, falls in love with an officer of a wrecked ship. Her sweetheart goes to sea, never to return, His body is brought back by the waves. Heartbroken the young girl throws herself over the body. She found that the one dead was the only one she ever loved. She seeks a watery grave and thus the lovers are united in death. Length 850 ft.

RELEASED DECEMBER 2nd

THE CUB REPORTER

The Cub Reporter is assigned by the City Editor to investigate some complaints in regards to the Asylum for the Insane. He gets his friend Reggie to help him. The Innatics over power the two and until the City Editor sends the police to their rescue, the Cub and his chum have a most exciting time. A screaming comedy. Length 945 ft.

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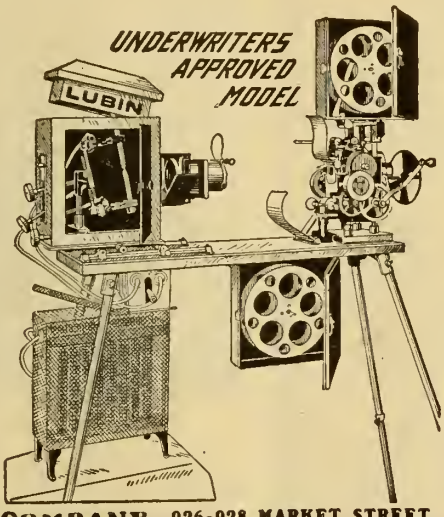

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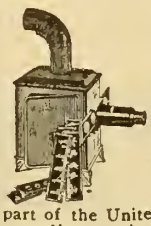

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I am making a specialty of small sets of Wood Scenes consisting of Back Drop 4 Wood Wings, 2 Cut Wood Borders, which is all you need for Vaudeville Acts between Pictures. All packed ready to express to any part of the United States in the following sizes according to price.

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"	4	"	11x12	"	3x11	"	3x14	90.00
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T. P. U. No. 1 N. Y. or T. P. U. in Theatre of your own town or city

Mention the Moving Picture World.

The Great Cherry Mine Disaster

Early Sunday morning, the day after the

Cherry, Ill., Mine Disaster

We had our special staff of photographers on the ground and secured a complete set of pictures of the catastrophe

A set of fifteen (15) colored slides with lecture **$7.50**

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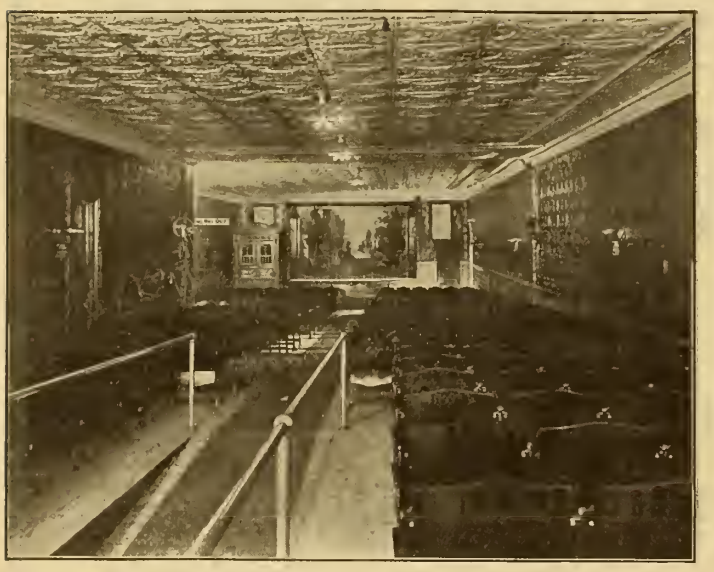
THE MUSIC QUESTION.

The Pian-Orchestra — An Instrument Specially Adapted for Moving Picture Places.

The Moving Picture World, which has the welfare of all moving picture exhibitors at heart, has long observed the need of good music among nickelodeons. On several occasions we have given the subject strong editorial mention. With the start of this Fall season, the question of suitable music looms up more important than ever with exhibitors who expect to operate for profit. A representative called on the main branch of the Rudolph Wurlitzer Company, Cincinnati, Ohio, who are credited with being the world's largest manufacturers of automatic musical instruments, and secured much information on the music feature for nickelodeons. Our representative found Farny R. Wurlitzer, who has charge of the automatic branch of the Wurlitzer business, full of ideas and practical suggestions. Not only is Mr. Wurlitzer an enthusiast on the possibilities of the self-playing instrument for nickelodeon use, but he supplied many powerful reasons in support of his views. Mr. Wurlitzer stated at the outset that the moving picture shows are coming in for a large share of his company's attention, with the beginning of the Fall season. The exhibitors, he says, are wise, so far as he has observed, and very quick to grasp a proposition that will make their shows more atractive and add to the profits of the business.

"Why, there is positively no limit to the possibilities of the self-player in this field," said Mr. Wurlitzer, "and while hundreds of picture shows have installed automatic instruments with pleasing results, we have only scratched the surface of this field. You see, it is really a dead open and shut proposition for the nickelodeon. Music of some sort they must have. The majority have one, two or three musicians to furnish incidental music while the show is in progress, and play accompaniments to songs and vaudeville acts. The expense of these performers is a heavy one, and keeps up week after week. There is not an exhibitor but who would welcome a chance to cut down the cost. How to do it has been the problem. The various types of Wurlitzer automatic musical instruments reproduce the playing of skilled musicians so exactly that it is difficult to tell the difference. For instance, our Pianorchestra perfectly reproduces the playing of symphony orchestras of various sizes and instrumentation. The Violin Piano represents a violinist and pianist playing in concert; the Flute Piano represents a flute player and pianist playing in concert; the 88-Note Player Piano perfectly reproduces the playing of an expert pianist. All of these instruments which combine the piano may also be played by hand as regular pianos. The Automatic Harp has a set of automatic fingers which pick the strings just as a human performer would. The Mandolin Sextette duplicates the playing of a mandolin orchestra; the Pianino and Tremolo Piano are the highest grade of self-playing pianos of the smaller size; the Tonophone is a high grade paper roll electric piano, without a keyboard, and so on. These instruments are all sold by us on payments that about equal what the theater would have to pay out for musicians. In a few months the exhibitor owns his instrument, after which his music costs him nothing, except the small cost of new music rolls."



JOHNSON BROS.' moving picture house at 775 West North avenue, Chicago. Interior view, showing Wurlitzer Pian-Orchestra near the stage.

"How are the instruments operated?" Mr. Wurlitzer was asked.

"By electric light current. The current from an ordinary incandescent light wire is all that is required, and we have some special instruments that are run by spring motor, wound by hand. These are for the small towns or districts where they do not have electricity."

THE ORIENTAL (Chinese Theater), San Francisco, Cal.

The Pian-Orchestra forms an ornamental centerpiece in the vestibule. In this location it attracts passers-by and then entertains them after they come in; the music being heard equally well both in and outside.

"In what shape does the music come?"

"On perforated paper music rolls, similar to the regular player piano music rolls. These are very inexpensive. They are changed in a few seconds' time without even stopping the instrument, and our music library is very large. We keep abreast with the times, and as fast as a new song or new instrumental piece wins public favor we have the rolls cut for it in our large roll cutting department."

"Are the instruments simple? Do they require much attention?"

"They are comparatively simple and require only about as much attention as an ordinary piano or organ would. Our customers have practically no bother on this score. They quickly get familiar with their instruments, and any slight slip can be quickly adjusted without calling in the services of an expert repairman."

"In just what way are the special styles of instruments used?"

"For two separate and distinct uses. Inside for entertaining purposes and outside for bally-hoo. Many exhibitors place their instruments at the front entrance in the center, where it furnishes music inside and can also be heard by passersby on the street. When used for bally-hoo exclusively, the instruments are usually placed in the vestibule. However, many exhibitors who use the smaller instruments place them in the space in the front of the exhibition room over the ticket office. In arranging a Violin Piano or Player Piano in this way, the back of the instrument faces towards the street, so as to get the greatest volume of music in that direction."

"What is the best general purpose instrument?"

"The Pianorchestra (the automatic orchestra). This instrument perfectly reproduces the playing of an orchestra of skilled musicians. A nickelodeon having one of these instruments is on a par with a regular theater employing a regulation orchestra. Furthermore, they have an attraction that will draw patrons equally as well as the picture end of the performance. They are such an attraction that they do away with the necessity of having singers and entertainers, and thus save that item of expense. Many of our smaller instruments have piano keyboards, and can be played by hand in the regular way to accompany singers."

"How do the prices range?"

"Prices on all the instruments are exceedingly reasonable. We have a special plan of payments by which a theater does not feel the investment at all—simply paying by the month or week about what they would pay out for musicians, until the instrument is settled for. There is another most important feature of the automatic musical instrument from the nickelodeon's standpoint, and that is the fact that the instrument is always ready for work. It will remain on the job all day and all night, so that the owner gets his music when he pleases and as long as he pleases. In this way he becomes entirely independent of musicians."

The Cherry Mine Disaster, the greatest calamity since the San Francisco earthquake, is the subject of a remarkable set of stereopticon slides and lecture by Photographer Rice, of the Brayton Manufacturing Company. As the bodies are still being recovered from the mine and the newspapers are full of accounts of the disaster, exhibitors who obtain this set of slides will no doubt find them a great attraction. They are sent out with printed lecture by the Brayton Manufacturing Company, 122 East Randolph street, Chicago, Ill.

The Exhibitors' Film Exchange, of Third avenue, New York, inform us that they will be prepared by the end of this week to contract for special service to a limited number of first-run customers. Their Morris Levy is at present in Europe and he has secured contracts for a steady delivery of twelve reels a week of selected subjects new to this country. It is the object of the Exhibitors' Film Exchange to establish an exclusive film service to a limited number of customers. This should interest managers in overcrowded sections where the similarity of programs is a constant menace to their success.

CORRESPONDENCE.

STOLEN PROPERTY.

New York City, November 23, 1909.

Moving Picture World:

Gentlemen—Will you kindly have this notice printed in your next issue in order that it may help to protect the interests of some of the film exchanges in the country, who are subject to taking chances on out-of-town contracts?

On October 28 I received a letter signed H. M. Fudge, care Gem Theater, Pinckneyville, Ill., to be put on my shipping list for twelve reels of film and six sets of song slides, to be shipped C. O. D., contract, references and security to follow. Complying with his request, in taking a chance that the majority of film exchanges have to take on account of competition being so keen, these goods were shipped, and no trace of man or goods can be found at the present time.

Should any of the film exchanges throughout the States be confronted with a man with any part of the following list of films or song slides, they will know that these have been stolen, and we ask them to communicate with the undersigned at once.

Thanking you in advance for same, I remain,

Yours very truly,

PURDY'S FILM EXCHANGE,
Per C. B. Purdy.

List of stolen film subjects: "Professional Jealousy," "Bee and the Rose," "Satan's Little Jaunt," "Comedy of Errors," "King of Siam," "Magic Purse," "In Criminal Hands, or Sold to Thieves," "Policeman's Vision," "False Superintendent," "Walk Through the Zoo," "The Artist's Dream," "Chimney-sweep's Dream," "Capricious Monument," "Danish Capitol," "Neptune's Daughter," "Sherlock Holmes, No. 3," "Nishnigi Norgorod," "Chauffeur's Adventures," "Queen's Love," "Man Who Knows How to Whistle," "Modern Egypt," "Black Duke."

Song slides: "Ellen May," "My Own United States," "Dear Old Dear," "Good Luck, Mary," "Wedding Bells," "You're Just the Kind of Girl."

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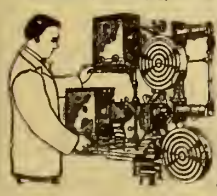

but when you need a Machine or supplies write to us. We are **Specialists on Machines** and **Supplies**, and we can **save you money** and **increase your profits.** C. H. D. writes: "*Making a Big Hit, Business increased wonderfully.*" **Astonishing opportunity** in any locality for a Man with a little money. **Experience not necessary.** Easy to start. **We tell you how.** We sell the **MOTIOGRAPH, Powers, Edison and all other Machines and Supplies.** We negotiate a first class **Film and Song Slide Rental Service.** Write for Catalog.

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KALEM FILMS

Issue of Dec. 3rd, 1909

THE GEISHA

WHO SAVED JAPAN

LENGTH 955 FEET

Following the assassination of Marquis of Ito of Japan, one of the greatest statesmen of history, the whole world began to read the story of this marvellous man's life, and all agree that nothing more romantic or sensational is to be found in fiction.

When the Royalists of Japan were struggling to overthrow the tyrannical Shoguns, and to restore the Emperor to his rightful position as the ruler of a united nation, the Marquis Ito, then a young man, was one of the leaders of the reform movement.

He was so aggressive a fighter and so wonderful a leader that the Shoguns placed a great price on his head, and he was saved to his country and to history, in one instance at least, only by the bravery and strategy of a little Geisha girl. And in after years, after he had become titled and famous, the Marquis Ito took the Geisha aud made her his wife.

"THE GEISHA WHO SAVED JAPAN"

is a true story of the life of Marquis Ito. The Japanese houses, gardens, properties, costumes—and many of the actors—shown in this production are **THE REAL THING**, and we confidently predict that it will be considered one of the most novel and praiseworthy pictures of the year.

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THIS WEEK'S LICENSED RELEASES AT A GLANCE.

Monday, November 29.
Biograph—The Trick that Failed (Dramatic).
Biograph—In the Window Recess (Dramatic).
Selig—Brought to Terms (Dramatic).
Selig—Making It Pleasant for Him (Comedy).
Lubin—A Life for a Life (Dramatic).
Pathe—Bunch of Lilacs (Dramatic).
Pathe—Spanish Marriage (Dramatic).

Tuesday, November 30.
Gaumont—In the Consomme (Comedy).
Gaumont—The Broken Vase (Comedy).
Edison—The Heart of a Clown (Comedy).
Edison—The Wonderful Electro-Magnet (Comedy).
Vitagraph—The Bridegroom's Joke (Comedy).
Vitagraph—Dirigible Balloons at St. Louis (Scenic).

Wednesday, December 1.
Urban—Consul (Comedy).
Melles—Fortune Favors the Brave (Dramatic).
Melles—Seeing Things (Comedy).
Essanay—Two Sides to a Story (Comedy).
Essanay—Baby Swallows a Nickel (Comedy).
Pathe—The Wolf Hunt (Scenic).
Pathe—A Legend of Orpheus.

Thursday, December 2.
Biograph—The Death Disc (Dramatic).
Selig—An Indian Wife's Devotion (Dramatic).
Selig—A Million Dollar Mix-Up (Comedy).
Lubin—The Cub Reporter (Comedy).

Friday, December 3.
Kalem—The Geisha Who Saved Japan (Dramatic).
Edison—The Keeper of the Light (Dramatic).
Pathe—The Three Neighbors (Comedy).
Pathe—Forced Into Marriage (Dramatic).

Saturday, December 4.
Gaumont—How to Get a City Job (Comedy).
Gaumont—X-Ray Glasses (Magic).
Vitagraph—The Life of Moses (Dramatic).
Essanay—His Reformation (Dramatic).
Pathe—From the Egg to the Spit (Educational).
Pathe—A Cask of Good Old Wine (Comedy).

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Stories of the Films.

BIOGRAPH COMPANY.

THE TRICK THAT FAILED.—"Some are born great, some achieve greatness, and some have greatness thrust upon them." With Nellie Burt greatness was thrust upon her, but it was indeed transitory. Nellie is an artist struggling for fame, at the expense of a vacancy in the digestive region. It cannot be said that she was not possessed of a sensitive pneumogastric nerve, but she had a will power that proved an anesthetic to the pangs of hunger. Painting after painting does she finish and carry to the art dealer, but he gently tries to dissuade her by showing a stack of her work with still no purchasers. Still she persists. Now Billy Hart, a successful artist, sees her plight, and being desperately in love with her, proposes marriage, as does also Hans Kessler, another artist. Nellie, however, is wedded to art, and declines Billy's offer, stating that she will not consider his very flattering offer until she has sold pictures enough to establish her fame. An idea strikes Billy. He will make her famous by the following scheme: He enlists the services of several friends, his housekeeper and valet, giving them money to buy up the stock of Nellie's paintings at the art dealer, and when the dealer turns over to Nell her share, she feels that she is at last great, so goes to Billy's studio to tell him of her good fortune, and inclined to accept his proposal. All would have gone well for Billy had not the awkwardness of his valet exposed to view the pile of paintings. Nell realizes the deception perpetrated, and flies into a rage. Leaving the place with the exclamation, "You'll not make a fool of me!" she goes to her own atelier, where she accepts Kessler, who calls shortly after.

IN THE WINDOW RECESS.—Never was mortal placed in a more terrible and perplexing position than the woman in this story. Practically between two fires, she is forced to submissively receive the taunts of a suspicious husband, backed up by convincing evidence, in order to save her child's life. Police Officer Wallace leaves his house for his post, to learn that a desperate convict had broken prison and was lurking in the neighborhood. This convict, dashing into the Wallace home, seizes the little child, and with pistol in hand hides in the recess of the window, with the injunction to Mrs. Wallace that if she reveals his hiding place her child will suffer. The officer returning home, finds the convict's hat on the floor, and noticing his wife's agitation, of course suspects she has entertained someone in his absence. He proceeds to make a search, and pounces upon the convict so suddenly that he fails to carry out his theory. Hence, taken unawares, he is overpowered, handcuffed, and handed over to the prison guards to be reincarcerated.

THE DEATH DISC.—A Story of the Cromwellian Period. In the early part of the seventeenth century, England was in a state of turgid excitement. Oliver Cromwell, Lord Protector of the English Commonwealth, was assiduous in his persecution of those who defiantly adhered to Catholicism. Few there were who had the temerity to openly profess their religious views, for such profession invariably meted execution. The Catholics, therefore, were forced to worship in secret. Many historians claim that while Cromwell was persistent in this persecution, he did it rather to satisfy his constituents than through the dictates of his own conscience. Spies on every hand industriously reported every exhibition of Catholic fervor, and the Lord Protector was forced to accede to their tacit demands. Three soldiers are discovered as adherents to the faith and are imprisoned awaiting Cromwell's sentence. A respite, however, is offered them that they should cast lots and one would be executed, allowing the other two to return to the ranks of their own following to spread the warning among those true to the Church of Rome. This they refuse to do, so Cromwell sends for a child, the first the guards may meet, to be the messenger of life or death to the condemned, and by a strange fatality he obtained the child of one of the soldiers. The child is brought before Cromwell, and its presence prevents him striking down his best friend in a fit of anger. He is so impressed with the little one, particularly as it revives memories of his own dead child, that he presents it with his signet ring, promising to obey any command of hers invoked by its aid. Three discs are to determine which should live or die, and, childlike, she decides to give her father the prettiest, "The Death Disc," thus condemning her own father to death. The soldiers who return the child to her mother are moved to compassion and tell the poor woman the value of the signet ring. Through this she saves her husband on the eve of the execution and Cromwell redeemed his promise.

EDISON MFG. CO.

THE HEART OF A CLOWN.—This picture portrays a day in the life of a clown who is proprietor of a small traveling circus in Europe. His favorite daughter is critically ill, and combined with his duties as the fun-maker at the show, is that of nursing the sick child. His elder daughter is also a member of the troop. With his two children and his devoted wife he lives in a large dressing tent pitched at the edge of the arena. Here is indicated the story of the picture. We see the circus arrive, to the great joy of the villagers. Then we see the little girl carried on her couch out of the wagon. As the film is unreeled we witness a varied and interesting circus performance, the clown, as usual, being the cause of hilarity. There are acrobatic turns by clever performers and some wonderful tricks done by extremely well trained animals. The effect upon the assembled villagers is interesting to note, the clown's work eliciting the greatest applause.

We, who are by means of the camera permitted to witness the other side of the clown's life in the interior of his "home," see the suffering and parental anxiety of the man. This is the whole theme of the picture. The poor fellow, faithful to his work, goes through his act with well-simulated gayety and enthusiasm, though his heart is breaking from fear and anxiety over his little girl.

In addition to worrying over the illness of one child, a little incident, which occurs in the circus ring, shows that the father has a watchful eye where his pretty elder daughter is concerned. The ending of the picture is a happy one and we see the departure of the circus. The man who has interested us leaves for new fields with a happy smile that is not altogether assumed.

The picture should not fail to amuse the children, and the blending of comedy and pathos is sure to carry weight with the older people.

THE WONDERFUL ELECTRO-MAGNET.—An inventive genius discovers a magnet that will attract human beings. It is operated by means of a lever. He demonstrates his invention to a moving picture man, who, impressed with its possibilities for boosting his waning business, places it near the box-office of his theater with amazing results.

A young minister, whose bishop has requested him to do something to increase his congregation, passes the moving picture house about that time and is caught by the magnet. Apologies and explanations follow. He has a brilliant idea and induces the inventor to accompany him to his church, where they try the scheme at the door. The result is highly satisfactory, as every passer-by is attracted to the interior of the church, willing or otherwise.

The comedy of the picture is farcical and hilarious without in any way offending. It will prove immensely entertaining to both young and old.

ESSANAY FILM MFG. CO.

TWO SIDES TO A STORY.—There are always two sides to a story, and the price of deceit is oftentimes severe repentance. Mr. Billiken looked for a wife of good family, and got her. Mr. Billiken needed someone to care for his seven small children—but he didn't say anything about the children until after he had married.

It happened this way. Mr. Billiken had had a strenuous Summer in caring for the seven younger Billikens and he needed a rest. Leaving the seven in care of a trusty nursemaid, Billiken goes to the seashore, where he meets Mrs. Mary Moore, a winsome young widow, with whom he falls violently in love. Not thinking of the seven at home, Billiken proposes and is accepted.

Now it happens, as we have said before, that there are two sides to a story, and the price of deceit is oftentimes severe repentance. Mrs. Moore is the mother of six small children, but it did not occur to her to tell Billiken, or that he might object to her having so many.

Billiken goes home, looks his seven over, shakes his head dubiously, and decides to wait until after the marriage before telling the bride. Mrs. Moore also thinks it advisable to refrain from mentioning her offspring until after the wedding, and so both remain in the dark concerning each other's children.

The marriage takes place; Billiken goes home to make ready to welcome his bride to her new home. The seven ply him with questions regarding their future mother, until, conscience-smitten, he decides to take the whole tribe of them to Mary and tell her all about them.

When the new Mrs. Billiken returns to her home the six greet her with curious questions concerning their new dad, all expressing their desire to make his acquaintance. A little frightened, she bundles them all out of the house and starts toward her new home.

The families meet half way. The shock is a terrible one, of course.

"William," sobs Mrs. Billiken, "I have deceived you—forgive me!"

"Mary, neither had I fully explained," says Billiken, taking her in his arms and commenting on the side as he looks around at the small multitude, "Gosh—what a bunch of kids!"

The youngsters see the joke and forming a ring encircle the "Newlyweds" in the frolicsome game of "ring-around-the-rosy."

Deciding to make the best of it, Mr. and Mrs. Billiken, accompanied by the thirteen, make for the Billiken home, wondering despairingly how they will care for the throng of young folk.

BABY SWALLOWED A NICKEL.—"The baby swallowed a nickel! Send for a doctor, quick!"

There is nothing that so upsets the peaceful routine of happy domesticity as when some accident befalls Baby.

In this case, however, the trouble was all for nothing. Baby did not swallow a nickel. It was like this.

Every morning before young Daddy Brown leaves home he gives his three-year-old baby her daily allowance of five cents for her savings bank. Not being so favored, sister Nellie of six becomes insanely jealous and conspires to steal the baby's nickel the very first opportunity. She carries out the plan, and a few minutes later Mrs. Brown finds the baby on the floor in the library, sobbing her eyes out, the nickel missing. Baby offers no explanation when the frightened mother asks her where the nickel went to, and Mrs. Brown concludes that she must have swallowed it.

In the greatest excitement she calls the maid and tells her to send for a doctor, while she will go to the 'phone and call her husband. The maid rushes out, tells the butler and sends him off in an opposite direction. She meets the mailman on the step and he is pressed into service. The butler encounters the neighborhood policeman and he is urged to hurry for a doctor. The butcher-boy also volunteers to find a doctor, and last of all Mrs. Brown rushes out to summon medical aid.

It is not long before the M.Ds. arrive, one after the other, six of them. Baby is examined by each one; a funny consultation is held, the doctors all wrangling over how to get the nickel out.

The affair ends, however, when sister Nellie appears on the scene, a bag of candy in her hand. She finally explains that it was she who took the nickel and that Baby didn't swallow it at all.

The doctors leave in disgust and Nellie gets a spanking and is made to endure the torture of watching her baby sister eat the candy.

This little comedy, although touching on the farcical, is drawn true to life and should win the enthusiastic applause of every child and mother who views it. The photography is exceptionally good.

HIS REFORMATION.—Tom Carlton, leader of a band of Western bandits, tires of his life of crime and resolves to reform. Calling his band together, he tells them of his desire to be an honest man and advises them to follow in his steps. Although a recognized "road-agent," Carlton had never been convicted and went his way among the people without fear of arrest.

Carlton finds that a resolution to be good is the first and easiest step in the reformation of a sinner. He applies for work on a ranch, but is refused because of his shady character. He wanders about the country and finally applies for a job at a mine. He works there until he is recognized as the former bandit and is again driven away. Disgusted and in despair, he wanders away, resolving to return to the old life. Making his way along the stage road, he stops to watch the coach go by. It carries many passengers, all of whom appear to be exceedingly prosperous. He resolves to hold up the coach and, stealing a horse from a cowboy, he gallops off after the coach. By a short cut he heads off the stage coach and at a lonely spot on the trail, leaps from behind a rock and commands the driver to throw up his hands. All the passengers, panic-stricken, file down from the coach and line up in a row, ready to deliver their valuables to him. He does not see the old lady on the end, so busily is he kept watching the others, and with gun ready for instant discharge he exacts tribute from the travelers. The old lady at the end holds out her purse, when the outlaw drops his gun and staggers back.

"Mother!"

Tom Carlton, outlaw, drops on his knees, tears off his mask and hides his face in his mother's skirts. The poor old lady recognizes her son, drags him to his feet and puts her arms about him. The surprised tourists are stunned at the sudden turn of events, but move discreetly away while the poor old mother and her wayward son go to each other's arms.

GAUMONT.

(George Kleine.)

IN THE CONSOMME.—Mr. Sokeup is a short-sighted, apoplectic old gentleman, with a ravenous appetite. Getting impatient because his dinner is delayed, he bounces into the kitchen and orders the servant to serve the soup at once. Bridget accidentally drops a sponge into the soup tureen. Mr. Sokeup hastily proceeds to scoop the contents of the soup bowl into his plate, gulping down huge mouthfuls of the steaming broth. He swallows the sponge which Bridget had inadvertently dropped in. It commences to swell, expand and dilate. Physicians are called in and a rapid consultation is held. Various operations are attempted, but none afford any relief. The patient's life is despaired of. He is put to bed and left alone. At this moment two burglars happen to break in at the window of the sick-room, and, perceiving that the patient has noticed their presence and is likely to call for help, they rush at him and one of them plunges a knife into poor Mr. Sokeup's anatomy, right in the very spot where the sponge is located. The effect is miraculous. The distended sponge gives up the oceans of liquid which it has absorbed and a tremendous fountain shoots up and continues to play with unabated energy. The burglars are completely overcome. The doctors and friends rush in. Umbrellas are hoisted. Waterproof cloth is spread, and everybody is drenched to the skin. Mr. Sokeup is the first member of the party to recover. He now enjoys better health than ever.

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WHERE A BABY RUNS to MEET YOU and KISS YOU that is HOME
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THE BROKEN VASE.—Mr. Charles Robertson, a young man of social prominence, who is invited to dinner at the home of his future father-in-law, decides to present the old gentleman with a costly piece of china, knowing him to be a collector of bric-a-brac. Going to the leading crockery store in the city, he purchases a valuable vase, but as he is about to pay for it, the salesman lets it drop, breaking it into fragments. Charlie conceives the bright idea of buying the broken pieces cheap and does so, giving careful instructions for them to be wrapped up in such a manner as to look as if the vase had been broken by the delivery man on the way. Unfortunately, however, through accident or design, the china packer wraps up each fragment in a separate sheet of paper. This, of course, told its own story plainer than words to the astonished old gentleman, who, instead of expressing his gratitude to Mr. Robinson for his kind present, explodes with wrathful indignation and has the generous donor forcibly ejected from the house.

HOW TO GET A CITY JOB.—Tom Jones, a poor laboring man, is out of employment and aspires to a city job, to secure good pay and not too hard work for the rest of his life. He notices announcements posted on the walls of the town hall, stating that there are some vacant positions for street cleaners. He makes a personal application. There he is given a printed statement of the requisite qualifications for the job in question, which he takes home and studies. He finds that he must have a wife and four children. With all possible speed he marries and raises a family of the required number. Next, he must be able to show a school certificate of proficiency in his studies. This necessitates his attending school with his own children as fellow pupils. He shows great aptitude and graduates with honors. Then he must have been a noncommissioned officer in the army. This entails enlistment and long service, but he gets there all right. Finally, he must prove that he is a good Republican, which he does by parading the streets with his wife and children on Independence Day, waving flags and shouting lustily. After all this course of preparation he succeeds in passing the examination successfully, and we then see him seated at a table "celebrating" his appointment with some other successful candidates.

X-RAY GLASSES.—Grandfather gets a pair of magic spectacles, which he claims to possess the miraculous power of showing the tastes and inclinations of the person who puts them on. There are present at the time a large family gathering—father, mother, sons and daughters, and grandchildren—and each member of the party in turn puts on the spectacles. Then we see on the curtain all that is passing in the mind of the wearer clearly portrayed in each eye, just as if we were looking through opera glasses.

G. MELIES.

FORTUNE FAVORS THE BRAVE.—A young lad, the son of poor parents, goes out in search of a treasure which has been concealed for many years. He has been warned in advance that he will have to sacrifice much to come into possession of the fortune. Being full of spirit and ambition, nothing can hold him back, and he sets out. Luckily a genie guides him in the right direction and notwithstanding all trials and tribulations he gains his goal. He fights with dragons and other animals, who have killed many men seeking the fortune, but the young boy exhibits such marvelous strength and bravery that he vanquishes the defenders of the fortune. His efforts are crowned with success, and he returns home with enough gold to make his parents happy forever.

SEEIN' THINGS.—A young man who had been out all night wends his way homeward. Of course, his spending a whole night with "the boys" results in his drinking more than he is physically able to carry. When he arrives at the door of his house, he tries to find the keyhole. He imagines the lock to be on every part of the door. Sometimes he sees two locks and other times more. When he does finally find the lock and opens the door he tumbles into his apartment. There he gets a warm reception from his wife. Soon he imagines that all house furnishings are double. He sees just twice as many things as really exist. Even when the servant comes in he thinks there are two of them. Before long he gets into an argument with her and he chases her around the room. In trying to escape from him, she jumps from a window and he comes after her. He falls on the pavement below, while she falls on a hook and is seen hanging from it.

PATHE FRERES.

THE CROCODILE HUNT.—The swish-swish of the water, which flows along under the shade of the banana trees, is heard as the deft hand of one of the natives propels the low flat boat through the stream while the others with long lines of thick wire held tightly in their hands keep their eyes fastened on the water, anxiously waiting for a long lark pointed head to make its appearance. They have not long to wait. The waters in Java are filled with crocodiles of all sizes, and as soon as the dark object appears, with practiced hand the native snares the upper jaw of the lizardlike creature with his long thick wire line and drags him, along with several others caught during this trip, to the shore. There they are thrown in a heap on the ground, but before the natives have time to sort them out and arrange them on long sticks one of the wily fellows still alive and kicking undertakes to have a hand-to-hand fight with his neighbor lying alongside of him. When the natives become aware of the commotion they make a rush for the belligerent pair and after some difficulty succeed in separating them. In the next view the crocodiles are bound to long sticks by their legs and are carried off on the shoulders of the natives. The beautiful scaly skins of these reptiles so much in demand bring enormous sums.

LATE FOR THE RECITAL.—Professor Borceno is at his home composing some difficult masterpiece, while his daughter and her best beloved sit together, only wishing that papa would make himself scarce. His daughter knows he has an engagement to play at a concert and is looking forward to a nice afternoon with her admirer. They help the old man on with his coat and bid him a happy good-bye, but hardly has he been gone ten minutes before he is back looking for a roll of music which his daughter, thinking some old scrap paper, has thrown in the basket. The daughter's beau has to make a hasty exit out of the window, as her father has forbidden her to entertain young men unless he is at home. During the young fellow's enforced occupancy of the balcony he sees a curious female hanging out of her window and immediately begins flirting with her. The woman, pleased with the youth's attention, throws him out a sheet, which he catches and by means of which he climbs to her apartment. He is having a nice little visit with his new acquaintance, who is entertaining him with her violin, when a knock comes to the door and he has to jump out of the window again in a hurry. Who should the intruder be but papa, the professor, who, with his usual luck, has met with an accident on his way to the recital, in which his fine old violin is smashed to smithereens by an automobile running at full speed. Knowing the lady to be an amateur violinst, he has come in his distress to borrow her fiddle. She gives it to him and then goes to call her almirer back; but the latter has taken advantage of this opportunity to go down the improvised ladder to see his lady love below. She is overjoyed to see him and they are billing and cooing when papa comes on the scene again; he was just two hours late for the concert, so he has been discharged and comes in very much depressed in spirits. While he stands ringing at the door, dejection written all over him, the beau is quickly gotten into one of the maid's dresses and with an automobile veil tied around his head begs for alms as the master of the house enters; and the daughter, with pity in her voice, makes her father give the poor "woman" a generous donation.

THE SLEEPER.—Rap-a-tap, rap-a-tap-tap, the village drummer summons the country folk to hear a proclamation of a most interesting character. Professor Bunbar, the world-renowned hypnotist, has decided to honor the little old town with his presence. When they hear the news the good people clap their hands with joy and decide one and all to take in the show. They start out in an ancient looking vehicle, smiling and happy as children. Professor Bunbar at first fails to impress them with his wise look and airs, and they laugh heartily at his high-sounding speeches, but at the same time watch him with interest as he hypnotizes the lady who assists him. Big, jolly Nell, one of the most popular matrons in the village, sits with a mocking smile on her lips as the Professor makes mysterious passes over the woman's head. Soon a change comes over Nell, however, and her neighbors notice that her eyes have closed and that she is breathing heavily as if in a deep sleep. They all clamor for the Professor, who laughing at their fears goes over to Nell and breathes softly on her but with not the slightest bit of effect—Nell still sleeps on. The country people then get alarmed and each in turn comes and blows in Nell's face. But it is of no use—they have to carry her home, where she remains in a trance for months. Her husband, at his wits' end, finally has a bright idea; why not turn his misfortune to some account, and let the country-side come to look at Nell for fifty cents a head? What a thought! In a month's time they have moved into a magnificent house, richly furnished, with the money they made on Nell, who still sleeps on, notwithstanding the change in her fortunes. But one day as the weighty sleeper rests on her rich, beautiful bed and her husband sits at the table counting his money, Nell awakens and for a moment is stunned at the change in everything. But her hunger soon overcomes her curiosity and they have to give her dinner enough for ten before she is satisfied. The old husband, though, sees that this awakening of his spouse Nell is not quite such a matter for rejoicing as his friends would have him think. He has become interested in this "Sleeping Beauty" business, and realizing that there is much more money to be made out of it decides to impersonate "Nell, the Sleeping Beauty," himself. He carries out his plan satisfactorily, although one of his friends almost breaks the whole thing up by going into convulsions on seeing his old friend in dainty nightcap stretched out on the bed as the curious crowd take a look and with awe written on their faces slowly pass out.

A CONVENIENT LAMP-POST.—Soppington is unfortunate in not knowing when to stop when he takes a social glass with a friend, and this is why we see him a little bit the worse for wear being hastily and not very ceremoniously shown to the door of a well-known cafe. Two thugs who were witnesses of Soppington's ignominious treatment at the hands of the proprietor of the cafe, follow him as he picks himself up on the sidewalk and assist him to a nearby lamp-post, where they safely anchor him by removing his coat and then putting it on again, not forgetting to envelop the lamp-post as well as Soppington's poor bruised body in its comfortable folds. After having so solicitously seen to his welfare and having thoughtfully removed all his valuables in case any unscrupulous person should come along and rob the helpless man, the thugs start off and leave poor Soppington squirming and wriggling in a vain effort to get away. Finally, completely worn out and exhausted, he drops on the pavement and there becomes the prey of the most terrible hallucinations. The innocent-looking lamp-post becomes like an active volcano—long tongues of flame begin to leap out of it and the spectator is treated to a splendid pyrotechnic exhibition, the creation of Soppington's brain. The poor fellow sits helpless on the ground while a golden shower of rain pours over him. When this is over the flag pavement with its white and black stones turns into the keyboard of a piano, and Soppington's fingers growing to a convenient size to suit conditions deftly perform with most wonderful technique, notwithstanding the strained and uncomfortable position of their owner. When this is over the lamp-post begins to sway and our friend goes right through a window of the restaurant at the corner, but strange to say comes out again intact. His arms then lengthen out like huge loaves of French bred, and profiting by the advantage this gives him he stretches over and opens the wine store and helps himself to a bottle of good old vintage. Finally, the top of the lamp-post breaks off and the gas immediately ignites, and it looks as if our poor friend would be burnt alive; but the fire engines are on hand, and the last we see of Soppington he is being carried away by two officers of the law, still fastened tightly to the lamp-post.

THE BIGAMIST.—Horace Dufrane, a young medical student, meets in his student days a sweet, pretty girl with whom he falls desperately in love and whom he marries secretly. They are as happy as the days are long in their modest little home, and as time goes on are blessed by the sweetest of little baby girls. At this time Dufrane's parents (who knew nothing of their son's marriage) believing it time for him to take a wife, do all they can to bring about a marriage between him and the daughter of one of their wealthy friends. Now Horace, though truly devoted to his wife, is selfish, and seeing the difficulties in his path should he proclaim his marriage to the humble girl, decides to desert his wife and child and marry the heiress. Four years after their marriage he gets an appeal from his first wife, who has battled during this time against all sorts of hardships in an effort to support her little daughter and herself. Not having the money for her rent, she becomes desperate, and gathering her husband's photograph and other valued souvenirs of their happy life together, she writes him a note and tells him she can no longer keep up the battle. She carries it herself with the other treasures to the residence of the rising young physician. She leaves them at the door with the maid and then hastens to the water front to make away with herself. Fortunately she is seen as she plunges from the bridge and her rescuers bringing her to the shore take her to the hospital where as luck would have it her former husband is one of the attending physicians. When the latter goes in to examine the patient, accompanied by some of the younger doctors and nurses he starts as if struck and motions them to leave him alone on recognizing the sweet worn face of his first love, whom he deserted. Clasping her in his arms, he tries to revive her, but his repentance has come too late. With one look of reproach she passes away in his arms.

In the meantime in the physician's palatial home another drama is being enacted. When the maid hands the doctor's wife the bundle left at the door by the poor desprate creature, the former opens it and with a nobility of character not often seen decides almost immediately after reading the mother's last message, to adopt the child as her own. The scene at the deserted wife's grave where the true noble woman who supplanted her, holds the little motherless one by the hand, while the father, now repentant, strains it to his breast, is more than touching.

THE MIXED LETTERS.—Arthur has been caught by the little winged fellow again and as is always the case with this susceptible youth, his last enchantress seems to be the "only one." After writing a passionate love letter to his new love, he dashes off a few cruel lines to his old sweetheart to let her know that his love has grown cold. In his anxiety to arrange matters between the old and the new as soon as possible, Arthur gets the letters mixed and the old love's goes to the new love and vice versa. The mistake brings joy to the old love, who on receiving the passionate outpourings of her adorer quickly desses and decides to pay him a visit. When she bounces in on him as he is comfortably reading at home he is transfixed with amazement.

Of a truth, pandemonium is the result. The wives, horrified, with skirts drawn tight and ankles doing a Comanche war dance, such as was never danced before, rush to their husbands, beseeching them to exterminate the pests. At first, husbands are indignant and refuse, but upon further pleading

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WRITE TO-DAY

J. H. HALLBERG, 28 Greenwich Avenue, New York

When she explains and shows him the letter he immediately realizes what has happened and rushing for the door thinks only of stopping the other letter before his angel one gets it. Now Arthur though weak where the fair sex is concerned shows a mulish determination when set upon accomplishing anything. At the post-office he is treated with very little consideration. They tell him the letter cannot now be stopped, as such a thing would be tampering with the mails, which is unlawful. Setting his teeth, Arthur goes to the station and through dogged determination gets into the mail train, but when it arrives at its destination he is discovered and thrown out in a most unceremonious way; all his pleadings being in vain. Tattered and torn, he follows the postman on his rounds, and at the very door of his loved one's home he falls on his knees and with tears streaming down his face begs for the letter, but the letter-carrier is adamant. The maid takes in the missive as the girl with her family are sitting together in the library. Just after it has been read and indignation and rage is depicted on everybody's countenance Arthur appears in the doorway, a cringing ragged pitiful picture. Needless to say the girl's father hustles him right off the premises, never giving him the faintest ghost of a chance to explain.

CHINESE AMUSEMENTS.—The cunning fat Chinese boys stand smiling waiting for the signal to start their stunts. The juggling done by the little fellows to the sound of the kettle-drum, is most clever. The little woman equilibrist does the most astounding things in the way of balancing barrels, tables, etc., on the soles of her tiny feet. The cutest fellow of all is the chubby little urchin who plays diabolo for us, followed by another wee chap wearing the most serious of expressions as he stands on a table and slowly raises one foot and presses that member to the side of his head as if it was the easiest thing in the world to do. The Chinese band is most interesting also. In fact, the entire picture is well worth seeing.

SPANISH MARRIAGE.—A laughable situation brought about by the meeting of a handsome Frenchman and a fickle Spanish girl, who returns to her old love after marrying the new.

The opening scene is a cafe in a hotel where some Spanish adventurers are gathered about a table drinking. Marie, the daughter of one of these adventurers, is sitting at a table flirting with her fiance, Pepito. But on the entrance of a stunning looking stranger Marie loses interest in her fiance and begins to make eyes at the handsome new arrival. Pepito pouts, but Marie soothes him with sweet words, as she knows it would not help her plans with her new admirer to have Pepito lose his temper. As time goes on, this little harmless flirtation between Marie and the foreigner becomes a serious love affair and the couple finally get married. But the very night of the ceremony we see the bride waiting at the door of their apartment looking anxiously down the hall as if on the lookout for someone, and when her husband questions her she answers with a wave of the hand that she's just expecting a friend. The husband is naturally annoyed at her indifference on the very first day of their wedded life, but when he sees that the friend is no other than Pepito he becomes justly indignant and a struggle ensues between the two men. Marie tries to interfere, but the butler appearing at that moment, at a sign from Marie's husband, pushes Pepito and the girl through the window right out on the greensward below. The picture is full of local color and gives one an idea how lightly these pleasure-loving people look upon the more serious things of life.

A BUNCH OF LILACS.—Two children are caught stealing lilacs from the park, but on showing that they were gathering the flowers for their dead mother's grave are not punished, but taken home and adopted by the kind-hearted veteran and his sweet-faced wife.

A little brother and sister, only recently made orphans by the death of their well-loved mother, are anxious to decorate her grave; but possessing no money with which to purchase flowers they make up their minds to appropriate some of the beautiful blossoms in one of the public parks. We see the poorly clad little ones hand-in-hand tiptoeing down one of the walks in the park, looking from side to side on the watch for the park policeman. Soon they come upon a lilac bush heavily laden with the sweet-smelling purple flowers, and rushing over they start to work with a will until in a very few minutes the little arms are full. Now the pathetic little pair have not, as they believe, escaped the attention of the old watchman; in fact, his curiosity has been aroused by their suspicious conduct and he decides to follow them. He comes upon them just as they have decided that they can carry no more of the beautiful blossoms and are preparing to hurry off to the cemetery. Angry at the idea that anyone should so despoil the city's property, the watchman roughly handles the little brother and sister. The former manages to wriggle himself free from the old man's grasp and rushes away, but the little girl is not so fortunate, and finally, with tears in her eyes, confesses to the kind-hearted old man that they stole the flowers for their mother's grave. Then pulling him gently by the arm, leads him off to the cemetery, where they find the little brother kneeling beside the mound, now completely covered with lilacs. This scene has such an effect upon the watchman that he takes the orphans to his own home, where his good wife agrees with him that they must adopt the children for their very own.

THE WOLF HUNT.—A Western episode. The wolf who steals a child leads the cowboys a wild chase before he pays the penalty with his life.

The last picture shows Mr. Wolf's fine head mounted on the stump of a tree.

LEGEND OF ORPHEUS.—A beautifully colored film of the ancient Greek myth, showing Orpheus in his descent into Hades in an effort to regain his dead wife, Eurydice.

Orpheus, poet and musician of Thrace, son of Apollo and of the nymph Calliope, possessed a magnificent voice with which he captivated not only the animals, and plants, but even the very stones. On returning to Thrace after the expedition of the Argonauts, in which he took part, he marries the nymph Eurydice. After some time he loses his wife, and applying to the King of the Infernal Regions in his despair he implores the latter to restore her to him. The Master of Hades being touched by the broken-hearted husband's appeal, restores Eurydice to Orpheus on condition that the latter will not try to look upon her face until he regains earth. Although the condition imposed is a most difficult one, Orpheus carries it out to the letter until they have almost regained the region of light, when, at the earnest request of Eurydice, he turns and looks at his loved one. Immediately she is torn from his arms, and his grief is terrible to witness. But on the intervention of Cupid she is restored to his arms and the grateful pair return to earth with joy in their hearts.

THE THREE NEIGHBORS.—How an undesirable suitor wins out with his sweetheart's father by restoring his stolen watch, which the young man finds when in the act of hanging himself.

A man and a girl occupying the same apartment house spend a good deal of their time hanging out of their respective windows billing and cooing to their heart's content. Another tenant in the same building, of a curious turn of mind, gets lots of fun hanging out of his window and listening to the lovers' nonsense. One fine day, however, the girl's father catches her flirting with the young man next door and takes her severely to task and sends her off to her room weeping. The curious neighbor hearing angry voices below decides that something interesting is transpiring, so lets himself out of his window, and when he reaches the one below peeps in to see what is going on. The girl's father is seated before his safe counting his money, of which there are great piles all around him. The curious neighbor's eyes glisten at the sight of so much wealth. The old man, with a smile of satisfaction on his old, wrinkled face, sits fingering the precious coin, when all of a sudden a sound from his daughter's room attracts him and, jumping up hastily, he leaves the room. This is the curious neighbor's chance. Without losing a minute he jumps in the window and carries off all the coin and notes he can carry and makes a hasty retreat to his own quarters, where he hides his ill-gotten treasure beneath the flooring.

Now the lover of the young girl on the ground floor is making an elaborate toilet preparatory to visiting her father and boldly pressing his suit. When he reaches the domains of his beloved one, he finds everyone in a great state of excitement. The miserly father has just discovered that he has been robbed and is frantic with grief over his misfortune. When he catches a glimpse of his would-be son-in-law at such an inopportune moment the sight seems to increase his rage, and he rushes at him and throws him out of the place. The disappointed and heart-broken lover returns to his rooms, where he decides to make away with himself, and we soon see him swinging to the gas fixture. In a twinkling, however, the gas fixture loosens and the ceiling comes down, and with it a shower of gold (the spoil of the tenant over him who hid the old man's money under the flooring). Dazed for a minute, he gathers it together and realizing in a sort of hazy way that this must be the old man's wealth that was stolen he hurries back with it to the owner, who, of course, has now only words of gratitude to bestow on him. But the lover does not want the old gent's gratitude; he wants his daughter, and he gets her as a reward for his honesty.

FORCED INTO MARRIAGE.—The atmosphere of the West permeates this picture of cowboys, bad men, mustangs and Indians. A vivid portrait of life on the frontier.

This picture opens with a cowboy's camp. A young girl belonging to the camp is seen going for a pail of water, accompanied by a child. As she leans over the stream to fill her pail, some "bad men" who are riding by grab her, fasten her securely to one of their horses and ride off. The child, however, escapes. The girl is carried off to a deserted cabin and tied to one of the posts which support the veranda, where the men sit drinking and playing cards. Before very long the wine takes effect and soon all but one are down and out. This one then carries off the girl to the house of a nearby dominie and they get spliced. In the meantime the kid has found his way back to the camp and the cowboys are soon on a "gumshoe hunt" for the bad men and follow their track to the deserted cabin, which they thoroughly shoot up, killing the two desperados who are left, but finding no trace of the girl and her companion. The two latter have subsequently settled down in their own home, where the cowboys finally discover them by accident, and though a fight threatens, all is amicably settled and great rejoicing ensues.

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No. 6556 Code, VERWORGD Approx. Length, 420 feet

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SELIG POLYSCOPE CO.

BROUGHT TO TERMS.—Couple by couple, a party of henpecked husbands, with their wives, call upon Mr. Brown, another who is domineered by his wife. Upon their entering Brown's residence, we note that each overawed husband is likewise overweighted with his muchly multiplied progeny.

Now, the object of these ladies calling on Mrs. Brown is to discuss the woman question, and the ways and means wherewith to rule their husbands in a manner even more effective than they have hitherto done.

With utter lack of ceremony, our gentlemen friends, still carrying their children, are unceremoniously rushed into a room adjoining that wherein the meeting is to be held. They are dejected at the treatment thus received, and while the wives are in debate as to the proper procedure to further intimidate their spouses, one of the gentlemen conceives an idea whereby, he tells his co-mates, he can subjugate these termagant better-halves. His friends are all excitement as he makes his hurried departure through a window. He rushes to the city rat-catcher's place nearby and purchases a trap full of rats, and immediately returns to his now semi-delighted friends, exhibits his rats, then cautiously opening the door between the two rooms, lets the rats escape from the trap among the still altercating and debating women.

Needless to say, the wives carried the children, for the rats had won the day.

MAKING IT PLEASANT FOR HIM.—Miss Van Astorbilt is a widow lady with a retinue of servants. She has long promised one of her cousins, a large youth who lives on a farm near Lonesomhurst, L. I., to have him visit her in her New York home.

The long expected day arrives. We see Reuben receive a telegram: "Dear Cousin—Call down at 3, and we will make it pleasant for you." But Miss Van Astorbilt is called away. The servants are instructed to act for her. This does not suit the servants, as they are preparing for the yearly Housemaids' Masquerade; they resent Reuben's intrusion, but decide to obey Madame and make it pleasant for him. And they do.

AN INDIAN WIFE'S DEVOTION.—We are first shown an Indian village on the vast plains of the West. Little Wolf, chief of a band of roving Sioux, has purchased a fine horse. When he reaches camp a half-breed member of the tribe is very much taken with the animal and tries to secure him, but the chief is obdurate. The half-breed finally offers his squaw, a saddle and two blankets to no avail. Then, in his rage at failing to make the trade, brutally ill-treats the wife, who stoically receives her lord and master's blows without resentment. The next day a ranch owner arrives at the Indian camp, and his offer for Little Wolf's horse is more alluring than the half-breed's, and he departs with the horse, to the half-breed's chagrin. Determined to make one more effort to secure the equine, the half-breed loads his squaw with a large sack of beadwork, and we next find them in front of the ranch owner's home. Again he fails, and in his anger attempts to carry off a jug of whiskey and an overcoat. The owner returns and the miscreant gets a sound thrashing. Revenge is his one idea now, and he takes it in a very cowardly fashion. Filled with remorse, he returns to his squaw, and in the confines of their narrow home tells her of his crime. The ranch owner finds a dead horse in his stable yard the next day, and also a piece of cloth that has evidently been torn from the sleeve of a coat as its wearer passed through the bars. One of his herders recognizes the cloth as having come from the coat of the half-breed. A posse is organized, and the camp is visited. The half-breed's guilt is established and the sheriff is sent for, a guard being placed over the half-breed in his tepee. It is here we witness the acme of devotion. The half-breed is cowering in terror, but his squaw has been thinking, and her brain has evolved a plan for saving her husband. "Quick, Fire Lightning, you must take my clothes, and as a squaw leave the lodge; I will be you, and when the white law comes he can take me to the jail corral." Imagine the sheriff's astonishment when he starts to handcuff the prisoner the ranch herders have guarded so carefully to find that it is the wife and the half-breed's clothes that he has arrested, while the culprit is far on his way to the Bad Lands, where pursuit is useless. The ranch owner refuses to prosecute the squaw.

URBAN-ECLIPSE.

(George Kleine.)

BELLE OF THE HARVEST.—Harvesting operations and exquisite views of romantic rural scenery form the setting of this sound moral-teaching picture story of a peasant and his wife, whose failings almost result in the wrecking of a peaceful home. The vain woman is charmed with a shawl, which she purchases against the expressed commands of her husband; disobedience leads to an angry quarrel.

The man leaves home and become enamoured of a pretty girl, whom he had previously met in the harvest field. Love passages between the couple are detected, and the resultant village gossip reaches the ears of the peasant's wife. Taking her children she goes in search of her husband and proves the truth of the rumors. A dramatic scene follows. The wife confronts the pair, and states her case to the pretty harvest girl, who had never suspected the peasant of being already married. She firmly teaches him his duty, and the shutter falls upon a touching scene of reconciliation.

MARRIAGE OF LOVE.—So perfect in every detail that absolutely no explanation is necessary to a complete understanding of every phase of the story.

Briefly, we are introduced to the hero, a stalwart youth, in front of his father's home at a time when a wealthy neighbor is attempting to secure him as a son-in-law. The elderly man makes several proffers, finally even offers a large sum of money. The youth, however, refuses each proposal.

Next we see him with his sweetheart by a beautiful mountain stream where they are wont to meet.

Again he is at home, where his father and the neighbor again try to persuade him to marry against his will. After an angry discussion, he is disowned by his father, leaves his old parents, goes to the home of his sweetheart, and soon after is married.

Ten years of ill fortune pass, the faithful wife suffering cheerfully the pangs of poverty with him and their little daughter.

The film is brought to a beautiful close after his death by the little family being reconciled to his now forgiving father through the medium of the child's love.

FIGHTING SUFFRAGETTES.—Two ardent female voting enthusiasts, who are engaged in posting bills, get into an argument which leads to one challenging the other to a duel. Each suffragette secures her "second" and they then proceed to the gunsmith's store where they purchase revolvers and ammunition.

The proprietor of the store, grasping the situation, decides to avoid all possibility of bloodshed, so supplies them with blank ammunition. The duellists and seconds being women, and consequently unfamiliar with firearms, are none the wiser and take the blank cartridges in good faith.

We next see them assembled under a tree in a secluded corner of a park.

The "seconds" place the suffragette duellists in position and give the command, "Fire!" At the report of both revolvers each duellist thinks she has been struck and falls to the ground. This has the effect of scaring both seconds and witnesses into a faint so they all collapse. In this condition they are found and arrested by the police, who are attracted to the spot by the noise of the firearms.

CONSUL CROSSES THE ATLANTIC.—"Consul the Great," the human ape, of marvelously manlike tastes and actions, came to this country on the huge steamship George Washington, recently. His daily life and experiences are admirably and humorously depicted in scenes which command not only the approval, but the enthusiasm of every audience. Consul's aping of the manners and customs of civilized human life is vastly entertaining and most instructive. His repertoire is entirely covered in the film and all the famous acts are clearly shown. Read of the many things he does now: He takes an airing—Investigates the ship—Uses a pocket handkerchief—Swabs the deck—Climbs the rigging—Hems a handkerchief—Exercises on a bicycle—Makes free with the Stars and Stripes—Enjoys afternoon tea—Comes to grief—Plays baseball—Quarrels with youngsters—Rides roller skates—Has an elaborate lunch—Eats with fork—Picks teeth—Pours wine—Uses a table napkin—Has an after-dinner smoke—Prepares to retire—Bids us adieu—Kisses the keeper good-night.

VITAGRAPH COMPANY.

THE BRIDEGROOM'S JOKE.—The course of true love never does run smooth and it is the friends of the happy pair who generally prove the disturbing element. An expectant groom sends his bride-elect a box of flowers, but he is seen by four of his chums, who replace the flowers with a dog; a plain yellow "mutt" with a tangled ancestry and an unprepossessing appearance. He sends a note with it, "The enclosed is not more sweet than yourself," and when he comes to claim the kiss that is his due he finds a tidy little tempest brewing. Of course, explanations follow and the skies clear, but the incident is a hint of what the honeymoon is to be and be plans the undoing of the plotters. To his best man he sends a confidential note to the effect that he will be unable to leave town after the ceremony and will spend the night at a fashionable hotel. To carry out the deception he engages a room at the hostelry and the quartet of mischief-makers promptly hire the adjoining apartment. With the aid of their keys they enter the bridal chamber and remove the groom's suitcase, the chairs, the bedding and all portables. That night, after the ceremony, they hurry to their room to enjoy the discomfiture of the pair, but there is no sound from the adjoining room, and at last they open the door with the false key. They are received by the bellboy with a hose, and after being liberally sprinkled they are removed by the police. Meanwhile the newlyweds are crossing the ferry to the railroad station and wondering what is happening to the plotters. A delightful little comedy of unexpectedness played as only the Vitagraph players can handle this sort of real comedy.

DIRIGIBLE BALLOONS AT ST. LOUIS.—Aeroplanes have occupied the attention of the motion cameras almost to the exclusion of dirigible balloons, but these enter the field in this release and a series of views really remarkable will be shown. A Vitagraph operator attended the recent meet of the Aero Club of St. Louis, when the balloon races were started, and there caught Ivy Baldwin, Roy Knabenshue, Robinson and Leo Stevens in their dirigibles. Photographs were made of the men and

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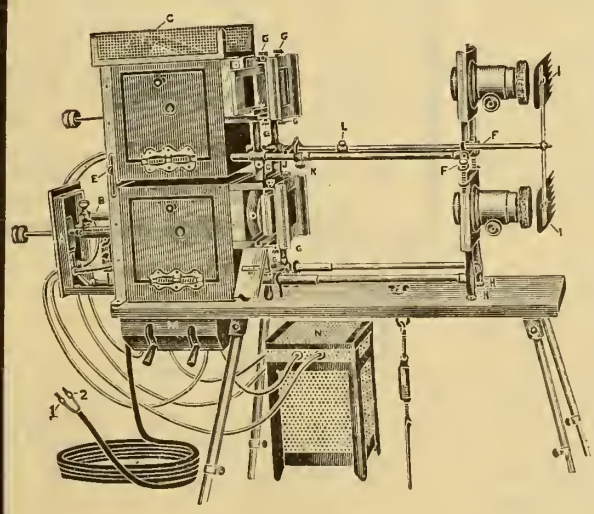

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Don't Christmas Time Seem Years And Years Away?
Be Jolly Molly.
I Wonder If You'll Meet Me?
Just To Live The Old Days Over.
You Taught Me How To Love You. Now Teach Me To Forget.
Next To Your Mother Who Do You Love?
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Heinz.
In The Garden of My Heart.
Everybody's Happy When The Moon Shines.
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FILMS

Released November 29th, 1909

The Trick That Failed

In this subject the Biograph presents a very novel comedy idea. Nellie Burt, a pretty little girl, struggling for fame as an artist, is sought in marriage by a successful disciple of the brush and palette, but she refuses to think of marrying until she has sold her works and lots of them. The lover devises a scheme to make her famous, that is, to enlist the services of all his friends to buy her pictures, he furnishing the money. Things look bright for him until, through the awkwardness of his valet, she discovers the deception. Then it is all off.

Length, 645 feet.

In The Window Recess

A short subject, but one of the most thrilling. An escaped convict takes refuge in the home of a policeman, surprising the wife alone with her child. He seizes the little one and with a pistol at its head, hides behind the curtains in the window recess, threatening destruction of the child, should the wife reveal his hiding. The convict is finally surprised, overpowered and given into the custody of the prison guards.

Length, 337 feet.

Released December 2nd, 1909

The Death Disc

A Story of the Cromwellian Period

Oliver Cromwell, as Lord Protector of the English Commonwealth, is informed of the fact that three of his soldiers were discovered as adherents to the Roman Church, hence to set an example he condemns them to draw lots.—one to die and the other two to be released to warn their sect against further practices of their religion. This they refuse to do, preferring all three to die. He then sends out for a little child, the first his guards may meet. The child is brought and impresses Cromwell so, it reminding him of his own dead child, that he bestows on it a signet ring, promising to grant any wish the little one may hereafter ask. The child happens to be the daughter of one of the soldiers and selects the pretty red disc for its papa, which is the death disc. He is then to be beheaded but the child pleads in the name of the ring for his pardon which Cromwell cannot deny.

Length, 995 feet.

A Full Description of these Subjects will be Found on Another Page

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machines, the starts, the flights and the landings. The latter are the first pictures recorded by any motion picture of an aviation descent. The balloons are seen high in the air. Gradually they come down to earth and are received by a corps of United States Infantrymen stationed at the Jefferson barracks near St. Louis. The Army authorities detailed these men in pursuance of the Army policy of making the men familiar with the handling of balloons in war times. It is a marked departure in aviation that the pilots are now able to land their balloons at an agreed upon spot, and these pictures should attract widespread attention because of that fact. An additional feature of interest is the first motion photograph of two dirigibles in flight at the same time sufficiently close together to be caught by the camera in one field. The photography is unusually good and the Vitagraph makes a most important contribution to the picture history of aviation.

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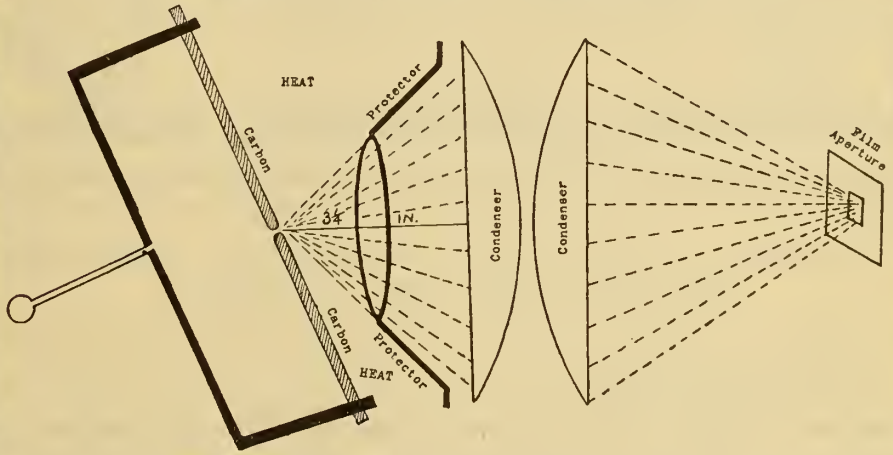

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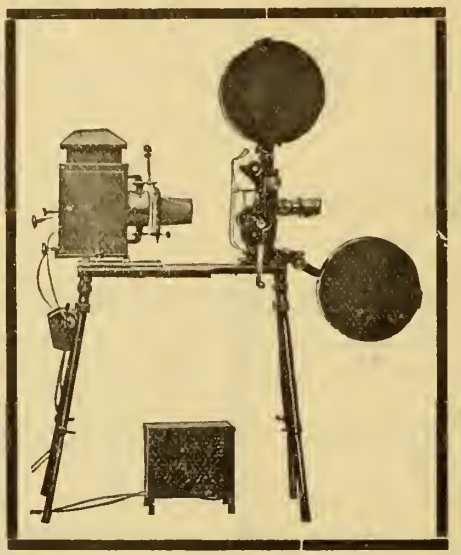

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A RUN FOR THE MONEY.—Golden Mint, an athletic American heiress, upon coming of age, is pestered by a multitude of titled suitors, encouraged by Mrs. Castor, her ambitious aunt.

Three of these fortune-hunters, a French count, a German baron, and an English lord, lose no time in pressing their suit.

Golden is used to her morning walk, and is often accompanied upon these constitutionals by Bob Manley.

The advent of the foreign nobility upon the scene interferes with these former pleasant excursions, and the three fortune-hunters lose no opportunities to win the prize, even during Golden's morning walk, and at the expense of their dignity, wind and energy.

The count and baron show extreme hostility towards each other, and, after several encounters, a duel takes place and results merely in a loss of dignity.

Golden, tired of these attentions, and with Bob's help, induces the three foreigners to run a cross-country race, suggesting that the winner will be considered Golden's accepted suitor.

The race results in many disasters to the contestants, and they are finally arrested as escaped lunatics, Bob having anonymously suggested this fact to the chief of police.

None of the contestants finishing, Bob, taking advantage of his flying start, induces Golden to award the prize to a plain American citizen.

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PRESIDENT TAFT IN THE FAR WEST.—Showing his arrival in the West, and meeting the National Guard. His auto ride through Portland, Oregon. Interviewing forty thousand school children. His great speech to the citizens. Watching a human American flag of thirty thousand children. Departing for the golf links for a big game. President Taft with his secret service men. Taft at the church on Sunday morning. Leaving the hotel and starting for the Universalist Church. His arrival. Witnessing the musical program before placing the corner stone. His address to the members of the church. President Taft placing the corner stone of the church. His short address at the stone and the one big one. President Taft singing the national song. His departure from the church and good-bye to the West.

FILM IMPORT & TRADING CO.

NAPOLEON'S GAME OF CHESS (Le Lion).—The period is 1805. The scene, Austerlitz, where a few days before the battle the victorious French press forward on their march. In the village, Max, an Austrian lieutenant, pays a visit to the parson, with whose niece Max is in love. On his return to the ranks, he is captured by the enemy and condemned to be shot as a spy. But at night he succeeds in escaping, and after eluding his pursuers he arrives in a wounded condition at the house of the parson, where he is safely sheltered.

Meanwhile, Napoleon, who has installed himself in a cottage in the village, seeks temporary relief from his weighty cares, and desires to play a game of chess. He is informed that there is no one at hand who is acquainted with the game, but at length an aide-de-camp announces that he has discovered a renowned player in the village—the local parson. Napoleon, with a party of his officers, makes his way to the house of the divine, where, at the approach of the party, Max has been hastily hidden away.

The game commences. Napoleon intimates that should the parson win he may have granted any favor he cares to ask of him. Playing under great stress of excitement, the parson eventually proves victorious and Napoleon agreeably invites him to name his desire. Before the parson can reply, however, a number of French soldiers burst into the room, having tracked the fugitive by the blood drops from his wounds. The hiding place is discovered and Max is dragged forth before the stern Emperor. At this intense moment, the parson steps forward and makes an appeal for mercy. "Sire," he says, "you have left the choice of the stake at my discretion. Your Majesty, the stake is this man's life. I ask your mercy and that his life be preserved." The austere countenance of Napoleon shows the momentary indecision to which his inner thoughts give rise, and then relaxing, he presents the lieutenant Max to the parson with these characteristic words: "Debt of play, debt of honor; I pay."

JOHN FARLEY'S REDEMPTION (Eclair).—John Farley, to his mother's regret, is a ne'er-do-well fellow. One day he takes from a drawer the money paid as rent to his mother, the caretaker of the premises. He is the cause of suspicion being cast upon his innocent parent and her ultimate ejectment from her home and position of trust. The poor woman has to struggle on alone, and manages to eke out a bare existence by very rough work.

Descending deeper into the mire on the road to ruin, John one night proceeds with a companion to break into a house. Searching around the room, he has failed to discover anything of the slightest value, but is almost struck helpless by the sight of a portrait hanging upon the wall of the meagerly furnished apartment. With a shock he recognizes it as that of his father, and is so overcome that he drives his companion away, determined that he will never again commit such sins. While in an attitude of penitence, he is surprised by the entry of his poor wearied mother, who has returned from her daily toil almost worn out with fatigue. The influence of a good father has been sufficient to recall the better nature of John into activity. He discards his bad associates and becomes the support and comfort of his poor old mother for the remainder of her days.

GREAT NORTHERN.

A BOY HERO; or, The Fisherman's Son.—Fisherman Brown is one of the happiest men of the village, having two nice boys and a good wife, and especially his eldest son, Robert, who is his favorite. He is quite happy in spite of the dangerous way he has to make his living, and his business drives him out on the sea in every kind of weather. One day he has to go out, in spite of a heavy storm. In the evening, after the fisher fleet had returned, there was a great sorrow in his home, as he had not come back with the others. It would have been madness to go out on such a stormy night to try to find him, but his boy Robert would not go to bed without making an attempt to find his father. Quietly he makes his way down to the beach, takes a boat and rows out into the storm. In the distance he sees a boat upside down, and a man, who is holding on to the quay. After some trouble he succeeds in getting near to the wreck, and he takes the man off into his boat. He at once recognizes his father in the man, and proudly he rows back to the shore, where he had been missed. The fishing people were assembled on the beach, watching his daring experiment, and when he returns successful he is cheered by a large crowd. Both father and son are taken to their home, and the next day a government official arrives, bringing the boy a medal for saving the man's life, and the son is just the proudest boy in the world.

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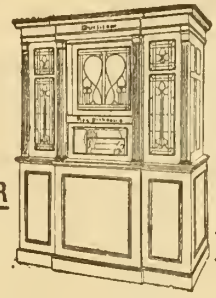

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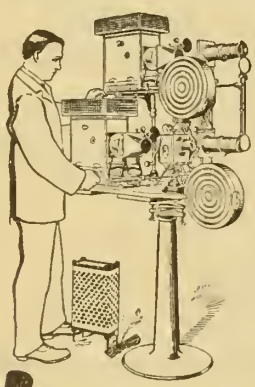

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Nov.	16—The Mysterious Luggage (Eclair)	675
Nov.	17—Goddess of the Sea (Le Lion)	860
Nov.	18—Julius Caesar (Itala)	850
Nov.	19—Love of Little Flora (Itala)	790
Nov.	20—A Mother's Heart (Ambrosio)	798
Nov.	22-27—Napoleon's Game of Chess (Le Lion).	
Nov.	22-27—Legend of the Good Knight (Eclair).	
Nov.	22-27—Ali Bey's Dancing Drops (Duskl).	
Nov.	22-27—Honest Little Rag Picker (R. & R.).	
Nov.	22 27—The Hostage (Ambrosio).	
Nov.	22-27—Heir of Claven Court Castle (Eclair).	
Nov.	22-27—John Farley's Redemption (Eclair).	
Nov.	22-27—Mr. Sadman's Cure (R. & R.).	
Nov.	29-Dec. 6—Prof. Shortsight's Surprise (R.& R.).	
Nov.	29-Dec. 6—Servant of the Actress (Itala).	
Nov.	29-Dec. 6—Explorer's Dream (R. & R.).	
Nov.	29-Dec. 6—Marvelous Shaving Soap (Deutsche).	
Nov.	29-Dec. 6—Motor Cyclist (R. & R.).	
Nov.	29-Dec. 6—The Double Six (R. & R.).	
Nov.	29-Dec. 6—Dr. Lyvenemup's Elixir (R. & R.).	
Nov.	29-Dec. 6—The Painter's Idol (Eclair).	
Nov.	29-Dec. 6—The Song that Reached Her Heart	
Nov.	29-Dec. 6—Leopard Hunting in Abyssinia (Ambrosio).	

GREAT NORTHERN FILM COMPANY.

Oct.	9—Vagabond Life (Dr.)	412
Oct.	9—Adventures of an Emigrant (Com.)	460
Oct.	16—The Red Domino (Dr.)	902
Oct.	23—The Bracelet	823
Nov.	6—The Destiny of Paul Wang (Dr.)	840
Nov.	10—The Suicide Woods (Com.)	426
Nov.	10—The Short-sighted Governess	272
Nov.	10—Yachting on the Baltic	230
Dec.	1—A Boy Hero	600
Dec.	1—Trollhattan	380

"IMP," INDEPENDENT MOVING PICTURE CO. OF AMERICA.

Oct.	25—Hiawatha	About 985
Nov.	1—Love's Stratagem	954
Nov.	8—Destiny	850
Nov.	15—The Forest Ranger's Daughter	750
Nov.	15—The Brave (?) Policeman	250
Nov.	29—Her Generous Way	950

NEW YORK MOTION PICTURE COMPANY.

Sept.	10—The Paymaster (Dr.)	1000
Sept.	17—A Kentucky Planter (Dr.)	1000
Sept.	24—A Squaw's Sacrifice (Dr.)	1000
Oct.	1—Faithful Wife (Dr.)	1000
Oct.	8—Dove Eye's Gratitude (Dr.)	1000
Oct.	15—The Gold Seeker's Daughter	1000
Oct.	22—Ioua, the White Squaw	1000
Oct.	29—Mexican's Crime	1000
Nov.	5—Young Deer's Bravery	950
Nov.	12—The Ranchman's Wife	950
Nov.	19—An Indian's Bride	1000
Nov.	26—The Parson's Prayer (Drama)	550
Nov.	26—Dooley's Thanksgiving Turkey (Com.)	400
Dec.	3—The Message of an Arrow	1000

THE POWERS COMPANY. (Columbia Film.)

Nov.	2—Change of Complexion	950
Nov.	9—All for the Love of a Girl	950
Nov.	16—The Gypsy's Regret	925
Nov.	23—A Red Man's Love	830
Nov.	30—Pressing Business	850
Dec.	7—A Run for the Money	950

PHOENIX FILM CO.

Aug.	16—A Young Bachelor's Dream	820
Aug.	26—A Strange Reunion	610
Sept.	16—The Actor Burglar	950
Sept.	23—Nobody Loves a Fat Man	950
Sept.	30—The Man and the Law...?	1000
Oct.	7—The North Pole Craze (Com.)	500
Oct.	7—A Child's Plea (Dr.)	500
Oct.	14—The Telephone Call	1000
Oct.	21—A Broken Melody	1000
Oct.	28—Dope Head Clancy	600
Oct.	28—The Love Hunter	400
Nov.	4—Actress and Child	1000
Nov.	11—"Hello, Bill"	600
Nov.	11—The Kissing Germ	350

WORLD FILM MFG. CO.

Nov.	18—The Cost of Forgetfulness	348
Nov.	18—An Hour of Terror	537

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MAINE.

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Laemmle Film Service, Omaha.
Swanson, W. H., & Co., 106 S. 14th St., Omaha.

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Empire Film Co., 150 E. 14th St., New York City.
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Eureka Film Exchange, Akron, Ohio.
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Superior Film & Supply Co., Toledo.
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Chicago Film Ex., 1004 Stahlman Bldg., Nashville.

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Chicago Film Ex., 321 Atlas Block, Salt Lake City.
Laemmle Film Service, Salt Lake City.

WASHINGTON.

Pacific Film Ex., Seattle.

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Actophone Co., 573 11th Ave., New York City.
Brinkmier, Theo., 1414 Market St., Wheeling, W. Va.
Carson, Co., 1402 Broadway, New York City.
Chicago Film Ex., 46 Jackson Blvd., Chicago, Ill.
Columbia Cinematograph Co., Petersburg, Va.
Columbia Film Co., 301 W. 37th St., New York City.
Exclusive Film Co., 225 Dearborn St., Chicago, Ill.
Film Import & Trading Co., 127 E. 23d St., New York City.
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Horsley Mfg. Co., Bayonne, N. J.
International Proj. & P. Co., Schiller Bldg., Chicago, Ill.
Lumiere Co., 31 E. 27th St., New York City.
New York Motion Picture Co., 429 6th Ave., New York City.
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Pantograph Corporation, 1402 Broadway, New York City.
Phoenix Film Mfg. Co., 215 Wabash Bldg., Chicago, Ill.
Powers Co., 241st St. & Richardson Ave., New York City.
Thanhouser Co., 205 W. 94th St., New York City.
Travergraph Co., 9th Ave. & 15th St., Brooklyn, N. Y.
U. S. Film Co., Feder Bldg., Cincinnati, Ohio.
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Viascope Mfg. Co., 112 Randolph St., Chicago, Ill.
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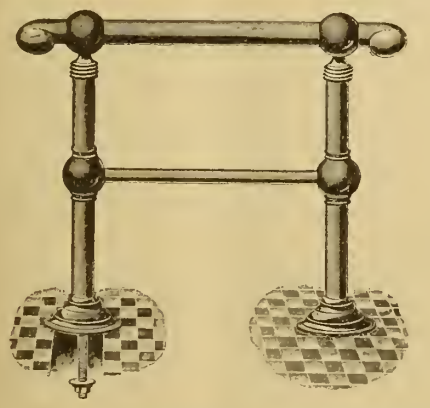

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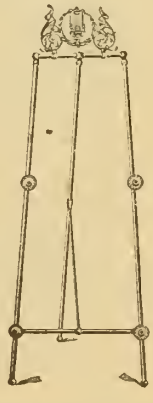


LICENSED FILMS.

BIOGRAPH COMPANY.

		Feet
Oct.	21—The Explation (Dr.)	992
Oct.	25—In the Watches of the Night (Dr.)	996
Oct.	28—Lines of White on a Sullen Sea (Dr.)	975
Nov.	1—The Gibson Goddess (Dr.)	576
Nov.	1—What's Your Hurry? (Com.)	403
Nov.	4—Nursing a Viper (Dr.)	920
Nov.	8—The Restoration (Dr.)	964
Nov.	11—The Light that Came (Dr.)	988
Nov.	15—Two Women and a Man (Dr.)	988
Nov.	18—A Midnight Adventure (Dr.)	519
Nov.	18—Sweet Revenge (Dr.)	471
Nov.	22—The Open Gate (Dr.)	988
Nov.	25—The Mountaineer's Honor (Dr.)	977
Nov.	29—The Trick that Failed (Dr.)	645
Nov.	29—In the Window Recess (Dr.)	337
Dec.	2—The Death Disc (Dr.)	995

EDISON MFG. CO.

Oct.	26—The Lie (Dr.)	1000
Oct.	29—All's Fair in Love (Com.)	415
Oct.	29—The Three Kisses (Com.)	500
Nov.	2—Comedy and Tragedy (Semi-Dr.)	1000
Nov.	5—A Duel in Mid-air (Dr.)	725
Nov.	5—Bill, the Bill Poster (Com.)	241
Nov.	9—A Bride and Groom's Visit to the New York Zoological Gardens (Com.)	950
Nov.	12—His Masterpiece (Dr.)	545
Nov.	12—A Man With Three Wives (Com.)	440
Nov.	16—The Imp of the Bottle (Dr.)	750
Nov.	16—A Winter's Tale (Com.)	250
Nov.	19—The Thanksgivings (Dr.)	950
Nov.	23—A Rose of the Tenderloin (Dr.)	940
Nov.	26—Bluebeard (Dr.)	400
Nov.	26—Then and Now (Com.)	250
Nov.	26—Annual Celebration of School Children, Newark, N. J. (Scenic)	300
Nov.	30—The Heart of a Clown (Com.)	600
Nov.	30—The Wonderful Electro-Magnet (Com.)	400
Dec.	3—The Keeper of the Light (Dr.)	965
Dec.	7—What the Cards Foretold (Com.)	420
Dec.	7—My Lord in Livery (Com.)	520
Dec.	10—The House of Cards (Dr.)	960
Dec.	14—Fenton of the 42d (Dr.)	860
Dec.	14—The New Policeman (Com.)	100

ESSANAY FILM MFG. CO.

Oct.	27—Maud Muller (Dr.)	982
Nov.	3—A Bachelor's Love Affair (Dr.)	1000
Nov.	10—The Game (Dr.)	985
Nov.	17—The Personal Conduct of Henry (Com.)	714
Nov.	17—A Mislaid Baby (Com.)	275
Nov.	20—The Best Man Wins (Com.)	875
Nov.	24—A Lady's Purse (Com.)	508
Nov.	24—On the Wrong Scent (Com.)	408
Nov.	27—Judgment (Dr.)	988
Dec.	1—Two Sides to a Story (Com.)	593
Dec.	1—Baby Swallows a Nickel (Com.)	388
Dec.	4—His Reformation (Dr.)	1000
Dec.	8—A Pair of Slippers (Com.)	601
Dec.	8—The Bachelor and the Maid (Com.)	301
Dec.	11—The Ranchman's Rival (Dr.)	1000

GAUMONT.

(George Kleine.)

Oct.	16—One-Legged Pete and Pat (Com.)	320
Oct.	13—The Twelfth Juror (Dr.)	1000
Oct.	19—The Help Mate (Dr.)	517
Oct.	19—Husband's Strategy (Dr.)	387
Oct.	23—Tickled to Death (Com.)	434
Oct.	23—Country Life in a Flat (Com.)	504
Oct.	26—The Old Lord of Ventnor (Dr.)	764
Oct.	26—Ambulance Ventilators (Com.)	197
Oct.	30—The Song of the Cradle (Dr.)	647
Oct.	30—A Barrow Race (Com.)	357
Nov.	2—Don Quixote (Dr.)	721
Nov.	2—Mystic Melodies (Magic)	266
Nov.	6—The Warrior's Sacrifice (Dr.)	933
Nov.	9—Telltale Reflections (Com.)	284
Nov.	9—The Pigmy World (Com.)	272
Nov.	9—A Peace Agitator (Com.)	430
Nov.	13—The Rhymster's Ruse (Com.)	637
Nov.	13—Harlequin's Nightmare (Com.)	340
Nov.	16—A Convict's Heroism (Dr.)	638
Nov.	16—A Set of Teeth (Com.)	354
Nov.	20—Moon for Your Love (Dr.)	424
Nov.	20—Visions of a Nag (Equine Tragedy)	517
Nov.	24—Tulips (Educational)	105
Nov.	24—A Heart's Devotion (Tragedy)	842
Nov.	27—The Village Scare (Com.)	381
Nov.	27—The Mixup at Court (Dr.)	590
Nov.	30—In the Consomme (Com.)	491
Nov.	30—The Broken Vase (Com.)	472
Dec.	4—How to Get a City Job (Com.)	501
Dec.	4—X-Ray Glasses (Magic)	416

URBAN-ECLIPSE.

(George Kleine.)

		Feet
Oct.	6—Gambling Passion (Dr.)	530
Oct.	20—Casting Bread Upon the Water	453
Oct.	20—Crown Prince of Germany Drilling Battery (Scenic)	517
Oct.	27—Volcanoes of Java (Scenic)	417
Oct.	27—Awakened Memories (Dr.)	544
Nov.	3—The Tale of the Fiddle (Dr.)	734
Nov.	3—Ursula, World's Fastest Motor Boat	237
Nov.	10—The Robber Duke (Dr.)	668
Nov.	10—A Heavy Gale at Biarritz (Scenic)	256
Nov.	17—Workhouse to Mansion (Dr.)	610
Nov.	17—Fighting Suffragettes (Dr.)	380
Nov.	23—Belle of the Harvest (Dr.)	511
Nov.	23—Marriage of Love (Dr.)	452
Dec.	1—"Consul" (Com.)	810

KALEM COMPANY.

Oct.	15—The Man and the Girl (Dr.)	940
Oct.	22—A Brother's Wrong (Dr.)	955
Oct.	29—The Girl Scout (Dr.)	945
Nov.	5—The Cattle Thieves (Dr.)	860
Nov.	12—Dora (Dr.)	965
Nov.	19—Pale Face's Wooing (Dr.)	930
Nov.	24—A Lady's Purse (Com.)	508
Nov.	24—On the Wrong Scent (Com.)	408
Nov.	27—Judgment (Dr.)	988
Nov.	19—Pale Face's Wooing (Dr.)	930
Nov.	26—The Governor's Daughter (Dr.)	955
Dec.	3—The Geisha Who Saved Japan (Dr.)	955

LUBIN MANUFACTURING COMPANY.

Oct.	14—Sandy, the Poacher (Dr.)	840
Oct.	18—The Major and the Judge (Com.)	
Oct.	18—Haps and Mishaps (Com.)	240
Oct.	21—Mignon (Dr.)	
Oct.	21—Aunt Lena's Visit (Com.)	
Oct.	25—A Visit to Uncle (Com.)	
Oct.	25—A Buried Secret (Com.)	
Oct.	28—More Precious Than Gold (Dr.)	
Nov.	1—Brave Women of '76 (Dr.)	530
Nov.	1—A Lesson in Palmistry (Com.)	405
Nov.	4—Let Bygones Be Bygones (Dr.)	845
Nov.	8—For Love's Sweet Sake (Dr.)	750
Nov.	11—The Blue Garter (Com.)	610
Nov.	11—Found in a Taxi (Com.)	385
Nov.	15—Children of the Sea (Dr.)	900
Nov.	18—Servant's Revenge (Com.)	610
Nov.	18—Foiled (Dr.)	375
Nov.	22—When Women Win (Com.)	550
Nov.	22—The Rubber Man (Com.)	270
Nov.	25—Martyr or Crank (Dr.)	580
Nov.	25—Finnigan's Initiation (Com.)	420
Nov.	29—A Life for a Life (Dr.)	850
Dec.	2—The Cub Reporter (Com.)	945

GEORGE MELIES.

Nov.	3—For Sale, a Baby (Dr.)	600
Nov.	3—Hypnotist's Revenge (Com.)	350
Nov.	10—A Tumultuous Elopement (Com.)	
Nov.	17—Mr. and Mrs. Duff (Com.)	488
Nov.	17—The Count's Wooing (Com.)	477
Nov.	24—The Red Star Inn (Dr.)	1000
Dec.	1—Fortune Favors the Brave (Dr.)	608
Dec.	1—Seeing Things (Com.)	286

PATHE FRERES.

Oct.	6—Female Sleuth (Dr.)	604
Oct.	11—The Trappers (Dr.)	804
Oct.	13—A Lucky Husband (Com.)	515
Oct.	13—Wonderful Remedy (Com.)	377
Oct.	15—The Romance of a Poor Girl (Dr.)	656
Oct.	15—Blessington's Bonny Babies (Com.)	262
Oct.	16—Chums (Com.)	669
Oct.	16—Physical Culture Fiend (Com.)	311
Oct.	18—The Belated Wedding (Com.)	584
Oct.	18—Bob's Electric Theater (Com.)	361
Oct.	20—A Home Without Children (Dr.)	669
Oct.	22—Drink (Dr.)	2106
Oct.	25—Romance in the Andes (Dr.)	558
Oct.	25—The Bogus Heir (Com.)	364
Oct.	27—The Gambler (Dr.)	699
Oct.	27—Grotesque Mixup (Com.)	220
Oct.	29—Buffalo Racing in Madoera (Scenic)	508
Oct.	29—Life Behind the Scenes (Dr.)	446
Oct.	30—Burglar in the Trunk (Com.)	505
Oct.	30—Mountebank's Watchcase (Com.)	407
Nov.	1—The Lonely Bachelor (Dr.)	636
Nov.	1—Across the Island of Ceylon (Scenic)	344
Nov.	3—Eat Your Soup (Dr.)	512
Nov.	3—The General's Birthday Present	341
Nov.	5—The Prodigal Son (Dr.)	1017
Nov.	6—Malicious Rival (Dr.)	607
Nov.	6—Cops on a Strike (Com.)	351
Nov.	8—Culture of Tea in Java (Educational)	492
Nov.	8—Misadventure of a Pair of Trousers (Com.)	469
Nov.	10—The Flight of Mons. Valette (Dr.)	878
Nov.	12—Man With the Dolls (Magic)	525
Nov.	12—Running in Hard Luck (Com.)	443
Nov.	13—Good Lesson in Charity (Dr.)	508
Nov.	13—Sam's Artistic Beard (Com.))	410
Nov.	15—Two Chums Looking for Wives (Com.)	561
Nov.	15—In India. Marriage of the Nephew of the Maharajah of Tagore (Dr.)	344
Nov.	17—Her Dramatic Career (Dr.)	1030
Nov.	19—The Nobleman's Dog (Dr.)	754
Nov.	19—How French Perfumes Are Made (Ind.)	230
Nov.	20—The Patient from Punkville (Com.)	551
Nov.	20—Adonis Is Robbed of His Clothes (C.)	417
Nov.	22—The Crocodile Hunt (Scenic)	266
Nov.	22—Late for the Recital (Com.)	656
Nov.	24—The Sleeper (Com.)	604
Nov.	24—A Convenient Lamp-post (Com.)	390
Nov.	26—The Bigamist (Dr.)	951
Nov.	27—The Mixed Letters (Com.)	584
Nov.	27—Chinese Amusements (Scenic)	397
Nov.	29—Bunch of Lilacs (Dr.)	423
Nov.	29—Spanish Marriage (Dr.)	551
Dec.	1—The Wolf Hunt (Scenic)	269
Dec.	1—A Legend of Orpheus	705
Dec.	3—The Three Neighbors (Com.)	413
Dec.	3—Forced Into Marriage (Dr.)	561
Dec.	4—From the Egg to the Spit (Ed.)	398
Dec.	4—A Cask of Good Old Wine (Com.)	535

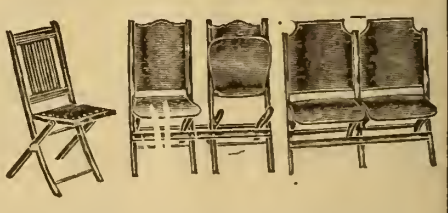
SELIG POLYSCOPE CO.

Oct.	28—The Senorita (Dr.)	1000
Nov.	1—The Witches' Cavern (Dr.)	1000
Nov.	4—Sealed Instructions (Dr.)	760
Nov.	4—Villainness Still Pursued Him	235
Nov.	8—The Stage Driver (Dr.)	1000
Nov.	11—Across the Isthmus (Dr.)	
Nov.	15—The Fisherman's Bride (Dr.)	
Nov.	18—Up San Juan Hill (Dr.)	1000
Nov.	22—On the Border (Dr.)	630
Nov.	22—In Wrong Simms (Com.)	345
Nov.	25—On the Little Big Horn; Or, Custer's Last Stand (Dr.)	
Nov.	29—Brought to Terms (Dr.)	615
Nov.	29—Making It Pleasant for Him (Com.)	380
Dec.	2—An Indian Wife's Devotion (Dr.)	470
Dec.	2—A Million Dollar Mix-Up (Com.)	520

VITAGRAPH COMPANY.

Oct.	9—For Her Sake (Dr.)	995
Oct.	12—Red Wing's Gratitude (Dr.)	562
Oct.	12—Too Many on the Job (Com.)	410
Oct.	16—The Diver's Remorse (Dr.)	900
Oct.	19—The Mexican's Revenge (Dr.)	680
Oct.	19—A Dull Knife (Com.)	275
Oct.	23—Cosette (Dr.)	987
Oct.	26—The Two Mr. Whites (Com.)	543
Oct.	26—He Fell in Love With His Wife (C.)	435
Oct.	30—Entombed Alive (Dr.)	994
Nov.	2—Miss Annette Kellerman (Dr.)	539
Nov.	2—Adele's Washday (Com.)	432
Nov.	6—From Cabin Boy to King (Dr.)	958
Nov.	9—Into the Shadow (Dr.)	642
Nov.	9—A Sticky Proposition (Com.)	323
Nov.	13—Launcelot and Elaine (Dr.)	1000
Nov.	16—Benedict Arnold (Dr.)	685
Nov.	16—Indian Basket Making (Ind.)	245
Nov.	20—The Sins of the Fathers (Dr.)	985
Nov.	23—Why They Married (Com.)	905
Nov.	27—Jean Valjean (Dr.)	990
Nov.	30—The Bridegroom's Joke (Com.)	690
Nov.	30—Dirigible Balloons at St. Louis (Scen.)	275
Dec.	4—The Life of Moses (Dr.)	981
Dec.	7—A Lesson in Domestic Economy (C.)	684
Dec.	7—A Day with Our Soldier Boys (Sc.)	302
Dec.	11—Gambling with Death (Dr.)	933
Dec.	14—The Professor and the Thomas Cats (C.)	405
Dec.	14—A Merry Christmas and a Happy New Year (Dr.)	586

Folding and Assembly Chairs



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Essanay

Feature Films

A TIP TO EXHIBITORS

Our next week's Western picture, "The Ranchman's Rival" should be advertised in your lobby NOW. It's a coming feature, the truly notable film of the week. "His Reformation," this week's release, is equally as good. Have you ordered it?

Especially fine comedy subjects this week and next.

THIS WEEK

Release of Wednesday, December 1st

Two Sides to a Story

A Comedy of Kids, Dedicated to T——e R——t.
(LENGTH, APPROX. 593 FEET)

Baby Swallows a Nickel

(Comedy) (LENGTH, APPROX. 388 FEET)

Release of Saturday, December 4th

His Reformation

Another sensational Western picture. Photographically perfect. A Western "bad man," receiving a letter from his mother back East, resolves to forsake his evil ways and lead an honest life. He endeavors to get work, but is refused because of his shady past. Unable to make a living honestly, he returns to the old life, steals a horse and pistol from a cowboy and holds up the stage-coach. Imagine his remorse when he finds his mother is one of the occupants of the coach. However, she forgives him; the other passengers consent to his going free and make up a purse to give him a start in life. The wayward son, truly reformed, returns East with his mother to begin life anew. Not only a good drama, but a scenic wonder as well. Contains the choicest bits of Western scenery obtainable.

(LENGTH, APPROX. 1,000 FEET)

NEXT WEEK

Release of Wednesday, December 8th

A Pair of Slippers

(Comedy) (LENGTH, APPROX. 601 FEET)

The Bachelor and the Maid

(Comedy) (LENGTH, APPROX. 315 FEET)

Release of Saturday, December 11th

A Western Feature Film

The Ranchman's Rival

(Drama)

Jim Watson, a cowpuncher, is engaged to marry the daughter of a fairly well-to-do ranchman, but the engagement is broken when the girl receives a proposal from a wealthy young Easterner. The Easterner's plan is a low and despicable one. He pays a Mexican greaser a few dollars to pose as a preacher and arranges to bring the girl to him to be married. However, the Easterner's wife arrives. Jim, the jilted lover, learns the truth and arrives at the scene of the "marriage" just before the ceremony. The Easterner is forced to confess to the girl his nefarious scheme. The girl, repentant and ashamed, begs Jim's forgiveness. He needs little coaxing, and restoring the engagement ring to her finger, takes her tenderly in his arms.

(LENGTH, APPROX. 1,000 FEET)

Essanay Films should head your bill.
Do you get them?

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Exclusive Rights For Pennsylvania

OF THE ORIGINAL

Johnson-Ketchel Fight

Taken at Colma, California, Oct. 16, 1909

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The greatest attraction and money getter ever placed before the public

Shown at Hammerstein's Theatre New York

TO PACKED HOUSES

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You cannot afford to allow your opposition to beat you out on this film

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If you have not TRIED CALEHUFF'S SERVICE do not delay, it means money to you

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Philadelphia, Penna.

And Now What Do You Think?

Knowing that it would be folly to deny my exposure of their rotten secret in regard to exacting a penalty of ten per cent from exhibitors, the licensed exchange men are saying:—"Laemmle won't hurt us by giving that story away. Some of the exhibitors already know about the ten percent plan and those that don't know it won't believe it!" Their answer is a confession! Listen, Mr. Exhibitor:—If you have any doubt about the agreement to penalize you ten percent for switching your patronage from one licensed exchange to another licensed exchange, MAKE A TEST. And then put your thinking cap on. Ask yourself this:—If it were not for the Independent movement, what WOULDN'T the trust do to you? Mark you, the Independent movement is bigger, stronger, and better organized than ever. Yet in the very face of this powerful and winning opposition, the trust people make you submit to all sorts of humiliations and ridiculous taxations and penalties. If they do this under present conditions, what in the name of smoked herring and holy mackerel WOULDN'T they do if the Independent movement had never existed? Now can't you begin to see why the biggest and best film renter in the world turned independent? And have you any more at stake than I have? Think. Then act!

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CHERRY MINE DISASTER

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STEREOPTICON VIEWS

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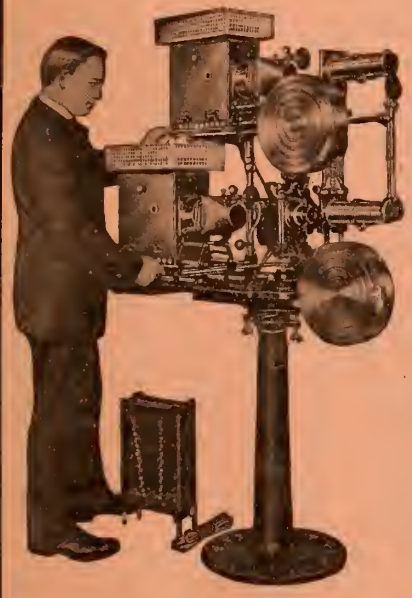
WHY—*The* Motiograph is the *Best* Motion Picture Machine



Because the Pictures are More Brilliant. The special patented Shutter is so arranged that it saves a lot of illumination otherwise lost.
Because Flicker is eliminated by the new patented Shutter.
Because the Pictures are Rock Steady when using a good film, and are restful to the eyes of your patrons. The result is because of accurate workmanship and excellence of design.
Because it has patented quick Rewind (one and one-half minutes) connected to main crank handle. No other similar.
Because it has the only perfect Fire-proof Shutter, automatic and absolutely reliable.
Because it has Enclosed Spiral Gears. They work smooth and wear longer.
Because it has a Perfect Take Up. Easy on the film and always reliable.
Because it has inclosed Framing Device. Wears longer, is quickly removed and patented.
Because it has "Wide Open" Lamp House, convenient for changing carbons, adjustment, etc.
Because it is absolutely Fireproof.
Because it has Double the Wearing Qualities possessed by other Machines.
Because it is almost Noiseless; runs more quiet than any other.
Because it has Heavy Pedestal Base, adjustable and patented.
Because it has more than 40 other points of special merit. Boston, New York, Chicago and San Francisco approved.

SEE WHAT USERS SAY:

ON MARCH 28TH, F. L. F., CHICAGO, ILL., SAYS:
"I purchased my Motiograph Machine latter part of August, and have not spent one penny for repairs since. To say that I am pleased can hardly express it."
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O. T., GREAT FALLS, MONT., JUNE 7TH, SAYS:
"It's running fine, and we get the picture and the 'Biz.' We cannot say enough for the Stereo Motiograph. A snap for any operator."
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"The Motiograph is the talk of the town."
E. T. S. CO., PHILADELPHIA, PA., JUNE 2ND, SAYS:
"Machine at the Grand Opera House is a dandy, and is daily making Motiograph converts."
P. & K., ST. ANTHONY, IDAHO, APRIL 16TH, SAYS:
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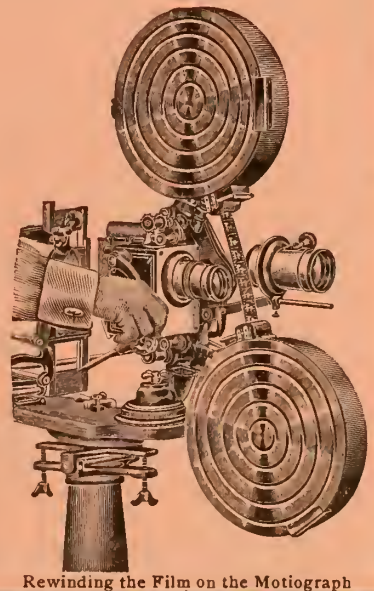

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Kleine Optical Co.
INCORPORATED 1897

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handling the product of the following licensed manufacturers:

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all standard licensed machines

Advance Film Descriptions

Week of November 21st to 27th 1909

November 30th.

"IN THE CONSOMME"

(Gaumont). Comedy. 496 feet.

Mr. Sokeup swallows a sponge, with most unexpected and startling results. Quite the funniest Motion picture ever produced. Spectacular finale.

November 30th

"THE BROKEN VASE"

(Gaumont). Comedy. 472 feet.

Charlie tries to fool his future Father-in-law, but unforeseen circumstances turn the tables on him and shatter his matrimonial prospects. Very comical.

December 1st

"CONSUL CROSSES THE ATLANTIC"

(Urban-Eclipse). Comedy. 810 feet.

Perfect pictures of the wonderful human ape doing all kinds of man-like stunts, Dining, Smoking, etc. This is just as good as seeing him on the stage.

December 4th

"HOW TO GET A CITY JOB"

(Gaumont). Comedy. 501 feet.

Shows what fine positions can be secured by patience, perseverance and careful attention to conditions required by the civil service. See this and die laughing.

December 4th

"X-RAY GLASSES"

(Gaumont.) Magic. 410 feet.

A mysterious pair of spectacles which, when put on reveal the tastes and inclinations of the wearer. Something new and very interesting.

Gaumont

IMPORTED BY

George Kleine

52 State St., CHICAGO 19 East 21st Street, NEW YORK

ECLIPSE

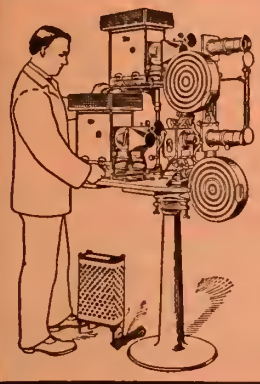
Vol. 5., No. 24 December 11, 1909 Price, 10 Cents

THE MOVING PICTURE WORLD

WHICH IS INCORPORATED WITH THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

Published Weekly by THE WORLD PHOTOGRAPHIC PUBLISHING CO., 125 E. 23d ST., NEW YORK



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It projects **Flickerless, Steady** and **Wonderfully Brilliant** pictures, has Patented 1½ minute Rewind from main crank, revolving Magazines, Automatic Fireproof shutter, etc., not found in other Machines.—**WILL WEAR TWICE AS LONG.**

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F. L. F. of Chicago, Ill., writes: "Used every day for seven months, and **not one penny for repairs.**"

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THOMAS W. LAWSON RIPPED

wide open the rotten methods employed by some men in Wall Street. What he did for the stock market, our programs are doing for the moving picture business—exposing the lies about QUALITY and QUANTITY of FEATURE films—showing up those exchanges that buy the CHEAPEST stuff obtainable and try to hoodwink the Exhibitor with junk.

Our program this week is another death blow to those who cannot "see the writing on the wall."

PROGRAM, WEEK OF DECEMBER 6th

The Song That Reached Her Heart
(Drama by Raleigh & Robert)
(Full Sheet Four-Colored Poster Goes With This)

Captain Fracassee
(Drama by Eclair)

An Athlete of a New Kind
(Comedy by Cines)

The Little Vendean
(Drama by Ambrosio)

The Electric Safe
(Comedy by Comerio)

The Heir of Clavencourt Castle
(Drama by Eclair)

Mr. Sadman's Cure
(Comedy by Raleigh & Robert)

The Disguised Bridegroom
(Drama by Raleigh & Robert)

Full-Sheet Four-Colored Poster and Illustrated Booklet Goes With This

Macbeth
(Tragedy by Gines)

The film Macbeth is a very special feature and your exchange will no doubt ask an increased rental for it, as it costs them more than the regular program.

Full descriptions of all our films sent free upon request.

Some of last week's releases were held over on account of unavoidable delay and will be shipped this week.

Mr. Exhibitor, Do You Realize

1. That there about one hundred so-called Independent Exchanges?
2. That not more than about thirty of them buy new films?
3. That the other seventy either sub-rent or try to do business on accumulated junk?
4. That of the supposed twenty odd American makers, only THREE make regular weekly releases.
5. That that won't give you a week's show?
6. That we supply some exchanges with twenty four new pictures a week?
7. That any exchange buying new films DESERVES your patronage?
8. That if your exchange don't or won't supply our COMPLETE advertised program you ought to go to one that will?
9. That we will be glad to tell you the nearest exchange to you who will supply our COMPLETE program?
10. That we will be glad to tell you those exchanges which do not buy our programs and WHY?
11. That our program will make more money for you than any other?
12. That

Rip Van Winkle Raised a Large Family

FILM IMPORT & TRADING COMPANY
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QUALITY FILMS

GREAT NORTHERN FILMS CO. COPENHAGEN

MEMBER N. I. M. P. A.

Next Release, December 4th

Little Willie's Trip to the North Pole

A Very Pleasing and Amusing Production

Length, 407 Feet

WRESTLING

Icelandic Wrestling—Jiu-Jitsu—Dagger Against Jiu-Jitsu—Boxing Against Jiu Jitsu—American Wrestling

Length, 420 Feet

TO EXHIBITORS: Send in your name and address, and we will place you on our mailing list, and furnish you with a synopsis of our latest productions. Popular films never fail to draw the crowds. Therefore, insist that your exchange supply you with the Popular Great Northern Films.

All Exchanges Rent Great Northern Films. One Quality Only—THE BEST

GREAT NORTHERN FILM COMPANY

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7 EAST FOURTEENTH STREET, NEW YORK CITY

BISON FILMS

ONE REEL A WEEK

TRADE MARK

REGULAR RELEASE DAY FRIDAY

TRADE MARK

Next Issue, Friday, December 10th

RE-UNITED AT THE GALLOWS

Dramatic Code Word, Respire Approx. Length 1,000 ft.

A powerful dramatic subject, showing how a pre-arranged mock marriage was made valid. This picture is remarkable for its sensational climax. Photographically this is one of the most perfect moving pictures ever made.

NEW YORK MOTION PICTURE CO.

Manufacturers of "Bison" Life Motion Pictures

429 Sixth Ave., Cor. 26th St., NEW YORK CITY

PHONE 6690-1 MADISON SQ.

On Tuesday, December 14th, 1909

WE WILL RELEASE

"Manhood's Reward"

(Approximate Length, 950 Feet Code: MAKE)

A Dramatic Story of the Present Time

FULL OF ACTION AND HEART INTEREST

The Acting and Staging

CANNOT BE EXCELLED

A poor traveling compositor plays the "Good Samaratin" and his reward is both deserved and unexpected.

A good clean story with a moral that will appeal to every person in the audience, irrespective of their station in life.

THE "POWERS" CO.

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"COLUMBIA LICENSED MOTION PICTURES"

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"OH YOU IMP!"

Eighth Imp Release, "The Two Sons"

This is a war story and a high class thriller. Some of the scenes are so gripping in their intensity that you forget you are looking at a picture and can easily imagine you are seeing the real thing. At least I did, and I'm no fudge-eating matinee man. The story deals with two brothers, one a brave fellow, the other an arrant coward; and their mother. One exciting espisode after another holds the deepest interest from the first foot of film to the last. The acting is simply great; the staging pluperfect and the photography brilliantly clear. These are not exaggerations. See for yourself.

THIS COMES OUT MONDAY, DEC. 13th

Independent Moving Picture Co. of America
111 East 14th Street, New York
CARL LAEMMLE, President

Released Monday, Nov. 20th
"HER GENEROUS WAY"
Released Monday, Dec. 6th
"HIS LAST GAME"

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If one thing more than another proves the ability of the

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SPECIAL SUNDAY RELEASE

of the superb

PATHÉ FILM D'ART

LA GRANDE BRETÈCHE

By HONORE DE BALZAC LENGTH, 900 FEET

The picture is a striking example of the perfection of Pathe moving pictures. The scenes show the real actions of real and sentient human beings who feel the very spirit of the drama—the passionate revenge, poignant horror, the iron will of the woman who, to save her lover, risks her soul in a lie sworn upon the crucifix—her lover's gift. Every emotion is read on the mobile features of the actors. Every gesture is eloquent. Here indeed actions speak louder than words.

Owing to the Success Attained by the Recent Sunday Release this Film D'Art will be

RELEASED SUNDAY, DECEMBER 12th

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CHICAGO
35 Randolph Street

NEW ORLEANS
813 Union Street

Pacific Coast Agency—Turner & Dahnken, 136 Eddy Street, San Francisco, Cal.

SELIG'S HEADLINE FILMS

RELEASED DECEMBER 6, 1909

The Engineer's Daughter

Length, 1000 Feet Code Word, Engine

Tis often that fate cast apart the lives of those who fain would meet, and so it is that fate will bring face to face those who would not meet. Such is the case here.

A NOTABLE WAR PICTURE

RELEASED DECEMBER 9, 1909

The Heroine of Mafeking

Length, 1000 Feet Code Word, Mafe

It bears the master mark of picturedom. A Big ubject produced the Selig way.

RELEASED DECEMBER 13, 1909

Pine Ridge Feud

Length, 975 Feet Code Word, Pine

One of the kind they will talk about.

RELEASED DECEMBER 16, 1909

The Indian

RELEASED DECEMBER 20, 1909

(Two on one reel)

Through the Wood River Valley and along the Columbia in Oregon; also A Modern Dr. Jekyll.

THE SELIG POLYSCOPE CO., Inc. 45-47-49 RANDOLPH ST., CHICAGO, U. S. A.

VITAGRAPH FILMS

THE FILMS OF "QUALITY"

Tuesday, December 7

A Lesson In Domestic Economy

A screaming comic dealing with the attempt of Mr. and Mrs. Newhouse to do without Bridget who has been discharged for her extravagance. One short day furnishes sufficient evidence of their incompetency. Bridget is summoned, resumes her former position, while Hubby slips her a tip to show his delight. Length, 684 feet.

A Day With Our Soldier Boys

A short lively picture of military camp life of U. S. soldiers, picturing them at drill taking calisthenic exercises, on dress parade and at big-gun drill. A patriotic film that will surely prove popular with exhibitors. Length, 302 feet.

Saturday, December 11

Gambling With Death

In this thrilling incident from a peroid of the French Revolution is presented a story of absorbing interest. The setting and action throughout is such as will make this silent drama vie with any production on the living stage in swaying the emotions of an assemblage. Elaborate costuming and splendid photography also help to make this film another Vitagraph triumph. Length, 933 feet.

THE VITAGRAPH COMPANY OF AMERICA NEW YORK, 116 Nassau St. CHICAGO, 109 Randolph St. LONDON, 25 Cecil Court PARIS, 15, Rue Sainte-Cecile

Moving Picture World

Founded by J. P. CHALMERS.

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Telephone call, 1344 Gramercy.

Editors: J. P. CHALMERS, THOMAS BEDDING, F.R.P.S.

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Vol. 5 DECEMBER 11, 1909 No. 24

Editorial.

KINEMACOLOR.

Demonstration of Moving Pictures In Natural Colors in New York.

Kinemacolor is to be shown in New York City by G. Albert Smith, F.R.A.S., inventor and scientist, who, with Charles Urban, F.Z.S., the president of the company controlling the process, have come specially to the United States, for the purpose of demonstrating the commercial application of a most interesting scientific achievement. The moving picture trade in this country will thus have an opportunity of witnessing on the screen photographs in natural colors made by a method that we have discussed at considerable length in these pages, and which has attracted great attention in Europe for the past two years.

This event must be regarded as one of the greatest possible importance in connection with moving picture progress. In the first place, it will be the very first time that moving pictures in natural colors have been shown on the screen in the United States. In the second place, the inventor, G. Albert Smith, will be personally present to introduce the process, and in the third place, in addition to the many subjects taken in Europe to illustrate the possibilities of Kinemacolor, we are given to understand that American subjects are also to be shown. The demonstration is to be given on Saturday, December 11, in the concert room of Madison Square Garden, in New York City, at 9 o'clock P. M. We understand that invitations have been issued to leading members of the film manufacturing trade, renters, prominent exhibitors, and generally those who are seriously interested in the process. Mr. Urban and Mr. Smith are laudably desirous of giving the utmost information and the fullest publicity in their power, and we have no doubt that the demonstration will constitute an event of the highest possible importance to the moving picture field. Should any of our readers who have not received tickets, desire to be present, and they will address us, we will endeavor to forward them a card of admission.

Kinemacolor, not only in our own pages, but elsewhere, has received mixed commendation and criticism. In this respect it simply shares the fate of all steps of a revolutionary nature which upset pre-conceived notions or opinions. The attitude of THE MOVING PICTURE WORLD towards Kinemacolor, as editorially expressed in this journal of August 14 last, is that of friendly criticism based upon many years of study of the subject. Anybody with the smallest acquaintance of the science of color and its translation by photographic means will appreciate the analytical method we chose in discussing the practical aspects of Kinemacolor. Beyond that, it is not necessary for us on this occasion to say anything. But we go so far as to add that if, in the current vernacular, Kinemacolor "makes good" and fulfills all that is claimed for it, THE MOVING PICTURE WORLD in the utmost possible manner will give it every praise and recognition. This is no more than the due of Kinemacolor, or any other advance designed to advantage the progress, scientific and practical, of moving pictures. THE MOVING PICTURE WORLD exists, as we have said, for the benefit of the industry as a whole and is always eager to record and applaud any definite step forward.

It is no exaggeration to say that the whole moving picture trade of the United States, as well as a large section of the general public, is looking forward to the Madison Square demonstration on December 11, which we hope will have all success.

The White Plague and the Moving Picture.

New York, amongst the great cities of the world, enjoys a deservedly high reputation for the drastic manner in which it is endeavoring to stamp out the white plague—tuberculosis or, as it is often called, consumption. In the first place the laws of the city are so administered that the danger of contagion is reduced to a minimum. We wish we could say the same of many of the cities of the old world as we say of New York, that it is practically a penal offense to spit in public or in a public conveyance. This alone puts New York City in a class by itself as regards the preventive means for suppressing tuberculosis.

There is in this city a National Association for the Prevention of Tuberculosis which is officered by leading men and women pledged to use all available means for stamping out the white plague. It has branches in every city and every large State. We are glad to learn that the educational facilities of the moving picture theater have presented themselves to the committee as a likely means for reaching the class of people it is most desirable to instruct and direct in the vital matter of how to prevent the dissemination of those germs which induce the tuberculosic state in the human being.

An educational campaign is about to be started throughout the United States and all moving picture exhibitors are invited to co-operate with the National Association. This they may do by exhibiting especially prepared announcement slides in colors having, in addition to the ordinary announcement, little legends bearing upon the "prevention better than cure aspects" of tuberculosis. These slides will be supplied to moving picture exhibitors at actual cost. Exhibitors should address the director of the educational campaign, J. M. Livingston, National Association for the Prevention of Tuberculosis, 105 East Twenty-third street, New York City.

Nor is this all. Early next month we believe that the Biograph Company will release a picture which, though it will contain the full amount of heart interest which the films made by this celebrated company are always noted for, yet will concern itself so closely with the melancholy

aspect of tuberculosis that it will have a distinct educational and informative effect upon the hundreds of thousands of moving picture visitors who see the film. In other words, the film will have a purpose, that purpose being to arrest the public interest in the dangers of the proprogation of tuberculosis. At the same time it will tell people what is done and how it is done in the hospitals and other public institutions for alleviating the attacks of this dreadful disease.

In this respect, therefore, the moving picture screen once more asserts itself as an agency of high educational value, and we are glad to find not only that the National Association realize this fact, but that the Biograph Company is co-operating with a fine public spirit to the same end. We hope also that moving picture exhibitors throughout the United States will lend their support to the movement. This they can do without any fear of repelling their patrons, or diluting their entertainment with anything of an unduly morbid nature. The whole thing, indeed, may be looked upon in the light of an educational interlude which need not interfere with the visitor's enjoyment. We wish the National Association all success in their work.

Patent Law and the Patents' Controversy.

The legal mind is essentially one which deals with matters of fact. In all contested cases, matters of fact supply evidence for or against. It will be seen that according to the judgment rendered in the suit of the Motion Picture Patents Company vs. the New York Motion Picture Company, the plaintiff company's attorneys were lacking in evidence sufficient to justify the granting of the preliminary injunction in reference to the use of alleged infringing cameras. Of course this denial of the preliminiary injunction does not close the door to further action in respect of what the judge calls "the issue itself in the case."

Cases of this kind are both difficult to prosecute and difficult to defend. It is not an easy thing to obtain evidence of the use of articles alleged to be infringements of validated patents. We know one maker of films who keeps his camera locked in a room inaccessible to everybody but the photographer. The only way to get access to that camera is by smashing down the operating house —a somewhat drastic way of obtaining evidence which, perhaps, might not be useful when obtained. There is also the possibility that the instrument which is thought to be infringing is not infringing.

We have heard stories that evidence has been tendered by actors who have worked for Independent makers, a somewhat unreliable form of evidence, we should think. Undoubtedly infringing cameras are being used, but in order to satisfy the requirements of the court the evidence against the infringers must be specific and precise and there must be no question of difficulty of identification.

Judges, as we know, are very hard to convince in these technical matters. Usually the success of a plaintiff before a court is not facilitated by judges, who are naturally prone to view with disfavor all actions based upon alleged infractions of anything but the statute law of the land, whatever that may be. It is naturally very difficult to arrive at a just judgment in matters of fact, or as we might prefer to put it, matters of equity. In matters of law the case is far different. Hence it is that commercial cases very often terminate in decision satisfactory to neither party.

With regard to the legal aspect of this matter, ignorant newspaper writers and others may perahps be led to lay much stress upon it. The broad issue still remains, namely, that the holders of certain patents seem determined to defend their rights in those patents. They are disposed, moreover, to go their own way about the assertion of those rights before the courts. It is to be presumed that the Motion Picture Patents Company's attorneys know their business and are competent to advise their clients as to the steps to take and when to take them. Patent cases are frequently long drawn out cases. We have known them to last for years before being finally settled by the highest Court of Appeals. In the case under notice there are, therefore, all th possibilities of prolonged litigation.

Prudent people interested in these matters will not, it is to be hoped, lose their heads over the hysterical nonsense that is being printed over these cases, but will prefer to await the course of events, which is the common sense attitude to take. So far as information is available in the ordinary way, the Patents Company are not committed to any definite line of action or to any definite way or time of taking that action. Consequently nobody, probably not even the Patents Company's lawyers, can know what is likely to happen or when it will happen. We draw attention to the judge's decision in this case because it has a clear bearing upon the question of what kind of evidence is necessary, in order that an injunction can be obtained in similar circumstances.

Notes of the Trade.

A new non-inflammable film for moving picture purposes is to be placed on the American market by the Berlin Aniline Works, of New York and Berlin.

* * *

F. C. Aiken, S. S. Hutchinson and A. C. Roebuck have disposed of their stock in the Theater Film Service Company, of San Francisco, and have resigned as stockholders and officers.

F. C. Aiken and A. C. Roebuck have disposed of their stock in the Western Amusement Supply Company, of San Francisco, and have resigned as directors and officers. Both companies are now under the management of A. J. Claphan, of San Francisco.

* * *

The identity of a Mr. "Fulton," self-alleged to be a member of the "New York Herald's" staff, is a subject of much interest in moving picture circles just now. There is a Mr. Fulton employed on the "New York Herald," but he disavows any connection with the other "Fulton." The question is, Who is the "Fulton" that is not the real Fulton; and does he, or does he not, lay himself open to prosecution for personation? Moreover, what is the position of those who connive at the deception?

* * *

The French Consul at Havana has pointed out to French manufacturers what an excellent field for the sale of cinematograph films Cuba presents. The natives of that country patronize cinematograph shows very freely, and there are a goodly number of saloons throughout the country which draw large audiences nightly. America has tried to corner the trade, but is being slowly edged out by France and Italy.

* * *

A. Schultze, the well-known Turin (Italy) manufacturer of "Vittorio" films, which are about to be placed on the American market by Frida Klug, has opened a new factory in Turin under the artistic direction of Signor Solaro.

* * *

G. L. Barrows, of the Photographic Department of the Berlin Aniline Works, has just returned from a three months' trip as far as the Pacific Coast, covering some 20,000 miles of territory. Mr. Barrows reports business in good shape and a fine prospect for 1910. A trip like this gives one a good line on the general conditions over the entire country, and close observation has shown a good future for the photographic craft next season.

Corry, Pa.—C. N. Waters is making arrangements to open a new moving picture show here.

Edison Progress.

A Visit to the Great Bronx Moving Picture Studio.

We have this year paid two visits to the great Edison moving picture making studio in the Bronx, which is illustrated in the accompanying cuts. The first time we were there, was in the cold and chilly Spring. Changes were imminent. The new managerial broom was in sight and the sound of promises and the "coming to be" was in the air. The second time that we visited this studio was two or three weeks ago, and then it was no longer a question of promise, but of actual performance. For the new broom had been exceedingly busy in the meanwhile. Metaphorically and actually speaking, the great studio, which is probably the largest of its kind in the world, or, at any rate, one of the largest, had been swept and garnished to such an extent that if we are hardly correct in saying that we did not know it, we can at least go the length of asseverating that what we saw entirely gratified our love of the neat, the orderly and the systematic in photographic work.

Now, what has taken place in the Edison studio is symptomatic of what is taking place in the quality of the company's moving picture work, as well as, let it be said, in the quality of the work of other American moving picture houses. Consider what was the state of the moving picture industry in this country exactly twelve months ago! All was confusion and, we might say, chaos.

The Edison Studio.

The Edison Studio.

Aside of the purely commercial aspect of matters, there seemed to be, amongst the American film makers, no definite standard of quality to which they could look up or by which they might gauge the qualities of their own productions. They were hardly competitors in the best sense of the term. They were certainly not competing in business methods and most emphatically they were not competing in the way of quality. Quality, in fact, was not much talked about. Mainly because, we go to the length of maintaining, it had not yet been persistently brought to the attention of the manufacturers by the MOVING PICTURE WORLD that quality of product was the only ultimate test of success in moving picture making.

But with the new order of things that happily came into vogue at the commencement of this year, the Edison Company, and especially the moving picture branch of that concern, were quick to recognize that as they had officially entered into competition with their fellow manufacturers of the United States it behooved them to put their best leg forward to justify the position thus assumed. For, in the history of the moving picture, the name of Edison is one of unquestioned renown. An Edison moving picture has as much popular esteem attached to it as an Edison phonograph. The consequence is that an enormous section of the public has come to regard the Edison moving picture as the *ne plus ultra* of this kind of product. And so it came about that in what we have called the new order of things the first thing to be attempted and accomplished was to put the Edison "house in order," up in the Bronx. And that has been done both inside and outside. Externally the premises are neatly finished and beautifully kept; internally, both in the working and office department, everything, to employ a well-known phrase, is in apple-pie order.

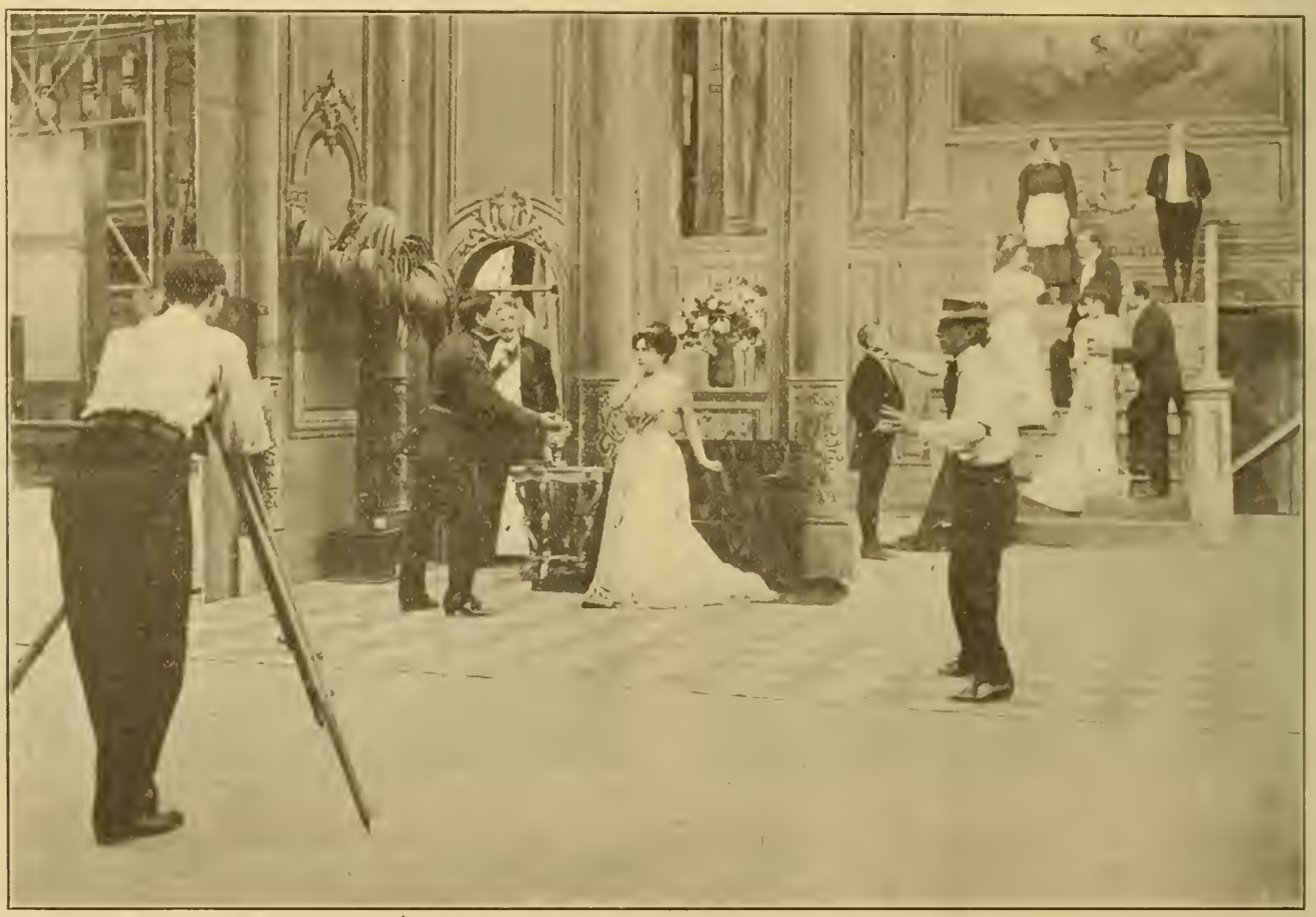
Our own criticisms of the company's work have, from week to week, borne testimony to the improvement in photographic quality which the Edison pictures have recently maintained. It needs no elaborate explanation of the means employed in order to bring about this end. This simply entails the use of what is mentioned in another article elsewhere in this week's MOVING PICTURE WORLD. The company is simply employing the scientific method for the making of the negatives and the positives. That is to say, the lighting, exposure, developing, the drying, and the general after-treatment of the pictures, as well as the handling of the sensitive film in the operations it passes through before it becomes a picture, have been attended to with minute care, accuracy and intelligence, in accordance with the best known methods of carrying on the work, mechanically, manually, or automatically. For here, after all, we have a common-sense definition of the scientific method in moving picture making, or, as we might otherwise express it, its intelligent application to the work in hand.

We give prominence to the photographic improvement in the quality of the Edison pictures, because we are alone in recognizing a fact which no other journal devoted to the moving picture in this country either does recognize or is competent to recognize, namely, that one-half the success of the moving picture in the public eye relies upon its photographic qualities. You may have an indifferent story indifferently acted, or there may be no story at all, or the subject generally may not appeal either to the taste or the comprehension of your audience, but you may rest assured that if the photograph is good, free from defects, and is intelligently shown on the screen, it will achieve a success on those grounds alone. We have observed this fact over and over again. We have observed that a beautiful translation of light and shade, or a nice piece of marine or landscape composi-

tion, or a good piece of grouping correctly photographed, and shown to the public, has not failed to interest them, though the narrative or dramatic properties of the picture have been somewhat obscure.

But the Edison Company, while paying close attention to an improvement in the photographic technique of their moving pictures, have not been idle at the other, and perhaps equally important, end of the production—that end of matters which is complete at the moment when the man at the camera commences to turn the handle of the instrument, namely, the presentation of the play or whatever piece has been rehearsed, to an imaginary public. In the first place, the acting staff of the company has been very largely augmented and something like a stock company organized to be permanently on hand for the many productions staged by the company in the course of the year. There are no less than four producers employed at the great Bronx studio. At times there are four, five, or we believe even more, companies simultaneously rehearsing their work, either in that studio or in suitable outdoor locations. In the interesting cuts illustrating this article will be seen two rehearsals in progress. It will be evident that the studio is a capacious one, and that there is every facility for the necessary scenes and for equipping, mounting, and dressing the pieces. In the larger of the two cuts the renowned French pantomimist, Mademoiselle Pilar-Morin, is seen rehearsing a part which she played in the noted film of "Comedy and Tragedy," that we reviewed in last week's MOVING PICTURE WORLD.

So much for the producing and acting staff whose work is earning so much favorable comment in the moving picture field just now. The producing and photographing ends of a moving picture play, however, would waste all "their sweetness on the desert air" unless the raw material of the best possible quality was not obtained for moving picture making. By the raw material we mean the stories, plays, or scenarios for the pictures. With all the manufacturers, during the past year, there has been an evident determination to obtain possession of good original stories for the films. That determination still has much to accomplish. The public at large is getting very seriously critical, not only of the photographs as such, as they are shown on the screen, but of the stories which are illustrated. So that any manufacturer who desires to keep in the van of progress must, in the nature of things, put on a good story well told, and well photographed. The Edison Company in this respect took the bold step of assuring themselves a good supply of well-written stories by what, to us, seems the most common-sense and the safest possible method. That is,

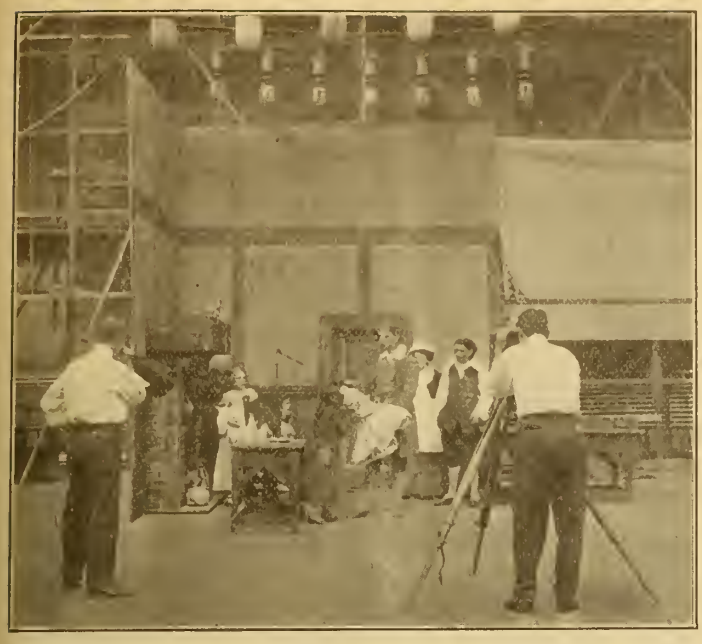


Rehearsing a scene in "Comedy and Tragedy." Mlle. Pilar-Morin in center of group.

by going to the best market for the goods. Personally, we have little or no faith in competitions, which are mostly patronized by the amateur and the dilletante. Nor do we think that the best work is discovered by advertising for it. Really good work sells on sight, so that those who either enter into competitions or reply to advertisements may reasonably be regarded as hardly in the first rank of competent workers.

It is to writers of the latter kind that the Edison Company have gone direct. They have engaged the services of E. W. Townsend, Carolyn Wells, Rex Beach to supply them with suitable stories for moving pictures. Moreover, they have recently entered into arrangements with Roy Norton and Richard Harding Davis whereby adaptations of their novels and stories may be available for moving picture purposes at the Bronx studio.

So that, all round, the Edison Manufacturing Company



Rehearsing a scene in one of the popular series of children stories.

at its moving picture end, is about as well equipped to supply the public demand for good moving pictures as any other installation that we have come across. Moreover, the company is fortunate in having in charge of these departments a type of men of a progressive and at the same time sympathetic nature. Sympathetic, let us explain, towards the moving picture as a pure and enlightening source of public entertainment. Edison subjects nowadays deal very little with the sombre aspects of life, nor with the criminal, the salacious, or the risky. They are virile, healthy subects upon which not only men and women may look without mental fright or disturbance, but young children. We say also "young children" with some emphasis, for it is a fact that of the millions of people who daily and nightly look upon moving pictures, the larger proportion are young children, the future men and women of the country, whose minds, above all things, it is important should be favorably impressed by the artistic narrative, moral and educational possibilities of the moving picture.

Like ourselves, those in charge of the moving picture branch of the Edison Manufacturing Company are impressed by the enormous possibilities which the moving picture probably has before it. Like ourselves, they see a tremendous growth in favor of the picture with the public, which is evidently inclined to give the moving picture a constant allegiance that it denies to the ordinary theater. The final place of the moving picture in public entertainments is, perhaps, just now hard to determine; but it is satisfactory to note that a great concern like the Edison Company takes an altogether optimistic view of the future.

Finally, there is one respect in which we think the Edison Company is deserving of even heartier praise than we have allotted them for the intelligent steps of progress noted above. We mean in respect of the personnel of their acting staff. Their actors and actresses are all good people at the game—people who have acquired their knowledge and experience with such masters as Mansfield and Belasco. Indeed, in their pictures, we are glad to note the work of the careful actor rather than that of the irresponsible or casual amateur who has drifted onto the moving picture stage. And best of all was the assumption into their permanent staff of such a noted mistress of the pantomimic art as Pilar-Morin, whose work was singled out for our praise last week. This lady's work is already becoming favorably known to the great moving picture public of the United States and indeed of the world, and we think the acquisition by the Edison Company of this gifted artist a very notable departure. So notable indeed, that it is bound to influence other manufacturers in adopting a similarly progressive policy: that of having their pictures acted by capable, cultivated performers, instead of throwing on the stage the "cheap actor" or the "unfinished actress," which was so often done in the bad old days that have gone forever.

All those associated with the moving picture branch of the Edison Manufacturing Company may rest assured that the good work they are producing is being keenly appreciated by the public, and will be instrumental in keeping the company in the forefront of the world's moving picture makers.

A Coming Headliner.

LA GRANDE BRETECHE (Pathe).

Such a subject as this is plain to the meanest capacity in moving picture audiences, because it deals vividly with one of the tritest themes of the dramatists—irregular love and its punishment. But the fine setting of the picture relieves it of sordid or unpleasant aspects. A Spanish prisoner of war falls in love with the wife of his captor. All are of noble birth and position in the world, and as the incidents described by Balzac are supposed to take place in the year 1816, in rural France, there is every opportunity for beauty of costume, scenery, etc. The husband feigns to take a journey and returns to find his wife dallying with her lover in her room. The lover is hurriedly secreted in an adjoining apartment and then comes the husband's opportunity to take what looks on the screen a cold, diabolical revenge. There are some workmen in the house and these he engages to brick up the door of the room in which the lover is hidden, whilst the agonized and guilty wife stands by and watches the work done. Of course, in the book the wife has not given her lover away, nor has she given herself away, and in an ordinary stage play these facts would supply poignancy of situation and create an intensity of emotion not possible on the moving picture screen, where subtlety of motive, by-play, or what you might call the middle tones of emotion are hardly to be rendered. In this picture, therefore, the audience will see illicit love punished by a stern and unbending husband who knows very well what he is doing when he has the door bricked up. Of course, in time it kills the woman, who dies sending her farewell to her imprisoned lover, who also dies in his part of the picture. The picture is noticeable for the magnificent acting of the three principal character—the two men and a woman. The haughtiness of the Spanish prisoner of war is well rendered by the actor; the sternness of the husband, and the grace and charm of the erring woman, we might say the excusably erring woman—for hubby looks uncommonly unlikable—all this is illustrated with magnificent graphic force, so that as the audience looks on the picture they are let into the skin of the various emotions portrayed by characters whose faces show exactly what they feel. The story, it will be seen from our description, is not very complicated. There is no difficulty in following it, for it is simple, dramatic, and absorbing, and we should think would be much to the liking of moving picture audiences. Of course the photographic part of the picture is splendidly done. An exterior view of a promenade, where the various characters meet, and the unhappy attachment of the man and woman commences, is a fine effect of sunshine. La Grande Bretechc is a magnificent production.

LANTERN SLIDES.

Improvement in lantern slides has been marked of late. Not only the technical quality, but the artistic arrangement and the grouping of figures is much better than it was a year, or even six months ago. Slide makers are acquiring proficiency in this branch of the business and the many artistic pictures on the screens are clear proof of this fact.

In the songs it must be admitted that in a majority of instances authors give the slide makers little to work with. Many of the songs are the veriest trash. But that is not the fault of the slide makers.

Practical Talks to Operators.

II.—THE PROJECTOR AND ITS USE.—(Continued.)

By Arthur S. Newman in the "Bioscope."

Last week the importance of keeping the gate of the projector clean was pointed out. The gate must not only be kept clean and smooth, but special attention must be given to see that it is also in its proper adjustment. Among the newer styles of projectors are some fitted with gates differing considerably from the old and almost general form, i.e., the one containing the spring-plate (usually interchangeable) with its six springs; and the opposing guides with the hump or projection on each. The original idea of the "hump" was to cause the film to bend just before and just after the "masking" position, so that the film might lie flat whilst being in the path of the light rays, without being touched by any part of the machine, except just at the edges. If a piece of film be bent in one direction it cannot easily be also bent in a direction at right-angles to the first position at the same time. The old makes of films showed a great tendency to set in a curve, hollow towards the gelatine side, and it was for the purpose of overcoming this tendency that the hump was introduced. In order to focus the center and the edges of the film at one and the same time, it is necessary that the film should be fairly flat when passing the mask. A slight curvature with its hollow side towards the projecting lens would with most lenses be advantageous, but unfortunately the tendency to curvature is in the other direction when working in the front of the screen, and the front position is now the usual one. In the old gates, the springs themselves pressed directly upon the edges of the film; in the new ones the springs hold the film down by pressing on runners, or "skates," which are guided by rods, or studs. Sometimes the springs press directly upon the skates, and sometimes upon the rods which are fixed in the said skates. The skates present long smooth surfaces which fit accurately on the opposing guides, and by gripping the film at each edge cause it to set flat between the edges, although unsupported in the middle. Velvet, a material much used in the first days, has almost disappeared from the gates of projectors. Although it gave an almost perfect friction, steady and light, when new; it rapidly accumulated dust and dirt, and if not frequently renewed caused the films to scratch and tear up.

In order to know how to keep the gate in good condition it is necessary to understand the functions of the gate. It is, first of all, a guide to keep the picture from moving to the right or left during its passage through. Its second function is to flatten the film so that the whole of the picture can be focussed at the same time. Its third and most important object is to put enough drag or friction on the moving film to cause it to come to rest immediately the intermittent mechanism ceases to act. Should the pressure springs be too light, the film will have a tendency to run a little farther than it has been moved by the mechanism. If the amount of this over-shooting were always precisely the same, no harm would be done by having the pressure springs weak, but unfortunately friction is a force which is not susceptible of exact regulation, and the slightest variation in the thickness of the film, or of its condition as to dryness, will alter the drag of light springs, enough to allow the film to run forward by its own impetus at one moment, and to stop it promptly the next. It is, therefore, necessary to have these springs sufficiently strong to certainly stop the over-shoot every time. With the beater or "dog" machine this is all-important, because the gate tension is the only factor in bringing the film to rest. With the Maltese-cross and pin movements, the mechanism itself operates to stop the film as well as to move it, consequently the gate-springs only act in subduing vibration in the film, and in keeping the gears of the machine in contact, and minimizing back-lash or shake among the important moving parts constituting the intermittent mechanism. The gate-springs must therefore be strong enough; but they must on no account be too strong, or damage to the film will be the result. Luckily, owing to the tenacious nature of celluloid, there is a considerable difference of strength between the "too weak" and the "too strong" condition; still, to adjust these springs to a nicety requires careful manipulation. The best way is to start with the springs too weak, when the picture on the screen will have a large amount of faulty registration up and down, and if the gate be a wide one, or the film be narrow, it will be faulty in the right and left direction. Gradually strengthening the springs will reduce the "jump," and this should be continued, testing the machine from time to time till no further improvement is noted. An attempt should be made to keep all the springs about equally strong when the gate is shut. The gate supplied with "humps" must have its springs opposite to the humps less heavily sprung than the remaining ones, so that the tension on all may be even, when the gate is closed. Some of the latest models have screw adjustment to the gate-springs. These are quite easy to adjust by the method stated above, care being taken to fix the regulating screws firmly as soon as the desired position has been determined. When the machine in use is fitted with a gate, the springs of which press directly on the film, the operator should be alive to the fact that celluloid and gelatine have the power of cutting hard steel at quite an alarming rate, and the springs should be periodically examined to see how far wear has proceeded, and whether the springs by wearing thin and becoming weak are allowing the film to over-shoot and spoil the quality of the picture. The springs should be replaced by new ones long before the time when they will wear right through, as should this occur the remaining parts of the spring being of razor sharpness, may shear about 3-16th of an inch off the edge of the film, from end to end, ruining the film, and causing great danger of fire because some of the shearings may come to rest in the gate.

(To be continued.)

PHILADELPHIA NOTES.

Several exhibitors are indulging in a practice which is no credit to them and can cause them any amount of trouble. I refer to Independents who are professedly independent enough to not pay the $2 license to the Motion Picture Patents Company, but are not independent of heart, as they show licensed films in their places, as if they were acknowledging that the Independent manufacturers produce inferior pictures. I also refer to the licensed exhibitors, who pay their licenses, yet show Independent films in their places, as if they could not get a good enough supply from the licensed exchanges.

I have investigated several places to be sure that the complaints were not spite work on the part of jealous exhibitors. I will not mention the theaters I visited as I wish to give them a chance to mend their ways before they are officially reported to either the Motion Picture Patents Company or to the N. I. M. P. Alliance. I do not know of the penalty provided by the Alliance, but I do know that any licensed exhibitor who shows Independent films, will have his license revoked as soon as the case is reported to the M. P. P. Co. In one of the theaters I saw on the screen, "Fisherman's Bride" of Selig with "A Close Call" of the Centaur. Mr. Exhibitor, take warning.

I said in previous letters that the Quaker City is wide awake concerning moving pictures. I told of some of the wonderful cinematographic palaces to be found on Market and other well-known streets of Philadelphia, yet I had to go to the lower part of the city to find out how we New Yorkers are far behind the times. Yes, I visited South street, which is the east side of Philadelphia, the street crowded with push carts and pedlers, the mecca of the second-hand stores, the market for the negro, Italian, Polish, etc., and there, near Sixth street, I found the Hippodrome.

It is a specially constructed building and, if my eye did not deceive me, it is over 100 feet long by at least 40 feet wide, of very high ceiling, handsomely finished with rich plaster mouldings and ornaments, admirably lighted and well ventilated. The floor has a good incline, offering a good view from any part of the house, and the chairs, regular opera chairs, are arranged in three rows, providing two large aisles in conformity with the laws of Pennsylvania. A well-fitted stage, on which a play can be staged, gives the last touch of a real theater. Plenty of exits and a fireproof booth, in which the operators have plenty of room to move. Everything is pleasing and inviting. Such a moving picture theater would be an ornament on our Fourteenth street of New York.

The Circle, the Empire and other such houses, which would be classed in New York as good show places, have been forced to stop to make room for the better class of houses now building all over Philadelphia.

I do not like to tell it, as I do not wish to injure the Independent movement, but although I want to be fair and impartial, I have to acknowledge that the majority of those new cinematographic palaces are licensed houses.

Central City, Neb.—B. Smart and Wellington Connors have sold the Lyric Theater here to A. L. Lindsey.

Pontiac, Ill.—Frank Schuster will open a new moving picture theater at Monmouth.

Yorkville, Ill.—J. C. Kelly, of St. Charles, is planning to open a new moving picture show here.

Green Bay, Wis.—The Chicago Amusement Company will open a new moving picture show here.

THE LAMP HOUSE.

By F. H. Richardson.

On that much abused ground of "public safety," recommendation has been made to the Washington, D. C., authorities that the following regulations be adopted concerning arc lamps used in projection of moving pictures:

"Arc lamps used as a part of moving picture machines must be constructed entirely of metal, except where the use of approved insulating material is necessary, and must be inclosed in a substantial box or lamp house made of iron or steel not less than one-thirty-second of one inch in thickness, assembled with substantial iron rivets, and equipped with one door on the side for access to the lamp mechanism. This metal door must be mounted with substantial spring hinges, so designed that the door will automatically close, and the opposite side of the door must be equipped with a substantial spring catch lock. There must be no other openings in the lamp house or box, excepting small ventilating holes not greater than one-eighth of an inch in diameter and located only at the sides and back of the lamp house. There must be no openings in the top or bottom of the lamp house, and no unprotected openings in the front end, the front end being that toward the lens."

The writer's attention is drawn to this matter from the fact that the proposed regulations contain the usual percentage of concentrated nonsense and absurdities found in similar laws in other cities.

In the first place, the assembling of a lamp house with "substantial iron rivets," or any other kind for that matter, is wrong. It is wrong from the fact that such a lamp house would buckle and open at the seams in very short order. The seam which is folded over on itself and pressed down is the only proper one for a lamphouse under any circumstances. "This metal door (wonder if Mr. Wiseman thought the manufacturer would make it of paper or wood unless restrained by the insertion of the word "metal") must be mounted with substantial spring hinges," etc.!

Umph! Shouldn't we be grateful that they allow any door at all?

But it is to the last portion of this particular bunch of condensed wisdom I wish to pay my respects. Apparently unprotected openings ⅛ inch in diameter are allowed in the sides and back of the lamp house for ventilation, but no holes for the lamp handles are to be allowed at all. Also there must be no openings in the top or bottom of the lamp house.

Now let me say right here, that so far as openings in the rear of the lamp house be concerned there is about as much danger of fire from that source, even though the entire rear of the lamp house be open, as there is of the north pole being chopped up for kindling wood to build a fire under the Washington legislative kettle. Further, holes, properly protected, in the top of the lamp house are fully as safe as would be unprotected holes in the side of the lamp house, and their elimination will simply operate to induce greater condenser breakage. As a matter of fact, with modern take-up devices there is practically no danger at all from a film fire emanating from the lamp house so long as the immediate front of the arc be protected. The particles of carbon either are heavy enough to drop straight down on leaving the arc or else are too volatile to set anything short of gasoline ablaze.

The whole gist of what I am trying to get at is this: why in Heaven's name don't the gentlemen who undertake to issue instructions to practical moving picture men learn something about the practical end of projection before they undertake to set themselves up as Solomons?

THE LENGTH OF FILM SUBJECTS.

By An Exhibitor.

In the judgment of the writer, the editorial of The Moving Picture World, in a recent issue, concerning long subjects, is timely and should receive very serious consideration by the manufacturers. There are too many thousand-foot subjects, also there are too little short (400 to 600-foot) comedies. While there has been a phenomenal improvement in the matter of perforation and photography of late, it would seem that there is too great a percentage of drama and tragedy. Manufacturers should remember also that the moving picture show is essentially the poor man's amusement and the average working man, or at least a very large percentage of him, is not educated up to the point of understanding or appreciating high class stuff founded on classic poems and similar subjects. By this I do not mean that these splendid pictures should be eliminated, but I do assert that they should be comparatively few. Give the great public that which they can readily grasp and understand if you wish to hold their fickle fancy. The writer is fairly well educated, but of late he has run several films which he could not fully enjoy simply for the reason that they were founded on some poem or historic incident with which he was not at all familiar. Usually these films are beautiful in detail and photography, but one is left to wish he knew what in thunder it is all about anyhow.

A few such subjects is well, but too many is bad. Comedy the public demands and a very large proportion seems to thoroughly enjoy the old Essanay slap-stick variety. Time and again the writer has, with an average audience, run a high-class comedy, thoroughly enjoying it, while the audience sat silent, save for an occasional giggle, following it with one of those absurd, knock-'em-down-and-drag-'em-out "comedies," with which he was thoroughly disgusted, with the audience in a howl of laughter.

And there you are! Aside from vicious things the public must be given what it wants and enjoys at least a part of the time, and it would seem that the time to discard the silly comic is not yet.

Two subjects to the reel are popular, both with the exhibitor and the public, so let us have plenty of them, Mr. Manufacturer, if you please.

THE FUTURE OF THE WARWICK.

Rumor has been particularly free with the name of the Warwick Trading Company (London) of late. We found Mr. J. W. Smith not at all perturbed by the various statements circulating in the trade, but fully satisfied by the business at present being done by the company and by the prospects for the future. That the latter are more than ordinarily promising will be seen further on in this article, and we should first give prominence to Mr. Smith's emphatic contradiction of the statement that the Warwick Company was changing hands, or that fresh directors have been elected. The board remains exactly as it was twelve months ago and the business will be carried on exactly as in the past, except for the fact that Mr. Smith, who has been acting as assistant manager, has now been put in general charge of the business as manager, and that, in addition to their own films, the company will in future sell a number of the best Continental makers' films as agents.

"We shall handle exclusively in this country," said Mr. Smith, "the subjects of the makers for whom Messrs. Raleigh & Robert—the Continental Warwick Company—are agents in Paris, and these subjects with those of our own make will afford a regular weekly output of six films of all classes. Among these makers are Ambrosio—author of the remarkable 'Nero' film issued this week—Stella, and many others, everywhere recognized as being in the first rank, and with the improvements we are making in our own product, I am confident that we shall have a weekly list of films second to none in the trade for variety and quality."

"What improvements are intended in the Warwick films?"

"Well," said Mr. Smith, "we shall not rest satisfied until we have brought our pictures right up to the level of the Continental makers. To show you that we are not sparing pains in this direction, I may tell you that Mr. W. C. Jeapes has rejoined the company as engineer, with the intention of devoting practically all his time to finding improvements in the dark room apparatus and to undertake research work in the photographic department so as to secure a steadier picture and better quality. Although he has only been a short time at work, several important modifications in our cameras, perforators, printers, etc., have been made at his suggestion, and one or two trial subjects made by the new system are really winderfully steady and clear. I do not, however, want to say too much about this at present, perferring to wait until we are prepared to place the results before the showmen.

"Anything new about the Cinephone?"

"No, except that we are pushing it with all the vigor we possess, and that we shall in future issue one or more new subjects every week."

Supplementing our chat with Mr. Smith by a call upon Mr. Jeapes, we soon had evidence that the Warwick have secured a gentleman with unusually good qualifications for the work he has undertaken. Mr. Jeapes holds we should not care to say how many patents in connection with various trades, and joining the film business in its very early days, soon turned his inventive talent to account by producing an arc lamp with a greatly improved carbon holder—this improvement has now been adopted by practically every arc lamp maker. Later he produced a projector giving a remarkably steady picture, which was used successfully in some of the most popular halls in London.—The Kinematograph and Lantern Weekly.

ON THE SCREEN.

By Lux Graphicus.

I began these paragraphs last week with the remark, "Color is in the air just now." When I wrote I was to some extent drawing a bow at a venture. I was basing that opinion simply upon the records—the printed records of what was happening in this matter in various parts of the world. But since the last number of The Moving Picture World was printed and circulated I have been in personal touch with many men in New York City, men of international importance in the worlds of science and of the moving picture, and I am agreeably astonished at the amount of real interest, real intelligent interest which exists in the matter. This question, then, of the making of moving pictures in natural colors has passed out of the domain of mere ill-informed journalese and has assumed the aspect of a practical problem being attacked by practical men.

* * *

It is astonishing how wide the field is for careful investigation and research in this matter of the making of moving pictures in natural colors. Last week, it will be remembered, I pointed out that the two methods now before the public—the Friese-Greene process and the Urban-Smith process rely more or less upon the Clark-Maxwell theory of trichromatics for their rationale. The process which is to be shown in New York City next week, and of which, by the way, let it be said I have not yet seen specimens, may be called, for convenience sake, a physical process or rather a chemico-physico process, in that it does not depend for the production of color upon pigmentary means. In other words, the silver salt which forms the image is not in itself changed in color, but is colored before it reached the screen by filters and color in the light. This, I think, gives the process the character of a chemico-physico process.

* * *

But it has been overlooked by experimenters in the making of moving pictures in natural colors that there is still a great tract of almost virgin ground for them to traverse in the chemistry of the subject. And by the chemistry of the subject I mean direct experiment on the silver itself, so that either by light action and development alone, or by suitable supplementary means, your final deposit in the film will be a natural color one.

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Now all this, of course, to present-day workers in this field must look very speculative indeed. Some of those, indeed, who read this may put down this paragraph with the conviction that I am drawing on my imagination in the matter. Not so, however. I have in mind a series of very beautiful experiments published twenty-three years ago in the "American Journal of Science" by Matthew Carey Lea, a renowned American chemist who lived in Philadelphia. To Carey Lea, as anybody acquainted with the science of photography will readily agree, the world owes some indebtedness for many useful practical discoveries in the way of making gelatine emulsion; developing; printing, and the like. Lea was a man of great culture and philosophic mind, and in the course of his experiments he attacked the natural color problem in a profoundly original way—in such an original way that it showed he was a man of far-reaching ideas.

* * *

Carey Lea took metallic or pigmentary or deposited silver, as it is usually called, in other words, silver reduced by a photographic developer and light, and he changed that silver by organic means, that is to say, by the addition of an organic substance to it, heating and other treatment—he changed that black silver into a variety of colors which he called silver lakes. He got blue, red, yellow, pink, and green. He so altered the constitution of metallic silver that instead of being a simple monochromatic substance it exhibited all the characteristics of a polychromatic body. In other words, it reflected all the spectrum colors to the eye.

* * *

Nor was that all. Lea also carried out another series of very beautiful experiments which, though they have an indirect bearing on this color problem, have an even wider interest in that they point to the perfect feasibility of the transmutation of metals. In other words, the changing of the baser metals into gold. Lea took metallic silver and by a combination of chemical experiments he so changed the optical or rather visual appearance of silver that it looked like gold. Indeed, I believe—and here I would like the reader to feel that I am writing entirely from memory—indeed, the physical properties of silver under Lea's hands underwent a total change.

The first named set of experiments of Carey Lea's were received at the time with great applause. So far as I can recollect they were never duplicated, because twelve or fifteen years ago people began to take up the Clark-Maxwell trichromatic theory, which holds the field in practice just now. But there stands Carey Lea's records and experiments for all men to take up and follow. I saw some of these color-silver pictures in London and I was much struck by their beauty. As we have it on excellent authority that there are many persons in this country experimenting on moving pictures in natural colors, no doubt they will thank me for these references. Let them, then, turn up the "American Journal of Science" for the year 1887—not overlooking 1886—and they then will find Carey Lea's magnificent articles on allatropic silver, the photo chlorides and collodial silver. This information, as I reminded the reader of this column last week, is available at any scientific library.

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Here in Lea's work we have a definite finger pointing towards the feasibility of moving picture color photography in the direct or pigmentary way. In other words, that your film itself may be made to record color, which is getting down to the very foundation of the problem. I am sick and tired of hearing that this and the other man of business is spending or has spent tens of thousands of dollars in the work, and not getting any results. I am sick and tired of hearing that these men who have caused this grossly sinful waste of good money are nothing but quacks, empirics, and charlatans, ignorant of such splendid experimental work as Carey Lea's and others; ignorant of the first principles of chemistry and physics, and ignorant of the very meaning of the word "color" or " light" or the inter-relation of one with the other. I am sick and tired of reading of all this pitiful waste and unblushing fraud with good experimental work lying dormant and qualified men ready and willing to carry out the work.

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I have heard of one company in New York City which has spent hundreds of thousands of dollars in this foolish quest. I call it foolish because the men who have wasted the money are ignorant of what has been done before. There is yet another company which I am credibly informed has wasted thousands of dollars within the last few months and is wasting it at this moment because it is being deceived by an empiric. I have had men come up to me in New York City and tell me what they have been attempting and who, when I have asked them a few question on the subject, have shown such amazing ignorance of it that I am surprised they have deceived even a schoolboy. But that is the way of the world. It is too often the case that the empiric flourishes whilst the men of worth and knowledge are overlooked in the mad race for fame and money, which is one of the characteristics of the age.

THE PATHE FILM D'ART.

An impression having got abroad that Pathes have ceased releasing the pictures of the celebrated film d'art kind which have been so popular with the moving picture public this past season, we take the opportunity of removing that impression by a definite statement to the contrary. The Pathe films d'art will be released as hitherto. They are, as most of our readers are aware, made in Paris by an organization formed especially for the purpose. The actors and the other talent in this organization are now at the command of Messrs. Pathe, who are busily engaged in making the photographs for early releases in this country. A film d'art is a popular feature with several companies who make a specialty of it, and the Pathe has a place of its own which it will continue to occupy.

THE LUX FILMS.

In a few days the Lux films will be placed in the order of regular releases. Our next number will contain a critical review of some of the pictures.

EDISON MANUFACTURING COMPANY ANNOUNCES GRAND OPERA RELEASE.

On December 24 the Edison Manufacturing Company will release the first of the series of their Grand Opera subjects to be presented during the winter season. "Faust" is the subject chosen for the first release and as unusual pains and expense have been gone to in order to give the opera a fitting dramatization much is expected of this film.

THE LUMIERE COMPANY.

A wrong impression has spread abroad that the Lumiere Company, of Lyons, France, are now producing moving picture films for exhibition. Mr. J. E. Brulatour, the American agent for the Lumiere products, is also agent for the films of Theophile Pathe, of Paris. In advertising these films in this country the name of Lumiere-Pathe was linked, which gave the impression that the two French concerns were united. As a matter of fact, the Lumiere factory at Lyons manufactures exclusively the sensitized product, and has no connection with the Theo Pathe producing plant in Paris. We are glad to make this explanation in justice to the Lumiere Bros., as the beautiful photography that we have seen in some films that were issued by them several years ago is not visible in the work that is now being done by the Theo Pathe concern. The lovers of the beautiful in photography would certainly like to see the Lumiere concern again enter the producing field, and there is a rumor to that effect.

The Cherry Mine Disaster, the greatest calamity since the San Francisco earthquake, is the subject of a most remarkable set of slides, taken on the grounds by the staff photographers of the Chicago Examiner, and the exclusive rights secured by the Brayton Manufacturing Company of Chicago. The set consists of 36 slides of exceptional photographic quality, giving the most realistic account of the disaster in all its horror. They show the work of the rescuers as they bring to the surface those fortunate ones who were rescued alive, as well as those who have been restored to their families lifeless and distorted by hunger and a horrible reality of being buried alive. Pictures of wives and children, parents and friends of the unfortunate crowding about the mouth of the mine anxiously waiting for news of the dear ones, ever hopeful against hope that the cruel fate may have spared their lives, standing in line waiting for soldiers to march them along the row of ghastly remains, trying to identify their own. Words can hardly describe or even give a fair idea of the scenes; they must be seen in order to fully realize the intensity of the tragedy. The Rice Cherry pictures are exhibited in all the leading theaters on State street, among others the Bijou Dream, Premier, Boston on Madison street, and others. The slides are copyrighted and can only be secured through the Brayton Manufacturing Company of Chicago.

Levi & Company, inc., 24 Union Square, New York City, whose Perfection song slides are so popular in the moving picture theaters of the country, are making an offer to exhibitors which the latter should take advantage of. The Levi Company offer the exhibitor a free song slide service. In order to ascertain the particulars of that offer exhibitors are invited to call at 24 Union Square, New York City, and investigate the terms of the offer for themselves. We know them, and the offer strikes us as an exceedingly attractive one which no up-to-date exhibitor would dream of refusing. The Levi Song Slides are well worth the money ordinarily charged for them, but when they are to be had free they become very tempting indeed to an exhibitor anxious to minimize his expenses. We take this opportunity of saying that the good quality of the Levi slides has increased greatly during the past few months, and we notice that in the various moving picture houses in which they are shown they are always highly appreciated.

A SONG SLIDE EXCHANGE ON FOURTEENTH STREET.

A complete and right-up-to-the-minute song slide exchange in the vicinity of Fourteenth street, New York City, has at last become a reality, the Novelty Slide Company having opened a branch office at 10 East Fourteenth street, Room 25. This office is well stocked with the very latest illustrated song slides, travelogues, and lecturettes. A full line of "Novelty" announcement slides is also carried on hand, as well as other "Novelty" moving picture specialties. Being centrally situated in the moving picture district, this exchange offers every convenience to the busy exhibitor, operator or illustrated singer. Each and every customer is assured of prompt, courteous treatment, combined with good service; full information concerning rates, etc., is cheerfully furnished to all interested, upon application.

Pharaoh Decrees Death of Male Children.

SCENE FROM "THE LIFE OF MOSES."

The above scene, from the film of "The Life of Moses," gives a faint idea of the fine photographic quality and scenic beauty of this Vitagraph series of Biblical pictures. Probably no undertaking by any film manufacturer is so unique in character and outstanding in importance. It may give an idea of the great pains taken to make this series of pictures the best that the art can produce when we learn that the work is often done over again. The negative for the second series in the "Life of Moses" was discarded after the first print was seen on the screen and all the scenes had to be taken over again at enormous expense. It ought to silence those critics who say that the licensed manufacturers are not competing with each other, as well as with the whole world, when we say that the slight blemishes causing the rejection of the negative would have been overlooked a year ago. Yes, indeed, quality is the competitive standard of to-day.

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Following the "Life of Moses" other Biblical characters will be taken up, and it looks as if the Vitagraph Company will have the important field of religious pictures all to themselves.

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A company of Vitagraph producers will leave for the picturesque and unphotographed islands of the West Indies in a few months. The object is to secure natural settings for some fresh and stirring stories.

Comments on the Week's Films

"Judgment" (Biograph).—Someone has said that even though a murderer or other criminal is never punished by the law he is punished by his own conscience in the fate which pursues him to his death, regardless of what the world may think of him. This excellent picture from the Biograph studio is based upon a supposition of that character. It is a Western drama, filled with the rush and whirl of the life of the plains. With it is woven a love story upon which is based the drama. An innocent man is accused of a murder and lynched to get him out of the way and obtain a girl's consent to marriage. But even though the murderer succeeds in eluding justice and in having the punishment for a crime fastened upon an innocent man, he cannot free his own concience from the influence of the crime, and eventually, with his partner, hurls himself to death over a precipice. This tragedy has nothing mawkish about it. There is no foolish shedding of tears or any sentimental attempt to free one criminal or to influence those most interested. It is a picture of what remorse will do for a man who has committed, or who has been instrumental in having committed, an awful crime. He is fitly punished, but by the hand of fate, which is far more relentless than the hand of man in this instance. The dramatic situations are numerous and are well interpreted, while the photography is clear. The details are worked out with fidelity and there is a convincing character to the whole picture which carries strong weight with the audience.

"The Mixup at Court" (Gaumont).—A picture which is amusing in its incongruity. It concerns an irritable nobleman who orders a wandering musician thrown out of his castle. But the tramp discovers that he strongly resembles the nobleman, and acquiring some of the nobleman's clothes he goes to the king's court and poses as the nobleman. He deceives everyone, the only difference being that where the nobleman is irritable and fault-finding the impostor is amiable and attractive. In the midst of the festivities the real nobleman appears and denounces the disguised tramp as an impostor. To prove his own claim he sends for his old nurse, who says he has a birthmark upon his knee. But to everyone's astonishment the disguised musician displays a similar mark. It ends in the real nobleman being kicked out of the king's court as an impostor because they preferred the man with the good nature.

"The Village Scare" (Gaumont).—A quiet country village is thrown into a terrible uproar by the sudden appearance of an animal which has a wolf's body, but is covered with feathers. After they have consulted a very learned professor and he has told them what a fierce animal this is, the entire population turns out to hunt the beast. The picturesque scenery through which this hunt carries them is attractive. But everybody is relieved when they discover that it is only the mayor's dog, to which the children have applied a coat of feathers. The film is very amusing, and the actions of the brave (?) policemen and others while hunting the supposedly fierce brute are finished bits of acting.

"Chinese Amusements" (Pathe).—A reproduction of some of the amusements of China, which afford an accurate representation of the more common and attractive amusements as seen in that great empire. The work is excellent, like all the work on the Pathe films, and the picture has proved a strong attraction wherever it has been shown.

"Mixed Letters" (Pathe).—Arthur mixes his letters and envelopes with amusing results. All through the picture he is chasing the wrong letter, and without any question is going some. The picture is amusing and shows what funny results may come from making a mistake. It is technically up to the Pathe standard and will prove a fun-producer on all screens.

"Jean Valjean" (Vitagraph).—The fourth and last film de luxe from this house dealing with the incidents from Victor Hugo's "Les Miserables." It depicts the closing scenes of the story and concludes with the death of Jean and the marriage of Cosette. The characters are all accounted for, and while the story has been altered in some degree to give it more dramatic force and to clarify it somewhat for the silent stage, it is sufficiently accurate to enable one to trace it without difficulty. The film is complete in itself, though it is the concluding one of the excellent series which has attracted so much favorable comment from lovers of the novel and from the enthusiasts in motion pictures. It is needless to repeat the story. Almost everyone has read the novel and understands what these interpretations mean. The acting is up to the standard of the former pictures of the same subject and the photography is clear in most instances. The escape through the sewer is well managed, and there are other scenes in which the dramatic situations are fully developed.

"A Trick that Failed" (Biograph).—While this film is set down as a drama, it is really a comedy drama, and contains some amusing situations, which do not conclude with entire satisfaction to at least one of the parties involved. Here is a girl who is a deplorably bad painter, but notwithstanding the fact that her art dealer cannot sell any of her work, she persists in carrying him more and more, each one apparently worse than the one preceding. Two artists are desperately in love with her, and when one proposes she tells him that she will not marry him unless she can sell her paintings. He conceives the scheme of supplying money to buy them, and sends his valet and others to make the purchases. She is told of her good fortune, receives her money and hurries away to tell her lover, only to discover a pile of her paintings in his studio. Angered at being fooled in that way, she dashes out of the house, and accepts his rival, who proposes to her that night. If anyone could conceive a more satisfactory complication for a motion picture, he is a good one. This picture is as good as any light comedy the Biograph people have ever produced, and it leaves the audience in good humor, though as much cannot be said of the artist who loses the girl he wanted. Such a drama as this, with a bit of piquancy interlarded, seems to be acceptable to a large proportion of motion picture audiences.

"In the Window Recess" (Biograph).—Here is a strongly dramatic picture and one which has an irresistible appeal to most who see it. An escaped convict rushes into a policeman's home, catches the child, hides in a window recess, and threatens to shoot the child if the mother tells where he is. The officer comes in, sees the convict's hat on the floor, and begins upbraiding his wife for receiving company. She, mindful of the convict's threat, dare not tell, but the officer, maddened by his wife's silence, dashes into the window and seizes the convict so suddenly that he has no opportunity to carry out his threat. The film is dramatic, the facial expressions upon the various countenances clearly depicting what is passing in their minds. The company has developed the dramatic possibilities as far as they could, making of this an interesting picture and one that will remain in the memory.

"Brought to Terms" (Selig).—It has been said that it takes this house to think up some absurd picture which will create roars of laughter and prove a travesty upon some subject. Here is a group of husbands huddled in a room with their numerous progeny, while their termagant better-halves discuss methods of more effectually subjugating these unfortunate individuals. One has a brilliant idea. He makes a hurried exit through a window, purchases a number of rats, returns, and cautiously opening the door, allows the rats to escape into the room where the women are vociferously determining what shall be done further with their husbands. The meeting breaks up forthwith and the women carry home the children. The rats carry the day without as much as a word of argument.

"Making It Pleasant for Him" (Selig).—A comedy drama from Selig which clearly portrays the adventures of a country chap who falls into the hands of the servants of his city cousin, who has instructed them to make it pleasant for him. No use trying to explain the different methods utilized in this interesting process. The most that can be said is that they succeed admirably in obeying the injunctions of their mistress, and the unsophisticated Rube has the time of his life.

"A Life for a Life" (Lubin).—A pathetic drama which depicts the agony of a heartbroken girl who is untrue to her vows and falls in love with an officer after she is engaged to a fisherman. When the waves bring back the young fisherman's body she finds that he is the one she loved, and throwing herself across his body she dies with him; thus the two lovers are united in death. It is useless to undertake any extended criticism of this film. Anything which depicts the struggles arising from trifling with the affections scarcely admits of criticism, beyond the general statement that the delineation seems to be reasonably accurate. The dramatic possibilities are well worked out and the story is told with clearness of acting which helps in the understanding and appreciation of it.

"A Bunch of Lilacs" (Pathe).—A pathetic little drama, showing two orphans arrested for stealing lilacs from a public park to decorate their mother's grave. But their story causes the veteran watchman to take them to his own home, where they are adopted as his own. The picture thus ends happily, albeit the sombre beginning brings the tears. The unfortunate thing is that such scenes are far too numerous in real life. And undoubtedly these pictures do much

good in bringing scenes like this to the attention of those who never seem to discover what is going on around them. The photography is clear and the reproduction of the lilacs is so natural that one almost imagines the sweet perfume fills the theater.

"Spanish Marriage" (Pathe).—One of those pictures which depict a phase of foreign life that seems wholly foreign to America and American ways. Here is a girl who marries a Frenchman, leaving her Spanish lover, only to leave her French husband and go back to her Spanish lover. It gives a clear idea of how lightly some of the more serious phases of life are considered by these pleasure-loving people. There are some scenes of beauty in the film and the action is quite in harmony with the subject. It is entertaining, and in a degree instructive, illustrating characteristics which are difficult to understand in this country.

"A Rose of the Tenderloin" (Edison).—A delightful study of life in that famous section of New York known as the Tenderloin, where all that is bad seems to dwell, but where warm hearts beat within rough breasts and the cry of anguish or the stroke of sorrow is met quite the same as it is everywhere else. Edward W. Townsend knows his subject. He knows the life of which he writes, and in this picture he has produced a story, simple and interesting and strong—strong with the heart interest and the human pathos which makes all stories of this character universally loved. Here are the types which frequent the Tenderloin—the gambler, the outcast woman, and the betting crowd of young men who apparently never knew a care or sorrow. And when the woman dies and leaves a beautiful little daughter, a gambler takes her to his home to care for her. But her wealthy relatives take her away. He, though allowing her to go, does so only because of a clause in her mother's last letter which appeals to his better nature and convinces him that it is better for the child. Even here among the shadows there are lights, lights of love, and devotion which shine quite as brightly as they do in the more favored portions of the city. The parting between the gambler and the child, leaving him heartbroken because the only ray of light his life ever knew was going out, is touching, and cannot fail to moisten the eyes of all who see it. The picture is strong in the pathos of human life and because of this carries an irresistible appeal to every person whose blood flows red.

"Belle of the Harvest" (Urban).—A drama of rural life which will probably attract because of its beautiful rural scenes rather than any special merit contained in the play itself. The two peasants almost wreck their happy home through their individual dealings, but fortunately the difficulties are all straightened out before anything so serious actually occurs. The depiction of rural scenes is masterly, and while there is much in the acting that is commendable, there is no reason to change the opinion originally expressed, that the picture will stand upon its merits as a picture rather than upon the character and quality of its acting.

"Marriage of Love" (Urban).—A film of unusual beauty. The title correctly describes it, and the acting of the characters, with all their surroundings, illustrates this one thought. It is useless to attempt a criticism. There are some pictures which cannot be criticised, and this belongs to that class. It illustrates exactly what its title indicates. A stronger statement of its character and its quality could not be made. Audiences like such pictures, and this is no exception to the rule.

"Why They Married" (Vitagraph).—A series of pictures representing weddings and their results. One girl married for money and lost her husband and her money within the first year, leaving her penniless and alone. Another married a sporting man and before the year ended was washing to support herself and furnish him money to bet on horses at the poolroom. Another married to reform a drunkard, with the usual result, even though she is surrounded by every evidence of luxury and comfort. Another married because she loved Jim, and when he discovered that his salary had been raised he rushed away to tell her and place a ring upon her finger. And a year afterward there was a little one and the home was as bright as could be with the three people in it. The lesson is obvious, and is so plainly worked out that anyone can recognize its truth. The simplest things of life are the best, and unquestionably are always truest. The film may well be studied by prospective brides, and grooms, too, for that matter. It contains much of interest to them both, even though it is veiled under sarcasm in some places and tender love stories in others.

"In the Consomme" (Gaumont).—A rather coarse comedy which never fails to bring shouts of laughter. That a man can swallow a sponge which will soak up a large quantity of liquid may be wholly incredible, yet the way it is worked out here is sufficiently funny to make everybody roar, though while this is true there is a certain sense of impropriety in the final scene, where the liquid is spurting in streams from the man's body. These somewhat broadly humorous pictures are among the most attractive in the motion picture field, and wherever they are shown are certain to brings rounds of applause.

"The Broken Vase" (Gaumont).—While the picture presents a somewhat humorous turn, the fact that one man undertakes to present another with a broken vase is scarcely as funny as it is insulting, and when the economical donor is thrown out of the house everyone can fully sympathize with the man who does it.

"The Heart of a Clown" (Edison).—A picture in which comedy and pathos are blended. A fun maker, filled with anxiety and fear over the illness of his daughter, appears in the circus ring and performs his part to the satisfaction of the audience. But the revelation of the pathetic side of the man, that side which tells the story of parental solicitude, is tender and appealing. It is interesting and, perhaps, in a certain sense, is a remarkable interpretation of the heart of a man. The audience is glad, however, when the film ends happily and the clown is free from his anxiety and fear when he departs for other fields to give his show.

"The Wonderful Electro-Magnet" (Edison).—An ingenious scheme for attracting the crowds. A motion picture man uses it with surprising results and a young minister does the same. It attracts passers whether they will or not, consequently amusing complications arise and the fun is hilarious without being offensive. It is one of those trick films which seem satisfactory and which develop funny situations regardless of the environment or the uncertain element which sometimes controls people's actions.

"The Bridegroom's Joke" (Vitagraph).—A delightful bit of real comedy, played with all the skill of the Vitagraph actors. A bridegroom succeeds in turning a joke upon four of his friends by sending them on a false errand and when they enter the room to see why the bride and groom have not appeared are liberally sprinkled with the hose. It is impossible to adequately describe such a picture. But the humor of the situation is contagious and everybody laughs at the discomfiture of the four mischief makers.

"Dirigible Balloons at St. Louis" (Vitagraph).—Interesting pictures made at the last meeting of the Aero Club, at St. Louis, when Ivy Baldwin, Roy Knabenshue, Robinson and Leo Stevens were photographed in their dirigibles. There expert operator as well as electrician, also a member of are pictures of the men, the machines, the starts, the flights and the landings. These last are the first pictures ever made of a descent and are, therefore, of great interest. This feature is of especial interest, since it proves that the pilots are able to land their balloons wherever they choose. Another interesting point is the picture of two balloons sufficiently close together to be photographed at the same time. Altogether the Vitagraph people are to be congratulated for their contribution to the pictured history of aviation.

"Consul Crosses the Atlantic" (Urban).—Story of a wonderful man-like ape which recently came to this country. This film depicts his daily life on board ship and his actions are so man-like and entertaining that it seems well nigh incredible that a monkey could do so much. Nevertheless, here is the motion picture reproducing before the eyes of the assembled multitudes the life this ape led and showing so clearly that it seems almost as though the ape were actually before one what he did and how he did it. For this reason the film is unusually entertaining and is educational as well. The intelligence displayed is little short of marvelous and the fidelity with which the scenes are reproduced is sufficiently accurate to be satisfying. It may be interesting to know that this interesting film was secured by Mr. Chas. Urban himself, who happened to be crossing the Atlantic on the same steamer as Consul and was not premeditated.

"Fortune Favors the Brave" (Melies).—Here is a story which will please the boys and others who firmly believe that nothing is impossible for those who are determined to succeed. A boy starts out to obtain a treasure which has defied the efforts of many who have attempted a similar thing. But nothing daunted he keeps on, slaying some of the monsters in his path and frightening others away, until he succeeds in securing the treasure and returns home with sufficient gold to make his people wealthy all their lives. While this may be more or less of a story, unquestionably it is in a degree a true transcript of the life of the average man. He who goes forward regardless of the dangers that lurk in his path, and brushing aside the monsters that beset him is certain to win. In the long run his success is assured. And while this film

may have been intended to be entertaining only unquestionably it teaches this important lesson.

"Seein' Things" (Melies).—Everyone who sees this picture will have to laugh, even though he may object to making sport of the weakness of a man unfortunate enough to be addicted to too much liquor. When he undertakes to locate the keyhole in his door there is fun and when he begins to see things double it increases and when he chases the one servant, thinking there are two, it becomes fast and furious. And the last final plunge through the window is extremely funny because the servant is seen hanging from a hook, while the unfortunate individual whose eyesight was multiplied strikes the sidewalk. While photography and technical quality are both satisfactory, the value of this picture as an influence upon young people and others may well be questioned. Sometimes this influence is subtle and invisible, but perhaps none the less strong.

"Two Sides to a Story" (Essanay).—Billiken is a widower. He seeks consolation at the seashore and discovers it in a widow who looks young and winsome. He proposes and is accepted. But Billiken is absentminded. He neglects to say that he has seven small sized Billikens at home. And what is even more strange the winsome widow is also absentminded and forgets to mention the six young people at home. After the ceremony their consciences arouse themselves, shake off the stupor into which they had fallen and the two start from their homes to seek forgiveness for the palpable deception. They meet half way and both look with consternation upon the multitude of youngsters. The little folks appreciate the humor of the situation and encircle their elders in a vigorous game of ring-round-a-rosy. They decide to make the best of it and depart for the Billiken home, followed by all the young people. The facial expressions when the mutual discovery is made are interesting. The picture as a who is full of life and activity and develops a good deal of fun before it closes.

"Baby Swallows a Nickel" (Essanay).—Here is a comedy which is almost a farce, but is in reality drawn true to life. The baby didn't swallow a nickel. Her older sister took it to buy candy, but the mother inferred that she had swallowed it because it was missing. The doctors come by the half dozen and the gravest sort of consultations occur as to the best way to secure the nickel. But the sister appears at this juncture and holds up a bag of candy which she confesses was purchased with the lost nickel. The sister gets a spanking. The doctors leave in disgust and the spanked sister is forced to endure the unspeakable torture of watching the baby eat the candy. It is all very funny and the photography is so clear that every object shows clearly and distinctly.

"The Wolf Hunt" (Pathe).—A picture illustrating a Western episode. A wolf leads the cowboys a wild chase after having stolen the child. But he loses his head and after the thrilling runs it is worth something to see his head mounted upon a stump. The race seems true to life and has numerous thrilling moments in it.

"Legend of Orpheus" (Pathe).—A beautifully colored illustration of the old Greek legend. It will be remembered that Orpheus was the one whose music was so forceful that it compelled everything, even the stones, to follow him. He seeks in Hades for his wife, Eurydice, and is permitted to take her back to earth, provided he will not look upon her face until they reach the earth. He keeps his vow until they are almost back, but because of her supplications he turns to look at her and immediately she is torn from his arms, but by the intervention of Cupid is restored to him and the happy couple remain long upon earth. While this film is all that could possibly be desired so far as technical work is concerned there is some question as to whether it is understood by a majority in the average audience. Perhaps they enjoy it as a picture, but they scarcely appreciate its significance or its legendary value as a myth of the olden time. Not that the work is entirely lost, still there is a feeling that something which is filled with riotous action is appreciated more fully than this film. The educated will see this and understand it, while its artistic excellence will appeal to them, but the proportion of such people who see films is small, yet is daily increasing, and perhaps the fact that such firms as the Pathes reproduce such legends as this will have a strong influence in improving motion picture audiences.

"The Sleeper" (Pathe).—A hypnotist puts a farmer's wife to sleep for six months. The farmer turns the incident to good advantage and reaps a harvest of shekels from it. The film has some funny incidents and some that possess little point. As a whole, however, it is an amusing picture, and like all the Pathe productions the photography is clear and good.

"Her Generous Way" (Imp).—Charity carried to excess might develop into something like the generosity illustrated in this film. Here is a woman who actually gives away the money obtained from her husband for a new hat. Seems incredible, doesn't it? Yet this is done so naturally that no one seems to take it amiss or think it is anything extraordinary. And her extreme generosity develops such a series of amusing incidents that the audience is kept in good humor throughout the entire thousand feet of the full reel. It is a dangerous experiment, by the way, to undertake to stretch a comedy like that, but in this instance it has been done with success. The photography is improved, as compared with previous films from this house, and the entire picture keeps the audience in laughing humor from start to finish.

"The Legend of the Good Knight" (Eclair).—A great improvement dramatically and photographically upon many pictures brought out by this house. The story is simple. A knight rescues a young queen from the hands of two ruthless lords who plot to dispose of her and rule her kingdom. In all the scenes excepting one the photographic quality is above the average. One outdoor scene is seriously marred by halation, and it would be worth while for the house to reproduce it and put it in again. It is too bad that an otherwise excellent piece of photographic work should be marred by this one scene. The setting is picturesque, being about an old castle which shows the marks of age and the evidences of decay. The acting is better than the usual picture from this house. The leading part is acted by Harry Baur, from the Odeon, Paris, and in the main the other characters are quite up to his standard, or, as they would say in the theater, the other characters support him well. Taken altogether, this picture is entertaining, and when the two lords are thrown down the open trap by the vigorous knight the audience applauds roundly.

"A Girl's Cross Roads" (Great Northern).—A story of a downward career in a young woman's case which ends in a low dive, with madness and death in a hospital. So far as the technical quality and the acting are concerned, this picture need not be criticised. But sometimes as one sees these pictures one wonders to what purpose they are made. They are not entertaining, and the chances are very strongly against anyone who has begun such a career being turned back by a reproduction of the probable end in a motion picture. Often it seems like a waste of effort. The same money and time and ability bestowed upon a picture that would amuse the audience would do more good in that direction, at least, and it is probable that the moral influence would be quite as great.

"The Love of Little Flora" (Itala).—A somewhat thrilling story of a girl rescued from the cruelty of a traveling showgirl's life by a young man, whom she worships, but realizes she can never have because he already belongs to another. She flees from him and returns to the old life, but his appearance in a box at the performance so unnerves her that she falls from the trapeze and is fatally hurt, dying in the arms of the man she loved. Photographically this is an improvement on most Itala films previously released, yet in places some blurring results from permitting the actors to come too close to the camera without changing the focus. The interiors are reasonably clear. The acting is in harmony with the subject, but seems a bit uneven and jerky in places, which might be remedied by a bit more deliberation. As a whole, however, the picture is quite satisfactory.

"Miracle of a Necklace" (Le Lux).—This picture deals with one of those delicate subjects connected with the church that one almost hesitates to undertake to say much about. The substance of the story is that a starving musician entering a church to offer his devotions before the Virgin, is given the necklace suspended around her neck. He disposes of it to obtain money with which to buy food; is arrested, tried, convicted and sentenced to execution, but before the headsman can do his work the Virgin appears and places the necklace again around his neck, and assists him to escape before the officials recover from their consternation. Whether it is wise to undertake to devolp a subject so intimately connected with a religious belief of millions of people is a question which will never be decided. In this particular instance nothing is done that is in any degree sacrilegious, and perhaps a film of this character will exert a beneficial influence upon many who see it. The acting is dignified and quite in harmony with the subject, and this is admorably contrasted with the frenzied appeals of the prisoner. The photography is an improvement over much of this firm's previous work, nearly the whole film being clear and correct in tone. Apart from the particular religious note the film is to be commended. This each individual must settle for himself.

PRELIMINARY INJUNCTION AGAINST NEW YORK MOTION PICTURE COMPANY DENIED.

JUDGE CHATFIELD'S DECISION.

UNITED STATES CIRCUIT COURT,
Eastern District of New York.
MOTION PICTURE PATENTS COMPANY,
vs.
NEW YORK MOTION PICTURE COMPANY.
Nov. 23, 1909.
Richard N. Dyer, for complainant.
Emerson R. Newell, for defendant.
CHATFIELD, J.

The complainant has brought an action upon an adjudicated patent, with respect to a certain form of camera, alleging that the defendant is wrongfully using another style of camera, but with certain attachments, which the complainant shows are similar in character and use to those as to which the patent above referred to was held valid and infringed. For the purposes of this application for a preliminary injunction, the defendant has not controverted the validity of the patent, nor questioned the similarity of the particular style of camera claimed to be an infringement, to the camera enjoined in the adjudicated case. It has confined its opposition to a denial of the allegations of infringing use with any camera belonging to or used by the defendant. A re-argument was had, and further affidavits were submitted to explain certain matters connected with the trial of a shutter, offered for sale at about the date in question. But the whole issue now comes down to a flat allegation on the part of the complainant, by two witnesses, to the effect that, on a certain day, one of the defendant's representatives was taking pictures with a camera, which the affiants allege was similar in all respects to the one alleged by the complainant to be an infringement, and a statement by one of those affiants as to seeing, in a safe at the defendant's office, a camera which appeared, from external observation, to be the sort of camera the use of which is alleged by the complainant and denied by the defendant.

Assuming that the complainant is charging use upon other occasions than those as to which the immaterial disputes have arisen, and assuming that the defendant has a camera, and has made use of the camera, which was thought by the persons making the affidavits to be an infringement, the question ultimately depends upon whether the defendant should be compelled to exhibit this camera, or whatever cameras it may have, and in default of so doing, whether a temporary injunction should issue.

It is also urged by the complainant that an injunction against infringing use will not interfere with any lawful business on the part of the defendant, if it is not infringing. The defendant opposes being enjoined by protestations on general principles, and by innuendo on the ground that the complainant company is pursuing this method for the sake of harassing the defendant and causing it expense. The defendants, while protesting against submitting its cameras for inspection, categorically denies the allegation that it has a camera of the particular kind which is alleged by the complainant to be an infringement.

This Court is unwilling upon application for a preliminary injunction, to decide even contingently or temporarily upon affidavits, what is substantially the issue itself of the case. It is not apparent that irreparable injury will be sustained while such a case as this is being tried, and the defendant does not seem to be of the elusive character which might require immediate action in order to prevent the risk of futility of any further determination.

This Court is not of the opinion that its process, in the form of injunction, should be issued, or be held against a party, possibly innocent of wrongdoing, merely upon the theory that, if innocent, no business operations will be in terms forbidden. The possibilities from advertising such an order, and of far-reaching and unfair consequences, outweigh the benefit, unless the Court is sufficiently satisfied that wrongdoing is shown, and is willing to issue an order forbidding the acts which it believes are wrong.

Motion for preliminary injunction, therefore, will be denied, but in view of the definite commercial character of the matters, this Court will listen to an application for a provision in the order, if the complainant so elects, requiring the defendant to give security, not to prevent the issuance of a temporary injunction, but to cover any instances of possible irreparable injury, if a decree should be obtained at final hearing. The amount of such bond can be determined upon the settlement of the order.

THOMAS I. CHATFIELD, U. S. D. J.

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AMONG THE SHOWS.

By Oliver, Jr.

Brooklyn is rapidly becoming moving picturized; by that I mean, moving picture theaters are springing up all over this part of the greater city. Only recently a picture show at the corner of Hicks street and Atlantic avenue has been opened. It is called the Atlantic Moving Picture Theater. It cannot, with propriety, be called a theater, as the space it now occupies was formerly used as a store room. However, this place is proving to be a success for the manager, as every night it is crowded to the doors. It opens at 3 o'clock in the afternoon and gives a continuous performance until 11 P. M. The theater is above a saloon, and to go inside one has to mount a flight of stairs. This sort of picture house is not an ordinary sight in large cities, especially in a city like New York, where most of the houses are of a picturesque and attractive appearance. Of course we do not want to be too critical of the store show. The place is as clean and up-to-date as could be expected. If the proprietor erected an elaborate theater, something under the style of Keith & Proctor, the Dewey, the Fair, and the like, and charged ten cents admission, it would not be a paying investment for him, because the inhabitants of the vicinity would not patronize it as often as they do. The admission price is five cents. The performance consists of five different subjects—some are a week old, others a month or so—and an illustrated song. The Vitagraph film entitled "Launcelot and Elaine" was greatly appreciated and applauded. So was a comedy by the Gaumont Company under the title of "The Policeman's Wedding." The other films consisted of two Pathes and another from the Gaumont factory. Levi's set of slides, entitled "You've Got Me Going, Kid," was also much appreciated, and the audience joined in the chorus. Levi & Co. certainly deserve commendation for this set of slides. The photography and coloring, with the exception of a few minor blemishes, were excellent, and if we did not see the manufacturer's name on the title slide, it would be hard to tell from what high-class manufacturer it came.

The theater is visited by regular and transient patrons, who consist of about equal proportions of men, women and children. They are applausive and appreciative, and their coming to this theater every night indicates that a place of this form of amusement was greatly needed in this section of Brooklyn. The pictures are changed daily, and the manager sets aside a certain afternoon and an evening when souvenirs are given out to the ladies holding a card, the number upon which corresponds with the one attached to the souvenir.

The theater holds somewhere between 250 and 275 seats. The ventilation is good, and the operator runs his pictures steadily. The room is kept lighted by green and dark yellow lights during the performance. As the floor of this show is not inclined, the screen is elevated about five or six feet, so that people seated in the back can see the pictures.

* * *

The Royal Theater, located at the corner of Willoughby and Jay streets, Brooklyn, N. Y., which was formerly a burlesque house, has for the past year and a half given to the public moving pictures, vaudeville and song slides. It is situated in the heart of Brooklyn and is proving a paying investment for the managers. Its doors open at 1 P. M. and it gives a continuous performance until 11 P. M.

On my recent visit the theater was so crowded that I could not find a seat, but was given one by a courteous attendant, who upon inquiry told me that I was just in time as the entertainment was beginning on its second run. The first film was a Pathe, entitled "The Burglar in the Trunk." It was well received.

A feature of this theater is the talking pictures by the Royal Stock Company. A Biograph subject, entitled "Eradicating Aunty," was the picture talked with. Although this film is not of late issue, it certainly took well and was much applauded. The voices did not synchronize well with the characters on the sheet, but this had no displeasing effect upon the audience. This film also deserves commendation in regard to the acting and photographic quality.

The admission prices are 10 and 25 cents, and we are given a two-hour entertainment. The house is neatly kept, the ushers courteous and the pictures and slides were well shown.

Recently I visited Keith & Proctor's house on 125th street, New York City. This theater is always crowded to the doors and my friend and I had some difficulty in finding seats. The entertainment of this house consists of moving pictures, a travelogue and illustrated song slides. A comedy subject by the Lubin Company, entitled "The Blue Garter," pleased the audience very well. So was another Lubin comedy under the title of "Found in a Taxi."

The young man vocalist sang with perfect harmony to a beautifully colored set of slides by the Scott & Van Altena Company entitled "Underneath the Big Magnolia Tree." It was the best colored set of slides that we have seen in a long time, and the Scott & Van Altena Company deserve to be praised on their work.

A lecture on "The Land of the Midnight Sun" was successful. Although certain classes of people do not care for lectures, this one was appreciated here.

H. A. Spanuth, of the Dandy Film Exchange, 10 East 15th street, New York City, besides, as we announced last week, making a specialty of an up-to-date film service, is also featuring the Graphoview. This is a $25.00 outfit which shows moving pictures in the home, school or college, and therefore makes a bid for family use. An efficient machine of this kind should have a wide sale and we therefore recommend all interested to call on Mr. Spanuth at 10 East 15th street, New York City, and see a specimen. In the Moving Picture World during the past year, and indeed in this present issue, we put in a plea for the manufacture of a machine designed to bring the moving picture into the home circle. The Graphoview should do this and as there is a wide demand for machines of this character, no doubt the Dandy Film Exchange will be kept busy supplying the demand.

Among the Exhibitors.

Baltimore, Md.—A new moving picture theater has opened its doors to the public near Fifth street.

Chisholm, Minn.—Nedry & Gallant, of Deer River, will open a moving picture theater here.

Macon, Mo.—Steve Weisenborn contemplates the opening of a new moving picture theater here.

Laconia, N. H.—A new moving picture theater will open here under the management of Charles H. Bean.

Prophetstown, Ill.—Roy Schryver has disposed of his moving picture theater here to W. H. Olinger.

Brooklyn, N. Y.—A new moving picture theater has been erected on the corner of Hicks street and Atlantic avenue.

Rutland, Vt.—N. F. Jones has leased Green Brothers' Hall and will erect a moving picture theater there.

Neillsville, Wis.—Will Neff has bought the Electric Theater from J. H. Smith.

Quincy, Ill.—Cass McCurdy is making arrangements to open a moving picture theater show here.

Leon, Ia.—A new moving picture theater is to be erected here, under the management of J. D. Lewis, of Ogden.

Red Lake Falls, Minn.—C. H. Barr has sold the Bijou Theater here to Wander & Lemiex.

Modesto, Cal.—Emil Mayo has sold the Glory Theater here to Mrs. Margaret F. Diller.

Northampton, Mass.—Henry Walz is the manager of the new moving picture theater which opened here a week ago.

Wheeling, W. Va.—The Spragg Amusement Company now operate the Olympic Theater as a moving picture nickelodeon.

Concord, N. H.—The Star Theater Company has opened a moving picture and vaudeville show in the Phoenix Hall.

Hubbell, Mich.—N. Larson, of Hancock, Mich., is planning to open a new moving picture theater here.

Huntington, Ind.—W. R. Deaton, of Warsaw, has purchased the Palace Theater here.

Paducah, Ky.—Louis Farrell has sold the Star Theater here to Joseph Desberger.

Bushnell, Ill.—The Cab Moving Picture Show, owned by Mr. Norton, was destroyed by fire.

Wichita, Kan.—W. H. Marple has sold the Elite Theater here to Geo. Beal, who has taken possession.

Lexington, Ill.—S. C. Claggett has bought the Gem Moving Picture Theater here and has taken possession.

Mechanicville, N. Y.—The Proctor Theater Company will open a new moving picture theater here.

Steubenville, Ohio.—A. C. Irons has sold the Palace Theater here to Jonas Miller.

Wilton, Iowa.—Ellsworth Moon is making arrangements to open a new moving picture show here.

Macon, Mo.—Step Weisenborn is making arrangements to open a new nickelodeon here.

Philadelphia, Pa.—Architect E. Allen Wilson is preparing plans for a new moving picture at 1420 Pt. Breeze avenue.

New York, N. Y.—Markowitz & Elliott will open a new moving picture theater at 143 East Houston street.

Peotone, Ill.—Trudeau & Breen, of Kankakee, are making arrangements to start a new moving picture theater here.

Waterloo, Ia.—J. L. McClinton has purchased the moving picture theater at the corner of Fifth and Sycamore streets from Sheriff Shores.

Dickenson, N. D.—E. J. Barry, of Glendive, has been granted a license to erect a moving picture show here and will run all up-to-date film.

Philadelphia, Pa.—John H. Cordari & Co. are estimating on plans for a moving picture theater at Fifty-second and Sampson streets for the Auditorium Amusement Company.

Elmira, N. Y.—A contract has been granted for the erection of a new moving picture theater at the corner of Market street and Railroad avenue.

Omaha, Neb.—J. L. Brandeis & Son have been awarded the contract for the erection of the new Morris Vaudeville Theater here.

Salt Lake City, Utah.—Harvel R. Rand, of Denver, has purchased the Empire Nickel Theater at 156 State street and has taken possession.

Milan, Ohio.—Charles Witty and James Wedge have purchased the moving picture theater from Lottie Hahn, and will run it as a first-class theater.

Philadelphia, Pa.—Amos W. Barnes is taking estimates on plans for alterations and an addition to the moving picture hall, at 1025 Market street, for John W. Converse.

Attleboro, Mass.—The Columbia Amusement Company have been granted permission by the city officials to operate a new moving picture show on Bank street.

Philadelphia, Pa.—John Wibraham is the manager of a new picture theater, which is erected at Frankford avenue and Sergent streets.

Shelbyville, Ky.—John H. Hartford and J. M. Glasscock have purchased the Crescent Theater property here.

Hancock, Mich.—P. Printup and C. R. Hanson, of Green Bay, Wis., will open a new picture theater at Calumet.

Hartford, Conn.—A new moving picture theater will open its doors in Simmon's Block and is under the managemetn of Mr. Goldsmith, of Springfield.

Rockford, Ill.—Under the management of C. Albert Johnson a new moving picture theater will be erected at the corner of Sixth avenue and Seventh street.

Nashville, Tenn.—A new moving picture theater will be erected at 218 and 220 Fifth avenue by the Fifth Avenue Amusement Company.

St. Joseph, Mo.—Fred Cosman is making arrangements to open a new moving picture theater in the Ballinger Building, on Edmond street,

Cincinnati, Ohio.—The Royal Circuit has been organized here by John J. Huss, Frank W. Huss and others for the purpose of establishing a moving picture theater.

Rockville, Ind.—Dick Burnett has purchased the Olympic Theater here from Fred Kammerling, and is confident of making it successful.

Iola, Kan.—A handsome new moving picture theater will be added to Iola, and will be under the management of E. V. Hiatt and George Keler, of Webb City, Mo.

Washington, Iowa.—Hawkins & Williams have sold their interest in the Star Theater to Jacobs & Brown, of Blandinville, Ill.

Tilton, N. H.—Stevens Brothers, of Franklin, have closed their moving picture theater here, which was known as the Lyric.

New Albany, Ind.—The Hippodrome Theater Company is making arrangements to open a new moving picture theater here.

Christopher, Ill.—R. C. Clauter has bought out the interest of his partner, O. C. Messic, in the Star Moving Picture Theater.

Columbus Ohio.—Gus Sun has purchased the property at 33 West Broad street as a site for a 10-cent vaudeville theater.

Wheeling, W. Va.—Asher T. Lewis has purchased a half interest in the Nickelodeon, at the corner of Third street and Jefferson avenue.

Baltimore, Md.—Morris Lasky and C. E. Barry are having plans made for the erection of a new, up-to-date moving picture show at 747 West Baltimore street.

Canton, Ill.—James Wiley, of Cuba, and Albert Wilson, of Macomb, have purchased from John Winship his Dreamland Theater, located on East Jefferson street.

Chicago, Ill.—The Grand Theater Company has been incorporated with a capital stock of $2,500. The incorporators are: F. L. Brooks, David Jetzinger and Henry M. Seligman.

Carondelet, Mo.—A new moving picture show house is being erected at the southeast corner of Michigan and Roberts avenues. It will cost $5,000 and will have a large seating capacity.

Chicago, Ill.—The President Theater Company has been incorproated with a capital stock of $2,500. The incorporators are: Isaac A. Levinson, Harry C. Levinson and L. F. Jacobson.

Baltimore, Md.—The Great Wizard Theater, which opened a short time ago on West Lexington street, is doing a successful business and has a big crowd every day and night. This theater is under the management of Messrs. Bohannan, Lewey and Fuld.

Newburyport, Mass.—The Premo Theater, on Essex street, has again opened its doors to the public; being closed on account of remodeling and enlarging. It is stated by the managers that they will run first-class moving pictures and illustrated song slides. The theater is under the management of Fullerton Bros. & Eldrede.

Boston, Mass.—The Queen Theater, 634 Washington street, is the latest moving picture theater erected on this street. It is said that it is one of the prettiest and best decorated theaters in Boston and has cost the proprieors a neat little sum for the architectural work. The theater is facing Boylston street and catches the crowd of shoppers around the business section.

Lawrence, Mass.—The Pastime Theater is finely situated, occupying the entire south end of the newly finished Truell Building, located at the corner of Essx and Amesbury streets. This theater is situated in the heart of the business district and, from an architectural view, it is the best house of its kind in Lawrence. It will be conducted on high class lines and the pictures will be the best and latest. The seating capacity is 600. The theater will be under the management of Samuel Kopelman, who is a well-known film man in that section.

Attleboro, Mass.—A new moving picture theater will be erected on Bank street.

Atlanta, Ill.—Charles Jordon has opened a new moving picture theater in the Murphy Hall.

Keokuk, Iowa.—T. P. Gray and H. R. Hickman are making arrangements to open a moving picture show.

Bronx, N. Y.—The Acme Theater Company is erecting a new picture palace on the west side of Brook avenue.

South Bend, Ind.—The American Scenic Theater has again opened its doors to the public, having been remodeled.

Montpelier, Vt.—A new picture house will be erected shortly, under the management of Moses Farrar.

Jersey City, N. J.—The New Union Theater at 95-97 Montgomery street has again opened.

Dayton, Ohio.—C. V. Mohler has purchased the Wonderland picture show and has taken possession.

Liberty, Mo.—Hatfield Brothers have sold the Electric Theater, on East Kansas street, to R. E. Hall and Roy Hayes.

Waterbury, Conn.—The Main Street Theater has again opened its doors and is making a big success.

Paterson, N. J.—The Paterson Show Company has purchased the moving picture theater at 136 Market street.

Newman, Iowa.—M. B. Huckins and W. C. Barlow have bought the Electric Theater from Mr. Barngrover.

Leroy, N. Y.—Robert U. Chriswell has sold his interest in the Theatorium to Lee Belson and Claude Bailey.

Lincoln, Ill.—Richard Latham has sold his moving picture show here to Angel Nases.

Lansing, Mich.—Dr. Davis is preparing to open a new moving picture show here.

Rochester, N. Y.—George E. Simpson and associates will erect a moving picture theater at 46 South Clinton street.

Atlantic, Iowa.—J. M. Young has purchased the Unique Moving Picture Theater here.

Central City, Neb.—Smart & Connor have sold the Lyric Theater here to A. L. Lindsey.

New Bedford, Mass.—Antonio Gracia will open a new moving picture theater at 733 South Water street.

Batavia, N. Y.—Callahan & Webber have sold the Lyric Moving Picture Theater to W. Robert Criswell.

Marissa, Ill.—Walter Thimming has opened a new moving picture theater in the Temperance Hall.

Grinnell, Iowa.—G. W. Mart has bought the Bijou Theater, on Fourth avenue, from L. S. Long.

Sterling, Ill.—Phillip Boos has purchased the Gem Theater from Loux Bros.

Portsmouth, Ohio.—Geo. S. Carroll is making arrangements to start a new moving picture show here.

Grand Rapids, Wis.—Mrs. D. Buckheim is making arrangements to start a moving picture theater here.

Peotone, Ill.—Breen & Grodeau are making arrangements to open a new vaudeville and moving picture show here.

Platteville, Wis.—Harvey Mann is making arrangements to open a new moving picture theater here.

Columbia, Mo.—Victor & Wilson have opened a new moving picture show here.

Frontenac, Kan.—John Simion has purchased the Lyric Theater here from Joe Lafayette.

Bellevue, Iowa.—Charles Hartley and B. C. Potter are making arrangements to open a moving picture show here.

Larimore, N. Dak.—E. R. Holgate and Frank Stahl have purchased the moving picture theater from B. W. Baker.

Rhinebeck, N. Y.—Van Steenberg has opened a new moving picture theater in East Market street.

Buffalo, N. Y.—Frank Bernstein will erect a moving picture theater at 1848 Niagara street.

Anna, Ill.—John Bordern is making arrangements to open a new moving picture theater here.

Pana, Ill.—C. J. Sharrock has sold his nickel theater here to his father, James Sharrock.

Rossville, Ill.—W. N. Stevens has sold his nickelodeon here to W. E. Galvin.

Jefferson, Iowa.—Brock & Wiggins have purchased the moving picture theater of E. L. Palmer.

Watseka, Ill.—Strickler & Pierce are making arrangements to open a new moving picture show here.

Holly, Mich.—Lacy & Harlow have sold their electric theater here to Arnold and George McCoy.

Westville, Ind.—B. F. Cass and Charles Cattron are making arrangements to open a new moving picture show here.

Valentine, Neb.—O. W. Morey is preparing to erect a new moving picture theater here.

Butler, Mo.—Forrest Kerrens is preparing to establish a moving picture theater here.

Charlotte, N. C.—Edward Wertley has purchased the Dixie Theater here.

Leavenworth, Kan.—The Orpheum Amusement Company has sold the Orpheum Theater here to J. M. Shanburg.

Macomb, Ill.—J. D. Blume is preparing to open a new moving picture theater here.

Mitchell, S. D.—Oscar Williams has been granted a license to conduct a moving picture show at the corner of Main and Third streets.

Richmond, Mo.—Child & McGee have rented the B. F. Cates building, on the north side of the square, and will erect a moving picture palace.

Philadelphia, Pa.—F. Russell Stucker is preparing plans for a moving picture hall at 1205 North Fifty-second street, for the Franklin Amusement Company.

Somerville, N. J.—Charles F. Weldon and W. W. Tillyer have leased the building at 145 West Main street and will open a cozy playhouse with moving pictures.

Boston, Mass.—Gustave A. Bluhn and Leland Standford Ransdell have leased the store at 340 Washington street and will convert it into a moving picture theater.

Norwich, Conn.—Another moving picture theater house is booked for this city, as the Olympic Hall has been leased by Fred Held, who will start a moving picture show.

Elmira, N. Y.—Edward Mozart, president of the Mozart Vaudeville Circuit, is planning to erect a new picture palace on the property now occupied by the Paterson House.

Celina, Ohio.—The Bijou Dream is a new and popular moving picture show house, under the management of John Stark.

Ashland, Wis.—The Princess Theater has just opened up to good business, under the management of Naylor Hoppengar.

Brooklyn, N. Y.—Frank A. Keeney has sold the Keeney Moving Picture Theater, at the corner of Fulton street and Grand avenue, to James Madison and Milton Gasdorfer.

Grafton, W. Va.—Manager Brinkman has completed arrangements by which he will present the very latest and best moving pictures at the Opera House.

Milwaukee, Wis.—A permit was issued by the Building Inspector to John Koening for the erection of a new picture house at 704 Walnut street.

Hartford, Conn.—The Star Theater, on Main street, has again opened, under the new management of William P. Lynch.

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Issue of Dec. 10, 1909

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BIOGRAPH COMPANY.

THROUGH THE BREAKERS.—Biograph story of the slaves of society. Undoubtedly the cardinal sin of society's devotees is neglect of the home. The obligations are so compelling that the undivided attention of its members is induced to the entire disregard of all things domestic. The earth sustained no two happier beings than Mr. and Mrs. Nostrand, when God's greatest gift, their first born, was bestowed. Life's vista seemed bathed in sunshine as their whole thoughts were centered in the little one. In fancy they saw it grow from infancy to girlhood and on to young womanhood. But, alas, how often do these anticipations go awry. Becoming more and more engrossed in the social whirl, they give the child over to the care of the governess, until eight years later we find the father's time entirely taken up at his club, while the mother devotes hers to whist parties. Alone, neglected and forlorn, the child, crushed in spirit, becomes seriously ill. The father is now alarmed in the child's behalf and insists that the mother stay at home and care for it. He reasons that that is what the little one most needs. He is the first to reproach himself for negligence, and tries to point this out to his wife, but she is not as perceptive, and attends the child in rather a half-hearted manner. She does not consider the child is as ill as they would make her believe, and chafes under the forced and, in her opinion, unreasonable demands. Nervous, tired and longing for diversion, she defiantly attends a fancy dress soiree. During her absence the child becomes worse, and the doctor tells the husband the end has come. Dispatching a servant for the mother, the doctor endeavors to keep life in the little form until she comes, but in vain, for the pure soul has departed when she arrives. The tie is broken, the husband leaves, and she now realizes how false and hollow is the world in which she had been living. She sees nothing beyond but expiation. But how can she expiate this sin of neglect? Her child dead, her husband gone, life is mantled by gloom. At the grave of the child we see the poor woman, with bruised heart, breathe forth prayers of contrition, when the husband, drawn by the same impulse, approaches. Softened by the same grief they are reunited, each blaming themselves for their own sorrow.

THE REDMAN'S VIEW.—The subject of the Redman's persecution has been so often the theme of story that it would appear an extreme exposition of egotism to say that this production is unique and novel, but such is the case, for there was never before presented a more beautiful depiction of the trials of the early Indians than this. It shows how the poor redskin was made to trek from place to place by the march of progress which was ever forging its way into the West. Tranquil is the existence of the Kiowa tribe which our story involves until the approach of the conquerors, the white men, who claim the land that had long been possessed by this tribe of Shoshone family. On this eventful day, Silver Eagle and Minnewanna plight their troth by the side of the mountain brook. They have hardly returned to the wigwam of the chief, Silver Eagle's father, when an Indian rushes up with the news that the paleface is coming. The little settlement is thrown into a panic of fearful anticipation, for they have endured many bitter experiences. Their fears are realized, for the white men appear and order the poor Indians to move. This they do with stoicism, and packing up their effects they start on the long trek. Minnewanna, however, is detained by the men to act as a slavey. Silver Eagle is at first inclined to remain by her side, but his sense of duty toward his father, the chief, who is very old and feeble, forces him to go with him. From place to place they migrate, only to be urged still further on by the relentless persecutions, until from the brow of a lofty mountain they exclaim, "Oh! morning sun light us on to a better land; a land where we may rest our heads." In the meantime little Minnewanna has tried to escape, but she has not gotten far when apprehended and brought back. The long journey proves too much for the old chief and he succumbs to the ordeal. As he dies the tribe chant the song of death. He is then interred according to the custom of the tribe. A bier is erected on stakes and covered with moss and leaves. On this the body is placed with his head to the east, a fire to light his way and food that he may not hunger. The son, Silver Eagle, now that his duty is fulfilled, dashes back after his little Indian sweetheart. His endeavors to steal her away are discovered and several of the men are about to despatch him, when another, more altruistic than the rest, interposes and bids the young brave take his squaw and go in peace, and we last see them with bowed heads at the bier of the chief. This subject portrays rather a new treatment of the Indian story, its poetic beauty being no small feature.

EDISON MFG. CO.

THE KEEPER OF THE LIGHT.—There have been many silent dramas produced whose themes are laid about the wave-swept shores that shield some lonely lighthouse and whose stories deal with the simple, uneventful lives of the rugged folk, the daily routine of whose duty begins and ends with the custody of the light. Unromantic though their existence may be in itself, there are occasional rifts in the routine that stand out all the more prominently because of their infrequency, and that afford material for the most powerful dramas because of the consequent impression, and often radical changes, they make in the lives of these plain, susceptible people. That this theme has not been worn threadbare is proven by the unusual strength of our new drama, "The Keeper of the Light," which breathes of life and love, hope and despair, hatred and forgiveness, reunion and happiness—all centered in three principal characters, whose field of action is the lighthouse shore and the deep, mysterious ocean that encompasses it. The picture abounds in dramatic scenes, each filled with that irresistible charm of unfathomable mystery that the awe and majesty of the ocean holds for us all. In the very simplicity of the story lies its chief charm.

An old lighthouse keeper's daughter falls in love with a fisher lad to whom her father objects. In the midst of a stolen interview the unhappy lovers are discovered by the father. Hot with anger at his daughter's disobedience and filled with unreasoning rage he turns the vials of his wrath upon the lad, and with bitter words drives him from the scene. Overcome by the excess of his emotions, the old keeper falls helpless with a paralytic stroke. The young fisher lad, discouraged and disheartened, ships on a long voyage. The lovers part, and on the lonely rocks we see the sweetheart waving her lover a sad good-bye as the ship sails away. Then follow weeks of silent waiting while the fisher lad plies his trade on the mighty deep and the maid performs the duties of the lighthouse, with a wistful eye ever turned toward the path of her lover's departure. In the silent watches of the night, as the pale moon sends its silvery rays across the troubled waters of the deep, we see the fisher lad tearfully kiss his sweetheart's farewell letter, his lips breathing a silent prayer for her welfare. A storm breaks upon the coast and, while the old lighthouse keeper sits helpless in his chair, the daughter flies the danger signal. A vessel is seen in distress. It goes down and, lantern in hand, the girl searches the shore for any unfortunates that might be washed upon its rocks. Stumbling over the rocks she finds her lover lashed to a spar, wave-swept and drowning. She assists him to the lighthouse where the father, his end drawing near, gives them his blessing before the light of day is forever closed to his eyes.

A silent drama, as simple and powerful in scene as it is absorbing in action, depicted by a capable company of artists and its effectiveness increased by a wealth of photographic quality such as is seldom found—such a film is "The Keeper of the Light," which we are confident will be received by trade and public with the appreciation it merits.

MY LORD IN LIVERY.—For several years "My Lord in Livery" has been one of the most successful comedies produced by amateur dramatic societies throughout the country. In reproducing this little play on a film the Edison Company have a picture that the thousands who have seen or played in the piece will be anxious to see.

The story runs as follows: Lord Thirlmere discovers his friend, Lord Tommy, kissing his sweetheart's photograph and makes him a wager that he will be able to secure one of her rings. The wager is laid and Lord Thirlmere sets out for the young lady's house. Before he arrives at her home she receives a letter from "A Devoted Friend" informing her of the wager and warning her that he is to gain admittance to her home disguised as a servant. Miss Sybil and her two chums decide to have a little fun at My Lord's expense, by disguising themselves as servants.

Unfortunately for the success of the experiment, Miss Sybil's father has that day engaged a new butler who, when he arrives, is mistaken for Lord Thirlmere; and when the real Lord Thirlmere arrives and gains admittance by bribing the new servant to change places with him, he is mistaken for a burglar and the police are sent for. The police arrive just as Lord Thirlmere obtains a ring from the thoroughly frightened Miss Sybil, and is about to leave. As he is being led off to jail Lord Tommy arrives and—well, the rest is easily guessed.

WHAT THE CARDS FORETOLD.—Very few people can resist the temptation to have their fortunes told, though they may scoff at the idea and claim that they don't believe in it.

Old Mammy Sue not only liked to have her fortune told, but believed implicitly in "What the Cards Foretold." One day she purchased a book instructing her how to tell fortunes by cards, and proceeded to tell her own. Now, any fortune teller will tell you that it is bad luck to tell your own fortune, and Mammy believes it now. The cards told of laughter, merriment, confusion and of money changing hands. It all happened just as the cards read, but the laughter and merriment were not Mammy's, although she was a most important contributing factor. She also figured pretty prominently in, and perhaps caused much of, the confusion. She was there when the money changed hands, too, but it didn't come Mammy's way by any means—it went to pay her fine at the police station. The laughter and merriment, as told by the cards, can be taken in two ways: One, that it was enjoyed by the other characters in the picture, with the possible (?) exception of one; and the other, that it was intended for the laughter of those who witness this very amusing film, which is one unbroken succession of comical situations from beginning to end.

THE HOUSE OF CARDS.—Frederick Remington, the celebrated delineator of types of the Western plains, has said that the knighthood of America lies solely in the character of the Western cowboy; and that fact is true, for one finds nothing quite so distinct and vivid in the history of America as these riders of the plains, who fought and rode, loved and hated, robbed and lived on the very edge of civilization. Here one finds a life that is big with the bigness of the mountains, rough and rugged as their shadowy canyons, wide and broad as the trackless plains, but with it all a grandeur and nobility that comes not from the roar of the city, but from the silence of nature. Men whose very lives hang loosely from their belts by tiny pockets filled with lead of death. These men of the West are brave, strong, rugged men. Whether good or bad, they are not weak.

The Edison picture of the "House of Cards" has to deal with just such men. The story revolves itself around a Western cowboy who has been sent to the town of Cedar Gulch to deposit gold in the bank for his boss. Arriving too late in the night to dispose of the gold, he seeks out the pretty daughter of the gambling-house keeper who has given her heart unto his keeping. While waiting for the bank to open in the morning, he becomes fascinated with the sight of the money being won at a gambling table, and starts to gamble with his boss's money. Luck is against him, and scarcely before he realizes it he has lost all. Ruin, disgrace, and prison or lynching stare him in the face. Only seeking to get back what he has lost he tries to rob the gambling house at night, and here he comes face to face with the little girl whom he loves. He confesses to her his crime and shame, and the woman's love spreads forth its hands to shield him. She seeks out Rattlesnake Jim, the Sheriff of Cedar Gulch, who also is in love with her, and implores his aid for her unworthy lover.

A warrant for the cowboy's arrest reaches Jim while she is at his cabin and he struggles manfully to follow its mandates to the letter, but his love for the girl causes him to swerve from his strict path of duty and he decides to give the guilty man a fighting chance. Either he or the cowboy must quit Cedar Gulch at once. In other words, one of them must die. To live and not do his duty is a thought that has never entered Jim's mind. So these men of iron and nerve fight a novel duel in the Sheriff's lonely cabin, at which he has ordered the cowboy to report. Baring their arms to the elbow they sit at opposite sides of a table, calmly waiting for a great, poisonous rattlesnake to rise from its bed, which opens in the center of the table, and choose its victim. Slowly it uncoils itself upon the table with fangs darting in and out, it rears its head, the men watching its every move in fearful silence. At a moment when it seems that the awful suspense will be ended by a deadly strike fate interferes, and though justice miscarries, yet Cupid's arrow finds an unsuspecting but not unwilling victim in the person of the lion-hearted Sheriff, whose manly conduct, in contrast with that of her lover, reveals to the girl his true worth.

All this is told with a wonderful dramatic strength and power, and one never loses interest for a moment. It holds the audience silent and tense during the progress of the novel dramatic situation at the close. Few Western stories have more real and genuinely dramatic situations or a higher type of acting than that presented by the Edison players in the silent drama, "The House of Cards."

ESSANAY FILM MFG. CO.

A PAIR OF SLIPPERS.—Cupid loves a good joke occasionally and in this picture Ralph Lubber is the chosen goat.

Lubber buys a pair of dainty slippers for his lady love and on his way to deliver them stops to see an old friend, Mr. Rex. Rex is alone, Mrs. Rex having left to visit a friend, leaving implicit instructions that hubby is not to stir from the house until she returns.

Rex is delighted to see his old friend, Lubber, but their chat is interrupted by the ringing of the telephone. Rex answers it; some one wants Lubber at his office immediately.

Lubber, explaining that he will be back in an hour, hurries out, leaving the box containing the slippers on Rex's writing table. A short time after Lubber leaves, Rex becomes lonely, jumps resolutely into his hat and coat and leaves the house, despite Mrs. Rex's injunction.

Mrs. Rex comes in immediately after, finds the slippers and the impersonal but highly colored note accompanying them.

"Dearest Anna:

"Accept this little gift as a token of my love. Hope they are the right size.

"Your Sweetheart."

Mrs. Rex's indignation knows no bounds. So Rex has been deceiving her—the brute! A happy thought comes to her and she sets about to have revenge on her supposed rival. She removes the

Here's More Inside Dope!

Right on the heels of my exposures of the rotten secret of certain licensed film exchanges comes the story that the next move of the Patents Company will be to permit but one film exchange to each State in the Union! Can you see what that will mean? Can you see how a new little trust will spring up in each state? How the wheels within wheels will grind those of you who are not financially strong enough to stand the strain? Not content with penalizing you ten per cent tor the privilege of switching your patronage trom one to another licensed exchange, the trust people hope to drive each state's exhibitors to one source of supply and make them take what they can get or be eternally dodblasted! This can lead only to one thing in small towns where there are but two or three theatres. The weaker exhibitor in town will be forced out of business. This is the dream of the trust—the thing they are scheming, planning, working, fighting for! Are you going to let yourself be caught in any such pocket, or are you going to shake off the galling fetters NOW and build up a business that they cannot harm? Be independent! Use the magnificent independent films that are now flooding the market. Advertise your independence to your patrons and they'll rally to your call, just as the independent exhibitors of America are rallying to mine. Don't pay that ten per cent! Don't pay any license fee. Don't pay a cent for any thing but the films you get. Write and tell me your experience with the "ten per centers!"

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OHIO NOTES.

By W. C. Kunzmann.

The Grand and Globe Motion Picture and Vaudeville Theaters, Cleveland, Ohio, controlled by the Grand Amusement Company, with H. E. Michel in charge, have placed an order for two new, up-to-date Powers No. 6 machines, latest model, to be installed at each of the above named theaters within the next week. Both these theaters are playing to capacity business nightly, no expense being spared by the management of these theaters, the best of vaudeville always selected and latest association pictures shown. Mr. Paul Collins is chief electrician and operator at the Grand; Mr. Chas. Steinhoff is in charge of the booth at the Globe. Both these gentlemen are experts in their line, also members of Operators' Union, Local 169, Cleveland, Ohio. Mr. Michel states extensive improvements will be made in the near future at both these theaters.

* * *

The new canopy arch placed in front of the Orpheum Theater, East Ninth street, Cleveland, Ohio, is to-day the most talked of and attractive front in Ohio. Mr. Peckham, manager, has spent several thousand dollars on this improvement. Hundreds of attractive electric bulbs, together with four flaring arc lamps, light up this beautiful front at night so that it can be seen for many blocks off. This theater is playing to capacity business at each performance.

* * *

Mr. Harry Wilson, secretary of Moving Picture Operators' Union I. A. T. S. E., Local 169, Cleveland, Ohio, has introduced scales of operators' wages here; same were accepted at the meeting of theater managers. Cleveland has over a hundred picture houses, only two of which are using non-union operators. Mostly all machines in Cleveland are run by electric motors. All theaters in the downtown section are using two machines, chief and assistant operators, there being no delay in the shows from the time the doors are opened until last performance at night. Every large city in the United States ought to have an organization of union operators. It does away with the would-be operators, as none but experienced men who can pass an examination can join this union. One- third of the picture houses throughout the country to-day that are closed up on account of poor business came from poor results of a cheap operator, who was nothing more than a four weeks' experienced crank turner, as they call them. The success of a picture house lies in a good operator, in fact more than any other attachee in any up-to-date house; therefore it is up to a wise manager to get a good operator, pay him a good salary to give him good resutls, and you are bound to have a successful, paying house. This has been proven right here in some of the run-down theaters in Cleveland, and I think it is good advice for other theater managers to follow.

* * *

Dalilke & Porter, who have successfully conducted the Garden Theater, West Twenty-fifth street, Cleveland, Ohio, for the past three years, will close down for a week to make extensive improvements. The front will be remodeled and decorated in gold and white trimmings with hand painted panels, and opera chairs will be installed in the interior. An order has been placed for a new baby grand piano, at a cost of $1,000. This will be the only instrument of its kind to be used exclusively in a picture house in Ohio. These two hustling managers are always on the lookout to give their patrons the best in the picture line. They have secured the services of Mr. Elmer Wismore, a famous tenor, to sing illustrated songs and direct the orchestra. The latest model flickerless Gaumont machine will be installed. Bill Horn, who has been connected with the Gaumont Company here, will have charge of the booth.

* * *

Mr. Chas. Reark, manager of the Theatorium, Sandusky, Ohio, entertained the newsboys of that city Thanksgiving morning. The program consisted of four reels of latest pictures, also two illustrated songs. Mr. Schuhart, the vocalist at this theater, is spending a few days with his parents at Newark, Ohio. Mr. Geo. Upp is filling his position during his absence.

* * *

Mr. Howard Codding, operator at the Brilliant Theater, East Fifty-fifth street, Cleveland, Ohio, has resigned his position to take charge of the booth at the new Corona Theater, Prospect street, Cleveland, Ohio. Mr. Codding is an Operators' Union, Local I. A. T. S. E., 169.

* * *

Mr. Frank Ging, who had charge of the booth at the Star Theater, Sandusky, Ohio, last season, has taken the management of the Jewell Theater, Fremont, Ohio.

dainty slippers and puts in their place a pair of old, worn-out shoes belonging to Rex.

An hour later Luhber returns and unobserved enters the Rex library, gets his parcel and is again on his way to the home of his affinity.

The parcel is delivered by the maid, the box opened, and "Dearest Anna," stung by the insult in the rude joke, hurries down to personally demand an explanation.

Luhber is thunderstruck. His sweetheart throws the shoes at him and runs out of the room.

Let us return to Rex. He has returned and his wife is berating him for his unfaithfulness. Rex tries to explain, but the irate little woman will suffer no explanation.

In the meantime, like a man, Luhber has taken things into his own hands and forced his beloved to give him a moment's hearing. He is sure that Rex has played the joke on him and if Anna will but accompany him to the Rex home a satisfactory explanation will no doubt be obtained.

They arrive at the Rex home in the midst of the melee and poor Rex is rescued. Explanations follow. "All's well that ends well," and the affair ends in a hearty laugh.

THE BACHELOR AND THE MAID.—A brisk little comedy and a fitting reel-mate to the more elaborate "Pair of Slippers."

Robert Caldwell, a traveling salesman, and a bachelor, arriving at his home station, flirts with a charming young lady at the baggage window. He has the pleasure of assisting her into a cab and looking after her larger baggage, then goes to his rooms, having previously ordered his own trunk sent to his house.

In this transaction he gets the baggage checks mixed and the lady's trunk, almost identical to his, is sent to his rooms while the young lady receives his.

He does not find the mistake until after some difficulty the trunk is opened and a beautiful array of feminine lingerie comes to view. With a proper amount of shocked modesty he covers them up again and searches other compartments in an effort to find some clue to the owner. A photograph of the girl whom he had met at the railway station clears up the mystery and, calling an expressman, he tells him to take the trunk to the young lady's house.

He accompanies the expressman and explains about the mixup. Finally he tells her that he loves her and asks her to marry him. She agrees.

The expressmen wait patiently for the other trunk, until tired of waiting one of them ventures up to the young lady's parlor. The young lady blushing a little, explains that the other trunk will not be moved and consequently his services will not be required. With a knowing wink, the expressman withdraws, leaving the happy couple together.

THE RANCHMAN'S RIVAL.—Jim Watson, cow puncher, big, brusque man of the plains, falls in love with Annie Morgan, the daughter of a fairly prosperous Western ranchman. After a short courtship Annie is won and plans for the marriage are made.

Annie and Jim quarrel and at this most opportune time, Walter Milton, a wealthy young Easterner, honks into town in his big four-cylinder touring car, becomes enamored of the pretty Annie and lays plans for the frustration of the happy romance.

Milton contrives to obtain an introduction and invites Annie for an auto ride. He laughs at her efforts to resist the temptation and she finally yields.

It is the old story of the lure of the gold that glitters. Annie is persuaded by Milton to return Jim's ring and to wed him. Jim is sent away broken-hearted, but resigned in the belief that Milton can make her happier.

Milton's intentions are the lowest and most despicable. He arranges with a Mexican "greaser" to pose as a "preacher" and perform the fake ceremony. A clergyman's suit and hat is furnished the Mexican to lend dignity to his lank form, and Milton then drives back to fetch Annie.

In the meantime Jim has decided to leave the ranch and, bidding good-bye to his old-time pals, bundles up his few belongings, throws his saddle over his shoulder and starts on the long hike to the railway station.

A smartly dressed young woman, a rarity in Jonesville, is pacing up and down the railway station when Jim arrives. As he passes her she looks up and, a little embarrassed, questions him.

"I beg pardon, sir, but do you know Walter Milton—my husband?"

The big Westerner looks at her kindly.

"Walter Milton—" then as the truth dawns on him "—your husband!"

Explanations follow. Milton left El Paso in the auto for an extensive tour and was to meet her at Jonesville two weeks later. She has arrived somewhat ahead of the time set.

Jim tells her to wait, then borrowing a horse, rides at breakneck speed back to the ranch. He traces the auto to the Mexican's shanty, arriving just in time to prevent the wedding.

Without any explanation Watson forces Milton and Annie into the auto and orders the chauffeur to drive back to Jonesville.

When they arrive at the station Milton is forced to confess to Annie and the rightful Mrs. Milton his nefarious scheme.

Jim leaves the trio and saunters over to the postoffice and general store.

A short time later, repentant and ashamed, Annie comes to him and begs forgiveness.

Jim's big heart melts and he takes her in his arms and restores the ring to her finger.

GAUMONT.
(George Kleine.)

LISTEN!—Mr. Narrytiv, a chatty, fussy old bachelor, is busy in his apartments rearranging his furniture and bric-a-brac. While moving a heavy suit of armor, he knocks it over and gets a painful hump on the head.

He hurries off to the drug store to get some liniment for his wound, but on his way out he meets the janitress. In his attempts to illustrate to her how it happened, he gets another bruise right on the same spot where he got hurt the first time!

Now he rushes out in the direction of the druggist's, but he keeps on meeting acquaintances, stopping them and telling them how he got his humps. Every time he does so, he manages to get hurt again, until finally, in his efforts to illustrate the occurrence to a park policeman, by using a statue to demonstrate with, he receives such severe injury that he vows he will never tell his tale of troubles again.

TOP-HEAVY MARY.—Mary is decidedly a "heavy-weight" and is advised to reduce her avoirdupois by learning to ride a bicycle.

She accordingly takes lessons from an expert cyclist and of course meets with many mishaps. This film must be seen to be appreciated, as it is so full of funny incidents that words cannot do justice to it.

IN A PICKLE.—Professor Mooner is seen at work in his study, writing a learned article. So absorbed is he in his thoughts that he absentmindedly pours the contents of his ink-well over his papers. He goes out of doors clad in his underwear. Then he sits on a baby asleep on a bench in the park. At table he mistakes the tablecloth for his table-napkin and upsets everything onto the floor. He takes a bedroom occupied by a newly married couple for his own room and makes himself at home. The rightful occupants throw him out, as a robber. Finally he finds his own apartments and after filling his oil-lamp with water instead of kerosene, he puts the lighted end of a cigarette into his mouth.

DAUGHTERS OF POVERTY.—An old laborer is in charge of keeping the country roads in his district in good order.

He lives in a cottage with his two daughters, Jane and Annie. Annie, the younger one, falls in love with Walter Hudson, the son of a wealthy manufacturer, who lives in the neighborhood. She has a meeting with her lover one day and is discovered by her father, who in a fit of furious rage drives her out of his cottage.

He takes to drink, his work is neglected, and he is threatened with discharge unless he reforms at once and restores the roads to their original good condition.

This angers him still more, and, knowing that his expelled daughter will pass along a certain road in an automobile with her lover, he places a tree across the path in order to wreck the machine and kill his daughter.

The other daughter, Jane, observes her father's actions and endeavors to remove the tree. This she cannot do, so she stands in the way of the approaching motor car. The occupants do not see her until they are too near to stop and the poor girl is seriously injured by the machine.

Her sister, Annie, is so terrified that she refuses to return to her lover's home and this has the effect of bringing him to the road laborer's cottage, where the young manufacturer formally demands Annie's hand in marriage.

The father finally consents and all ends happily.

KALEM MFG CO.

THE GEISHA WHO SAVED JAPAN.—The picture opens at a time when the activities of the royalists began to harass the Shogun. Seated in the garden of the royal palace is Nitchi, a young Japanese boy, awaiting the return of the Shogun; as he approaches Nitchi crawls forward and presents a petition for the release of his father, who has offended the Shogun by failing to bow before him. The Shogun, enraged, orders his spies to sieze Nitchi and burn his eyes out with red-hot irons. Matsuda, a leader of the young royalists, witnesses the act of cruelty, and burning with indignation, draws his sword and vows he will consecrate his life to the cause of revolution. He brings Nitchi before the little band of royalists, who determine to assassinate the Shogun and thus rid Japan of a tyrant. They are about to draw lots, but Matsuda declares that he alone will do the act. On a royal feast day the assassination is attempted but fails, and Matsuda is enabled to escape by the aid of Nitchi's sister, Mimosa San, the Geisha dancer, a favorite of the Shogun. Matsuda falls in love with Mimosa and visits her at her home, where he is followed by spies of the Shogun, who demand that she deliver Matsuda up. She declares he is not there, but they search the house. She outwits them and flees with Matsuda; they are followed and overtaken. A terrific combat occurs between Matsuda and the spies. He is almost overcome, when Mimosa rushes in and receives a glancing blow on her forehead, disfiguring her for life. Matsuda lifts her up in his arms, but she begs of him to escape, as his life belongs to Japan. He places her in the care of an old woodchopper and flees.

Ten years later. Matsuda, now a Governor, is holding a reception. Through an accident he recognizes Nitchi and inquires of him about his sister. Nitchi informs him of her whereabouts, and Matsuda sends a messenger for her. When Mimosa arrives he shrinks back in pitylug horror at the scar which disfigures her face, but remembering how she received it, he folds her in his arms and tells the assembled guests that this is his promised bride whom he had lost, and for whom he had been searching for years. While the guests applaud, Mimosa San hides her face in Matsuda's shoulder, for all her troubles have reached a happy end.

RALLY ROUND THE FLAG.—Scene 1.—Out in one of the broad fields of their father's farm the two Fletcher boys, John and Jim, are busy helping the farm hands harvest the corn. In the distance we see approaching their cousin Mary. She gaily waves her apron to summon all to dinner. The farm hands pile into the wagon, all but John and Jim. They glance at Mary and after a word together call to her. Mary starts back to join them. In a few words John tells Mary how both he and Jim love her and how they have decided to tell her and give her the opportunity to choose between them. Mary glances first at John then at Jim. Her face grows serious. She tells them she cannot choose, that she loves them both equally. Why can't they go on as they have before, just affectionate brothers and sister? But the boys tell her that it is impossible and urge her to choose. She still refuses and turning starts slowly after the retreating wagon.

Scene 2.—All is excitement in the little village near the Fletcher farm. The recruiting sergeant has set up his tent on the village square. Mounted on a box Colonel Loyde is urging the assembled crowd to enlist. At first the response is slow, but soon a young farmer pushes forward and signs the roll. Up through the crowd come the two brothers, John and Jim. Jim signs first and John follows. Soon the recruiting sergeant is almost swamped with volunteers as the wave of patriotism sweeps over the crowd.

Scene 3.—The day has arrived for John and Jim's company to depart for the front. The old mother weeps over her boys that she may never see again. After bidding both parents a fond good-bye the two boys move down to the gate, where Mary is waiting for them. Mary kisses them both good-bye and as they start slowly down the road stands watching them sadly for a second then hides her tears in her handkerchief.

Scene 4.—Since early morn the two opposing armies stretched out in a long battle line have been struggling desperately. The Union standard bearer staggers. A Confederate grabs the flag and as he waves it in triumph the victorious rebels toss their hats and cheer. But their success is only momentary. Crash goes a mine skilfully laid by the Unionists. And now the Colonel rides forward with the order for a general charge. Up jump the boys in blue and dash forward. Here are the two brothers. Jim begs some cartridges from John as they move forward with their comrades.

Scene 5.—Beyond a wooded ridge the Confederate rear line supported by a battery is still holding its position. Out from the wood dash the victorious Unionists. In a few moments the Confederates are in retreat but every inch is hotly contested ere it is given up. Here come John and Jim still fighting side by side. John has taken the standard from its wounded bearer and now carries it forward. The Confederate standard bearer reels and drops his flag, but ere it has reached the ground Jim has it in his hands. As he stands waving it a bullet from the retreating enemy reaches his heart. He falls into John's arms dead.

Scene 6.—All night long after the battle the work of caring for the wounded continues. The dead are being placed in silent rows and the mournful work of identifying them has begun. Down across the field comes John sadly making his way amongst the dead and dying. He is searching for Jim's body. Ah, he has found it. Tenderly he lifts the head that since early childhood has lain nightly on the pillow beside his.

Scene 7.—The war is over. At the little village all the town people have gathered to do honor to the returning hero, brave Captain John Fletcher. Colonel Loyde adressing the assembled crowd, tells of John's brave deeds on the field of battle, of the pride of the village in him and how they have purchased a sword for him. He buckles it around John's waist. John steps forward and in a few modest words thanks his neighbors. As he finishes his father and mother embrace him while the crowd offer up cheer after cheer for him.

Scene 8.—The celebration is over. This has been a happy day. In a faltering voice the old father asks about Jim and how he died. John tells of that last charge, how Jim went up the hill and forward with the flag and fell lifeless in his arms. While the mother sobs Mary's hand slips into John's and his arm goes around her waist. The old father glancing up sees the two young people in loving embrace and gently tells the mother to look, for although they have lost Jim, they have a son and a daughter to cheer their declining years.

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GEORGE MELIES.

THE FATAL BALL.—Exterior of miner's cabin; Nellie sitting on stump at right, tying a bunch of wild roses, which are scattered all around her; a kitten comes out of cabin and jumps into her lap; she pets it and then places it on her shoulder. Philip, her father, appears at doorway, and watches her fondly during this piece of business; then comes forward and places his hands over her eyes. Business of guessing who it is. Finally she throws off his hands and turning around, she embraces him fondly. They suddenly draw apart and assume a listening attitude; the girl clings to her father in terror; he leads her to cabin, which they enter. Philip reappears immediately with gun, motions to Nellie to lock door, assumes listening attitude, and walks rapidly down path to left.

Out on the plains; single tree in center. Philip near tree, shading his eyes with his hand, peering down road to left; raises his gun to shoulder and shoots, then turns and runs off right. Enter band of Indians on horseback, with captive, Clyde Darrow, bound with lariat; they dismount and tie him to tree; then gather the fallen branches and pile them around his feet, apply torch and dance war-dance around victim.

Cowboy quarters on Bar X Ranch; cowboys playing cards, etc., their horses tied nearby. Enter Nellie on run; excitedly tells them of the Indians and their captive, pointing back from whence she came. Cowboys drop their cards, scamper to their horses and mount. All ride off in the direction of Indian band.

Indians dancing around burning captive; shots heard in the distance; Indians cease dancing and scamper for their horses, shooting meanwhile at the advancing cowboys. Hand to hand battle. The Indians are finally defeated and retreat, followed by cowboys, while Philip, who has dropped off horse, kicks aside the burning branches, cuts the prisoner free, throws him over his shoulder, and takes him to his cabin.

Interior of miner's cabin; Clyde reclining on bed, his head bandaged and his arm in a sling. Nellie is sitting beside him, and he takes her hand and kisses it. Then he thanks her for her tender nursing, and tells her he loves her; she shyly drops her head and answers that she returns his love, then buries her face on his shoulder. They draw apart as Philip enters. Clyde takes Philip by the hand and thanks him for saving his life. Nellie kneeling beside the bed.

Kitchen of miner's cabin; Philip on chair, Nellie placing dishes on table; comes over, stands behind Philip's chair, smoothes his hair and kisses him. Enter Clyde with letter in his hand, which he gives to Philip to read, meanwhile telling him that he must leave them.

LETTER.

Denver, September 1, 1909.

My dear son Clyde: Your letter stating that you are better, received. You must hasten home at once, to get ready for your wedding to Emily, which you know takes place in two weeks.

With love, YOUR MOTHER.

Nellie starts forward as her father reads letter; goes to Clyde, and entreats him to say it is not true; kneels at his feet and begs him to stay. Philip looks on wonderingly, then comes forward, lifts Nellie to her feet, and motions Clyde away. Exit Clyde. Nellie whispers to her father that Clyde has wronged her under promise of marriage; she hides her face on his shoulder, and sobs violently. Philip starts back angrily, takes pistol from belt, and makes a move as though to follow Clyde, but Nellie takes pistol from his hand, meanwhile shaking her head sorrowfully, and pointing upwards. Philip pushes her aside and rushes out.

Exterior of cabin, bench in front, and chair beside it. Clyde sitting on bench, smoking cigarette. Philip enters from cabin, advancing angrily on Clyde, who rises from bench and faces him. Philip tells him he'll make Nellie his wife, or he will kill him. Clyde snaps his fingers in Philip's face and turns his back to him, as though he did not care, and Philip, overcome with rage, picks up the chair and knocks Clyde down with it. Nellie rushes out from the cabin into her father's arms, just as Clyde, raising his gun, shoots at Philip. Nellie, being between the two, receives the bullet, and falls dead in her father's arms. Philip, in agony, calls on her to speak to him, then lays her on the ground and feels her heart. Realizing that she is dead, he falls prostrate on her form, sobbing bitterly. After Philip has recovered from his paroxysm of grief, he looks around to take vengeance on her murderer, but finds he has left the cabin but has left his gun behind. He picks up the gun, and kneeling beside Nellie's body, he raises his right hand to heaven and swears that the gun which killed his Nellie should send the fatal ball that should pierce the heart of her murderer.

Rocky pass in the mountains; camp of miners in foreground. Miners gathered around a fire, telling stories. Suddenly Philip enters, gun in hand, and peers eagerly into faces of the miners; then shakes his head sadly, and turns to go away, when one of the miners calls him back, and asks for whom he is seeking. He tells them his story, and the miners tell him to search through their camp, and if he finds his man, to kill him according to his vow. The miners all line up in a row, at back, and Philip goes along line slowly, peering into each bearded face, until he comes to the last one; then he utters a yell of rage, pulls the false beard from miner's face, and reveals the face of Clyde, who tries to escape, but Philip drags him to center, forces him to his knees, and tells him to ask Heaven for mercy, for he is going to kill him. Clyde draws revolver with his free hand, and shoots Philip, who staggers back into the arms of two of the miners, while the others prevent Clyde from escaping. Philip slowly sinks to his knees, then picks up gun, which he has dropped, slowly raises it to his shoulder, takes aim at Clyde, and pulls the trigger. Clyde falls, face downward, on the ground and Philip falls dead in the arms of the miners.

PATHE FRERES.

FROM THE EGG TO THE SPIT.—A most fascinating film. The history of a chicken from its formation in the shell, its life and growth and its final destination.

This film tells the life of a chicken in a picturesque and instructive way. In the first picture we see the germ as it develops in the egg during the period of incubation, until the little bird, already gaining in strength, tired of its captivity, breaks the shell with pecks from its tiny beak and as it rolls out shakes its soft fuzzy down in the pure sweet air and bristles all over with happiness at its newly found liberty.

In the next picture begins its life of young chicken, and we see it a dependent little ball of yellow fuzz peeping and pecking at the feet of its big comfortable vigilant mother. In the following scenes we see it when eight days old, fifteen days, and then six weeks, and finally a proud cock wearing the most brilliant plumage. Some beautiful specimens of the crested birds and Houdan class are seen in this film.

Thanks to the soft barley mash diluted with milk with which the chickens are gorged (the food being thrust down their throats by means of a tube) fowls that are raised on a farm like the present become fine fat juicy subjects for the spit—a sad ending, however, to the happy life of a chicken.

A CASK OF GOOD OLD WINE.—An amusing picture in which two carters engaged in delivering a cask of wine fill themselves up and empty the cask. The wine is replaced with water and the cask delivered, with ludicrous results.

Mr. and Mrs. Star receive word from a rich old relative that he has sent them a cask of his best old vintage, which he hopes they will not fail to enjoy. The Stars are delighted at the good news and are looking forward to tasting the fine old beverage.

In the next picture we see the cask being taken from the freight car and loaded on to a truck, after which the truckmen jump up and ride off. On their way they come to a toll-gate and allow the toll-gate keeper to take a good taste of the fine old wine as toll—first removing the plug. After the gate-keeper has had enough the truckmen decide to take a taste, with the result that they both become so inebriated that it is with difficulty they regain their seats on top of the wagon. Every now and then they have to stop and pull out the plug again, the wine tastes so awfully good, and take another drink. Finally they lose the plug, and one of them endeavors to stop up the hole with his finger, with very unsatisfactory results. The wine pours out down the gutter and people from everywhere come with buckets and glasses to get a little of the good old stuff. At last when it is all gone the maudlin truckmen go to a hydrant and fill the barrel up again with good pure water, and finally deliver it to the Stars' residence. When it is safely lodged in the cellar Mr. Star takes out the plug and fills a bottle for the dinner table, and it is only after taking two or three good swallows that he discovers it is nothing but water. The rest of the evening is spent by the Star family in denouncing their rich relative, and the latter often wonders why his ungrateful kinsmen have never acknowledged his cask of wine.

THE LADY'S COMPANION.—A young woman holding a position as companion to an old Marchioness, won the love of her employer's son and they have been married secretly, as the young man knew that should his mother learn of his marriage to the young girl she would cut him off without a cent. Before the lady's companion had entered the services of the Marchioness she had been deeply in love with a worthy young man in her own station in life, and when the Marchioness' son supplanted this former lover in the girl's affections the jilted one's jealousy and disappointment were such that after a time he decided to let the Marchioness know of the deception her son had practiced.

One fine day, therefore, he conducts the Marchioness to the farmhouse where her son's child has been put out to board and the old lady comes upon the happy pair fondling their little daughter to whom they are both devotedly attached.

Of course the old lady, wild with rage, disinherits her undutiful son on the spot and decides to leave her entire fortune to the young man who has made known to her the deception of her own flesh and blood. The jilted lover therefore, fearful that she should soften and change her mind at some future time, decides to make away with her as soon as possible so as to secure the fortune. The old lady falls ill and when her little granddaughter is brought to see her she undergoes a change of heart and pardons her father for the grief he has caused her, and, unbeknown to her beneficiary, destroys her last will and leaves all to her son. The young man, seeing that the old lady's feelings have changed in her son's favor, drops a little poison in the old lady's medicine and then accuses the son of trying to poison his mother. The son is arrested and would probably have had little chance of proving his innocence had not his little daughter seen the wicked man pouring the poison in her grandmother's glass, and it is on her testimony that her father is acquitted and the real culprit punished.

IMPOSSIBLE TO GET SLEEP.—Mr. Scuppy's alarm clock goes off long before it is time for him to get up and awakens him with an awful start. Enraged beyond endurance, he rushes over to the timepiece and smothers its unwelcome voice and then crawls back into bed again. But hardly has he touched the pillow when a terrible crashing sound is heard at the head of his bed and soon a workman's hammer is pushed right through the wall. The plaster flies all over the would-be sleeper, who, grabbing his pillow, rushes out on the little balcony outside his window and fixes himself comfortably for a nap. But he is just beginning to doze when, Splash! a deluge of water hits him squarely in the face. Stunned for a moment, he glances skyward to see what the trouble might be and finds to his disgust that the female on the floor above is watering her plants. No sleep here, he must move again! This time he will seek an absolutely deserted spot, so goes down to the lake where, seeing a hammock strung out over the water, he climbs the tree to which it is attached and swings himself into the comfortable bed. We hold our breath for a moment as he awkwardly attempts to get settled in his new resting place, for it looks very much as if he will land in the water; and this is where he finally does land, for the hammock is not strong enough for his weight and he goes right through it. Fortunately he can swim and we watch with anxiety intermingled with amusement his frantic efforts to get back to land. On reaching terra firma he rushes around still in search of some place to lay his poor weary head, and seeing a haystack he creeps under it and all that can be seen of him is his feet. The latter attract the attention of an over-zealous policeman passing that way, who promptly catches hold of the protruding pedal extremities and soon brings to light poor, unfortunate Scuppy, whom he carries off without any parley to the station house. The prisoner is immediately conducted to a cell, its only bit of furniture being a hard, unattractive looking cot. But Scuppy's eyes gleam with happiness when he sees this cot, for here at last he can find rest. So, throwing himself with a sigh of relief on the hard piece of furniture, he finally gets his much-wished-for nap.

THE EVIL PHILTER.—Beautiful indeed is this richly colored picture of times long gone by. The opening scene shows the beautiful Irene de Roannes taking her harp lesson from her teacher, Lorenzo, who is deeply in love with his handsome pupil and hopes one day, notwithstanding the difference in their social positions, to claim her as his bride. The old music master is doomed to disappointment, however, as the Marquis de Roannes, the girl's father, has already arranged a marriage for his daughter Irene, and the poor old teacher is heartbroken when he gets the announcement of the betrothal.

We must remember that the incidents in this story take place way back when witches and magic and all that sort of thing were looked upon very seriously. The disappointed lover therefore decides to go in search of a philter of love, a charm to excite the grand passion in the bosom of his pupil, as he cannot bear the thought that she is to belong to another. Weird, indeed, is the scene, showing a sort of tavern frequented by a rollicking crowd composed of highwaymen, dancing girls, clowns, fortune tellers, etc. An old sorceress, who looks for all the world as if she stepped out of one of the old fairy books dear to the heart of every child, approaches the music teacher as she sees from his expression that he is in trouble, and noticing his rich garments believes there might be something in it for her if he is seeking aid through witchcraft. The professor, seeing her hideous old face, pushes her aside, but when a businesslike old wizard comes up to him and offers him a philter of love provided he delivers up to him his soul, the professor promptly consents, little thinking what it means, so anxious is he to win the love of his pupil. The philter works like magic. As soon as the girl has inhaled the fumes she draws near Lorenzo and plainly shows that love for him has awakened in her breast. Lorenzo, of course, is delighted to see how well the charm has worked, but his happiness is of short duration, as evil spirits soon make his life not worth living. Wherever he goes, wherever he turns, up pops some hideous-looking creature and finally we see the unfortunate man, after enduring all sorts of torments, swallowed up in an abyss from which issue flames and brimstone, showing that it is the abode of the Evil One himself.

MASQUERADER'S CHARITY.—It was the night of a masque ball at one of the foreign embassies, and everybody that was anybody was invited. The fantastically dressed guests drive up, one after the other, mount the marble steps, and pass into the brilliantly lighted hall. No one has time to stop for a moment and offer a word of comfort or a few pennies to the half-starved little flower girl who

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arrested and has some other humorous experiences.

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stands at the entrance offering her wares for sale. Nobody but a big, burly policeman, who pushes her back roughly, telling her that she must not annoy the guests. The poor little mite, seeing now that there is no chance of getting a few pennies, hides her pinched face in her arm and weeps as if her little heart would break. One of the guests, a rich banker, whose carriage has to wait in line, notices the little girl, and going over to her questions her, but her wan face and ragged dress tell the tale; so young, and still already called upon to take up the struggle against want and poverty. Taking the little one gently by the arm, he conducts her to a nearby shop, where he procures food. A queer pair indeed they make as they pass on arm-in-arm, he in his satin and bells and she in her rags. On the way she tells of the little sick brother at home with no food and no one to care for him. When they leave the shop, therefore, she takes her kind friend to the poorest of attic rooms. In one corner is a little heap of old rags which the banker finds to be the little sick brother. The little sister arouses the poor weak boy, and telling him of their good fortune, helps him over to the improvised table, on which the kind gentleman is arranging the food. The little tots eat ravenously while their benefactor stands by with tears in his eyes, but at the same time wearing a smile on his lips, as he has already made up his mind to adopt the pretty little couple for his own. He therefore takes them to his magnificent home and hides them in a wardrobe while he goes in search of his wife. He tells the latter of his night's adventure, and opening wide the wardrobe door lets her see for herself. She does not hesitate for a moment, but clasping the little waifs in her big motherly arms, takes them to her heart at once.

BEAR HUNT IN RUSSIA.—Our operator was fortunate to be on the ground when an interesting bear hunt took place in far-away Russia, that land of snow and heavy coated animals.

We watch the hunting party as they start out in their sleighs early in the morning, muffled up to the chin in heavy fur coats. The snow looks so white and beautiful in this land of long, severe winters, one envies these huntsmen for the day of sport that lies before them. When they reach the forest they look around for Bruin's footprints and soon come upon his tracks. Men and dogs follow them, and soon the beaters have the huge beast within range of the huntsmen's rifles. A bullet well aimed hits the bear and he staggers but decides to sell his life at a high price, and falling upon one of the men, sinks his teeth into his arm. The others rush to the assistance of their companion and one of them, making a tourniquet, stops the flow of blood from the wounded member. He is then carried back to the camp by some of the party.

Bruin, whom the dogs have now pretty well exhausted, is still fighting them off as they jump around him, snapping and howling. We see, however, that his strength is almost spent, and soon, after giving two or three groans, the magnificent fellow breathes his last. The hunters hurry over to him, and calling off the dogs, fasten his feet to a pole and carry him off to the camp, a fine specimen for their first day's hunting.

EXPLOITS OF A COWBOY.—A bit of the West cowboys, lassoes, bucking ponies and all. An unusually fine exhibition of dexterous handling of the lasso is given in the first part of the picture. This particular cowboy certainly has perfect control over the rope and when he lassoes man or beast he has them in a net for sure, as shown in the near view given of the cow puncher and pony he has just caught. The bucking broncho in this picture is a fine specimen of its class, possessed of all the "buckiness" that is coming to him. The cowboys attempt vainly to get a saddle on the little fellow's back and just when they seem to have finally accomplished the feat he humps himself just at the psychological moment and sends saddle and boys flying. In the end, however, he is conquered and the triumphant rider swings himself into the saddle, but before his body touches the latter the little vixen is off like a shot—the plucky Westerner sticking on, however, as if glued to his back.

WILLYBOY GETS HIS.—Willyboy, just home from college for a short holiday, starts out for a stroll. His clothes he knows are of the latest cut, and with his handsome face, killingly stylish way of walking and swinging his stick, he is not surprised at the glances of admiration directed at him by all the girls he meets. Just as he turns a corner he collides with two queens of fashion and, bowing to the ground, begs them to excuse his awkwardness. They reply so sweetly and are altogether so charming that Willyboy decides to turn back and follow them. They are highly amused when they see the conquest they have made and throw smiling glances every now and then over their shoulders. They finally enter a bake shop and are hardly seated at one of the tables when in comes faithful Willyboy and takes a seat right next to them. He looks very demure, indeed, just as if he happened in there by the merest accident, and ordering the first thing that comes into his head, finds himself compelled to eat a half dozen of the richest chocolate eclairs while he waits for the girls to finish their lunch. When they leave the store he follows right along, feeling anything but comfortable, however, after his heavy lunch. Their next stop is at the dentist's—but great indeed is his consternation as the young ladies beg the dentist to attend to him first as they are not in a hurry and can wait. Willyboy is game, however, and actually has two molars and one incisor extracted while the girls in the waiting room shriek with merriment at the trick they have played on him. When the operation is over he passes out with his handkerchief to his poor mouth and is astonished to hear the girls tell the doctor that they will put off their engagement until another day. He follows them to their home, where they invite him in and offer him some cigarettes. Now just at this particular moment smoking is the very last thing that Willyboy feels like doing. Anything but well when he left the bake shop, the teeth extracting completely finished him, and consequently after the first few puffs of the strong cigarettes provided by his chance acquaintances, our poor hero feels as if he were on the high seas and the vessel was doing a terrible lot of rolling.

SELIG POLYSCOPE CO.

THE ENGINEER'S DAUGHTER.—In a small railroad town out West, there lives an engineer of many years' experience. Jim Brake is his name. He lives in a little cottage, occupied by his daughter, Kate, his son, Will, and himself.

One Summer's day, two strangers, out for the sport of hunting, met Kate, and asked her the way to the nearest road inn. Upon receiving answer, they pass on.

Somewhat abashed, Kate hurries to the railroad junction, where she meets her father and brother. They are met by the same two hunters. Upon being introduced, with village-bred hospitality, old Brake invites them into his little home.

Now, John Hugh, our city hunter, of unstable character, easily succeeds in winning the affections of Kate. This in no wise pleases her father, yet she steadfastly clings to the man who seems to be her all on earth.

Shortly after her avowal of love there occurs a railroad accident, wherein her father is fatally injured and her brother is crippled for life. She is summoned to the scene of the mishap, and together with the man she thinks worthy of her love, accompanies the two injured ones to her home.

Just about a month later, Kate and Will, as beneficiaries under their father's insurance policy, receive a check for five thousand dollars. Cognizant of this, Hugh urges them to invest this amount in shares of the Claymore Mining Stock.

Now, Hugh's object in securing this money becomes apparent, that of winning the heart and hand of Ann Kelps, the daughter of a wealthy Chicago merchant. His infatuation for the engineer's daughter no longer exists.

The money in his possession, and determining to sever all association with Kate, he writes the following letter:

"My Dear Kate:—

"It grieves me to inform you that the Claymore mining investment was a failure, and your money, as well as mine, has been swallowed up. As I am left penniless, I cannot support a wife. Our engagement must terminate. Forgive and forget me. JOHN."

Overcome with this unexpected and disastrous state of affairs Kate determines to seek a position for the subsistence of the two. Apprising her brother of this, she sets out on the same quest that so many have sought for and failed to attain.

Let us follow her in her search for employment, and we will see that eventually she secures a position as maid to a wealthy old lady from the East at the very home where John Hugh is wooing Ann Kelps.

Kate sees and recognizes him. After a time, he meets her and attempts to make some satisfactory explanation. In that he fails and is finally denounced by her to Mr. Kelps, his wife and daughter.

Knowing that the game has gone against him, Hugh finds himself in a decidedly unenviable plight. Old Kelps offers him the alternative of restoring the money of Kate and her brother, or serving the thief's penance in jail. He surrenders the money to Kate, who joyfully hastens to her home.

THE HEROINE OF MAFEKING.—Another stirring picture story with the Boer War in the background. The interest centers around the lives of two members of the British nobility: Lord Arthur Ralston and Lady Mary Grey. Lord Arthur and Lady Mary are betrothed and the wedding is to take place in Mafeking. As Lord Arthur's regiment is quartered in South Africa indefinitely, rumors are rife of coming conflict with the Boers and on the very eve of Lady Mary's embarkation from England Lord Arthur cables her as follows: "Our wedding here out of question—WAR CERTAIN—postpone until my return." Lady Mary reads the cablegram and proves to have a will of her own. "Father, he is in danger, my place is by his side—I am going to South Africa to marry the man I love." A few months pass. The war has begun and Mafeking is filled with soldiers. Lord Arthur and Lady Mary are to be married at St. Paul's. We see the church crowded with English officers, their wives and the friends of the dashing colonel. Just as the ceremony concludes, a Boer shell crashes through the side of the edifice, scattering death and destruction among the assembled spectators. Lord Arthur carries his bride to a place of safety and rushes to the barracks and takes his place at the head of his regiment. One of the most sanguinary battles of the war is reproduced. Cannon Kopje stormed and captured early in the siege was the key to the whole position, as it allowed the Boers a commanding point from which they could shell the besieged town without fear of reprisal. An order comes to English headquarters: "Cannon Kopje must be retaken." A stubborn resistance is met by the English, but the Boers are at last driven back, but at what a cost. The last drop of water has been drained from the canteens—the wounded beg piteously from thirst. Lord Arthur sees that the end of human endurance has been reached. He calls for a volunteer, and sends the following appeal: "Commissary Department, Mafeking: My men have fought here twelve hours without water. Unless it reaches us soon we must surrender." The water cart is brought to the well, the native workmen start to fill it, a shell bursts twenty feet from the pump. Lady Mary is ministering to a wounded officer in a rough bombproof when the news comes of her husband's plight. She reads his appeal herself, taking the note from the nerveless grasp of a young officer that is killed by a bursting shell almost at her feet.

The scenes that follow depict the courage a woman may display when she finds the man she loves is in danger. At the point of a revolver she forces the natives to fill the waiting cart with the life-giving water those gallant soldiers must have if they are to live. Then taking the reins herself, she drives through the line of the Boer fire and reaches the trenches to fall fainting into the arms of her husband. Then later we see the army of relief wading the Tugela on their way to save Mafeking.

"London, three months later"—Lord Arthur has been wounded and with his wife is home on a furlough. A message from Lord Roberts comes announcing to Colonel Ralston that he has been promoted to the grade of Brigadier General for bravery at Mafeking.

URBAN-ECLIPSE.
(George Kleine.)

CAPTURING THE NORTH POLE.—Baron Munchausen, the great explorer and sportsman, whose adventures are always more astounding and marvelous than those of any other traveler, starts on an expedition to discover the North Pole.

He reaches the polar seas after a journey through the ice-pack and meets the "Spirit of the North," a beautiful female, who presents him with the Pole Star.

The gallant Baron hitches the Pole Star to his sleigh and starts across the ice straight for the pole. Upon his arrival there he finds a huge white bear in possession, guarding a very substantial-looking "pole."

By means of hypnotism our hero gets the bear "under the influence" and makes it assist him to saw down the pole with a two-handed lumber saw. Then the Baron and the bear each shoulder one end and return with the trophy to civilization. The arrival of the triumphant explorer with his bear, carrying the pole, at once convinces the most skeptical and the Baron is declared to be the true discoverer of the North Pole.

THE SECRET CHAMBER.—Eleanor is in love with a sergeant of the guards, but her parents urge her to wed Hubert de Salvigny, a wealthy bachelor, living near by, who offers the parents a handsome sum of money if they will consummate the marriage.

The seagcant tries to interfere but is insulted by de Salvigny, whom he therefore challenges to a duel.

One of de Salvigny's servants treacherously impedes the sergeant's movements, thus placing him at the mercy of his adversary. Eleanor appears on the scene and in order to save the sergeant, whom she loves, she consents to marry de Salvigny.

Some little time afterwards Eleanor, who has now become mistress of the castle, discovers the entrance to a secret chamber. Feeling curious, she enters it and finds a vault containing piled up jewels and valuable articles of all kinds, which convinces her of the fact that her husband is a highwayman. As she comes out of the exit from the secret chamber, which leads out-of-doors, she finds her husband with a band of armed men, discussing the details of a profitable expedition. She turns to retreat, but makes a noise in doing so, thus arousing the suspicion of the robbers. One of them thrusts his sword into the dark recesses of the cave and wounds Eleanor in the arm. The brigands go away without discovering her presence and she, after informing the police, falls in a faint to the ground.

The robbers, led by de Salvigny, find Eleanor's tracks and soon reach her. They are anxious to put her to death, but de Salvigny prevents them. A furious fight is the result. De Salvigny falls and Eleanor is about to be killed when the police and the guards arrive in force, led by Eleanor's sergeant lover. The brigands are routed and Eleanor throws herself into the arms of her former fiance.

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THE LIFE OF MOSES.—Scene 1.—The persecution of the children of Israel by the Egyptians. "Now there arose up a new king in Egypt. And he said unto his people, Behold, the people of the children of Israel are more and mightier than we. Let us set over them taskmasters to afflict them with their burdens." (Exodus, chapter I.) The

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In The Garden of My Heart.
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RELEASED DECEMBER 9, 1909.

THE REDMAN'S VIEW

A STORY OF THE AMERICAN ABORIGINES.

The subject of the red man's persecution has been so often the theme of story that it would appear an extreme exposition of egotism to say that this production is unique and novel, but such is the case, for there was never before presented a more beautiful depiction of trials of the early Indians than this. It shows how the poor redskin was made to trek from place to place by the march of progress which was ever forging its way into the West. The white men, coming on a tribe of Kiowa Indians, force them to move on and keep the sweetheart of one of the young braves, who is the old chief's son, to act as a slavey. The young man recognizing his duty towards his father, leaves his sweetheart. The poor redskins are driven from place to place, until at last the old chief dies and, chanting the song of death, they prepare his bier. It is erected on stakes covered with moss and foliage. On this he is laid, with his head towards the East, a fire to light his way and food that he may not hunger. The young man's duty fulfilled, he hastens back for his sweetheart, whom he rescues. We last see the couple bowed before the bier of the old chief. The scenic and poetic beauty of the subject has never been excelled. **Length, 971 feet.**

A Full Description of these Subjects will be Found on Another Page

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first scenes show the Egyptian court and King Pharaoh commanding the slave drivers to beat the Hebrew toilers who show signs of rebellion. Pharaoh notices this and, calling his scribes, orders that a decree he published that every man-child horn to the Hebrews he killed.

Scene 2.—The parchment is prepared and is read in Pharaoh's court in the presence of Pharaoh's daughter, who hears and pleads in vain for his clemency.

Pharaoh's Decree.

Every male child that is horn to the Hebrews shall be cast into the river.

Scene 3.—The Egyptians ruthlessly proceed to carry out the decree and seize the male children from the arms of the Hebrew mothers.

Scene 4.—Here we are shown the interior of a Hebrew dwelling. The child Moses is in a cradle and his mother is bending over him, utterly unconscious of the cruel edict of King Pharaoh. The sister of Moses is shown attending to household duties and she takes a pitcher and goes to the well to draw water. There she learns of the slaughter of the innocents and hastens back and tells the mother of the cruel scenes she has witnessed. They decide to hide the child Moses by the river, and the cradle or ark is covered and carried between them to a marsh, where they plaster the outside with soft mud to keep out the water, and placing the child therein, his sister remains nearby to watch what will become of him.

Scene 5.—"And the daughter of Pharaoh came down to wash herself at the river; and her maidens walked along by the river's edge; and when she saw the ark among the flags she sent her maid to fetch it. And when she had opened it she saw the child; and, behold, the babe wept, and she had compassion on him." Pharaoh's daughter fondles and pets the crying child and decides that she will keep him for her own. The sister of Moses approaches and suggests that she call a nurse of the Hebrew women and she, of course, called the child's mother. "And Pharaoh's daughter said unto her, Take this child away and nurse it for me and I will give thee thy wages. And the woman took the child and nursed it."

Scene 6.—Pharaoh is informed of his daughter's caprice and demands to see the child. He orders it away, but his daughter embraces him and pleads so hard for the life of the child that he consents and gives it his protection and blessing. A fitting ending is a picture of the mother and sister of Moses again fondling their own and giving thanks to God for their unexpected good fortune.

A LESSON IN DOMESTIC ECONOMY.—Scene 1. — Accusation — Condemnation. — Bridget, in the kitchen, loses her temper as the groceryman, the milkman, the iceman, etc., call and pester her for payment of their bills. Driving them out of the kitchen, she gathers up the bills and brings them to Mr. and Mrs. Newhouse, who are seated at breakfast. They accuse her of extravagance in her housekeeping and she flings off her apron and leaves the house in high dudgeon, taking care to leave her address in a prominent place.

Scene 2.—Experimentation — Irritation. — Hubby goes to business and wifey bravely tries to do the household cooking and cleaning. She places a chicken in the oven and while she is shaving some other interesting experience she detects a burning smell and opens the oven to find the chicken done to a cinder.

Scene 3.—Cremation—Lamentation.—Hubby returning, slips on the soap which his wife has left on the front steps. He is about to chide her, but finds her weeping in despair and manfully peels off his coat and assumes charge of affairs. They manage to get something to eat.

Scene 4.—Collaboration—Conflagration.—Hubby and wife try washing and get caught in the wringer. He has some sad experiences in hanging out the wash and, while ironing, he leaves an iron standing on one of his wife's dresses, burning a hole through the dress.

Scene 5.—Recrimination—Desperation.—They each accuse the other of incompetency. He points to the cinder chicken; she points to the burned dress, and they both agree to send for Bridget.

Scene 6.—Inspiration—Investigation.—In their distress they spy the address of the employment agency which Bridget has been careful to leave, and no time is lost in getting into telephone communication.

Scene 7.—Vindication—Restoration.—Mr. and Mrs. Newhouse are again seated at the breakfast table enjoying a truly meal. Bridget majestically stalks around serving the dishes, while Mr. Newhouse, in his exuberation, slyly slips her a handsome tip to show his appreciation.

A DAY WITH OUR SOLDIER BOYS.—A sprinkling of patriotic scenes in any program or play is always the cue for a burst of applause, hence these subjects are popular with exhibitors. The patriotic ring is well supplied in this Vitagraph film of scenes in the daily life of a company of United States soldier boys. We see and almost hear the bugle call of attention, the morning set-up drill, the soldiers at their ablutions, the march to the breakfast table and the mess room. Visitors come and go and greet the officers and watch the men at a splendid calisthenic drill. We are shown an excellent photographic rendering of a company of soldiers under heavy marching orders, on dress parade and at big gun drill. The lighter vein of a soldier's life is shown by such sports as blanket tossing, running the gauntlet, ducking and other forms of mild punishment. A short and lively picture of military camp life that will surely be widely appreciated.

GAMBLING WITH DEATH.—The first scenes are laid in the palace and beautiful grounds of Count Flambeau, a scion of the French nobility. The Count's beautiful and only daughter, Marie, whom he regards as the apple of his eye, is wooed and won by the young and dashing Viscount Darcy, while Roskoff, the confidential secretary to the Count, who secretly loves his master's daughter, shows his displeasure and hatred of his successful rival. The depth of his passion is shown by his kissing of the veil which the young lady has left behind, and when she returns and discovers him in the act he declares his love for her. She turns from him with contempt, and as her father enters the room she informs him of the presumption of his servant. The Count denounces the schemer, who rushes from the room vowing vengeance.

Roskoff is next seen joining a party of revolutionists. He is blindfolded and led to their secret meeting place, where he takes the oath of allegiance. Exciting speeches are made against the Royalists, with cries of "Down with the Nobility!" and Roskoff slashes a portrait of the king and is chosen a leader of the revolutionists.

Meanwhile the Count seals the betrothal of Marie and Viscount Darcy and gives them his blessing. While they are in the midst of their happiness a messenger enters with a letter to the Count which causes consternation.

Roskoff spies and learns of the movements of the Royalist party and leads an attack in which the Royalists are routed, the Count slain and Viscount Darcy escapes and flees to the palace, where he tells of the disaster and the death of the Count. While he is speaking they hear a tumult and see a mob of revolutionists approaching, with Roskoff at the head, determined upon the death of his rival. There being no opportunity to escape, Father Lorraine hastily suggests a ruse and, seizing a knife, he slashes Darcy's wrist and smears the blood on his face and breast. He commands Darcy to lie still and feign death while he lights candles and places them around him, and, when the villains enter, the priest and Marie are bending in prayer over the supposed dead body. Roskoff approaches and attempts to speak to Marie, but the priest waves him aside and he exits with a gleam of satisfaction on his face. Just as Father Lorraine and Marie begin to think that their ruse has been successful, Roskoff enters again with men bearing a coffin and gives orders to remove the body. The priest and Marie are stunned, but their protests do not avail, and Darcy's body is lifted into the coffin, which is nailed up and borne away by the villains for burial. Roskoff leaves guards at the door, but the priest enables Marie to escape by a window and she arrives at the cemetery in time to prevent the grave diggers from covering up the body of her lover. She bribes the grave digger to open the coffin only to find that Darcy is really dead, and she falls fainting across his body. Father Lorraine also arrives on the scene and he is vainly trying to revive the broken-hearted Marie when Roskoff rushes up, having discovered her escape from the palace. Roskoff is about to approach Marie when Father Lorraine arises in his wrath, and pointing to the two dead bodies, seizes Roskoff's hat and dashes it to the ground, while he calls down curses on his head. The villain slinks away as the priest begins to offer up a prayer for the dead.

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Monday, December 6.

Biograph—Through the Breakers (Dr.).
Lubin—She Took Mother's Advice (Com.).
Lubin—He Wanted a Baby (Com.).
Pathe—The Lady's Companion (Dr.).
Selig—The Engineer's Daughter (Dr.).

Tuesday, December 7.

Gaumont—Listen (Com.).
Gaumont—Top-Heavy Mary (Com.).
Gaumont—In a Pickle (Com).
Edison—What the Cards Foretold (Com.).
Edison—My Lord in Livery (Com.).
Vitagraph—A Lesson in Domestic Economy (Com.).
Vitagraph—A Day with Our Soldier Boys (Scenic).

Wednesday, December 8.

Melies—The Fatal Ball (Dr.).
Urban—The Secret Chamber (Dr.).
Urban—Capturing the North Pole (Dr.).
Pathe—Impossible to Get Sleep (Com.).
Pathe—The Evil Philter (Dr.).
Essanay—A Pair of Slippers (Com.).
Essanay—The Bachelor and the Maid (Com.).

Thursday, December 9.

Biograph—The Redman's View (Dr.).
Lubin—If Love Be True (Dr.).
Selig—The Heroine of Mafeking (Dr.).

Friday, December 10.

Kalem—The Rally Round the Flag (Dr.).
Pathe—Masquerader's Charity (Dr.).
Pathe—Bear Hunt in Russia (Scenic).
Edison—The House of Cards (Dr.).

Saturday, December 11.

Gaumont—Daughters of Poverty (Dr.).
Pathe—Exploits of a Cowboy (Scenic).
Pathe—Willyboy Gets His (Com.).
Essanay—The Ranchman's Rival (Dr.).
Vitagraph—Gambling with Death (Dr.).

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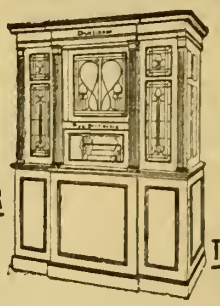

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THE SONG THAT REACHED HER HEART (Raleigh & Rhert).—The daughter of Squire Malcolm and young Lieuteuaut Burleigh are desperately in love, and the engagemeut is ultimately ratified by the conseut of the parents. Amidst the charm of sylvan surroundings, the young lieutenant pays court to his lady-love, to whose pleasure he never tires of miuistering with the music of his voice, aud the harmonies he coutrives upon the guitar. Their blissful moments are onc evening disturbed by the arrival of orders for the young man to immediately join his ship. Reluctantly the lovers part, full of hope for their next meeting. Something of a tragedy, however, forms the next thread of the romance. An accident during some gun practice results iu an explosion and the destruction of the ship. In the newspaper, Dorothy reads the horrifying news that all lives have been lost. The shock robs her of her reason, and a double cloak of sorrow is thrown upon the lives of her family. Lieutenant Burleigh has, however, succeeded in swimming to a rock, from which he is rescued. Sufficiently recovered, he visits the squire's homestead, where the news of Dorothy's sad condition is made known to him. She fails to recognize him, although by all the tender art of a devoted lover he endeavors to bring back to her wrecked hrain memories of former days of gladness. Onc evening he is prompted to serenade his love, and at the first few bars of the melody he pours forth she starts as in recognition of some dim remembrance. Gradually passing with his guitar to their old-time seat in the grounds, he lures her on with an almost breathless anticipation of her returning reason. The strains of music begin to make a pronounced impression upon Dorothy, the climax arriving in a welcome burst of tears.

THE PAINTER'S IDOL (Eclair).—In search of inspiration, the painter, Lucas Del Rebbio, takes a ramble hy the river-side, and has an adventure in preventing a young girl from ending her life by drowning. Perceiving in her a certain form of beauty, he arranges for her to pose as a model for his picture. The charms of the young girl make an impression upon him, and becoming fascinated, he eventually declares his love to her and arranges a great feast to celebrate their betrothal. During the festivities, however, the susceptible nature of the painter becomes influenced by an attractive dancing girl who has been invited to entertain the guests. Believing himself to be unobserved, he seeks her society, but his betrothed becomes aware of his actions. Disguising hrself as a cavalier, she visits the tavern where her lover holds his meetings with the dancing girl, and openly poses as an admirer. In a great rage the painter appears and fights a duel with his unrecognized rival, who gets the worst of the encounter and is left helpless by the river-side. Dragging herself along by a great effort she endeavors to seek some shelter, but sinks exhausted upon the steps of a church, from which she is carried by good-hearted monks to the home of the painter. Unconscious that his betrothed had in any way been connected with his adventure, the latter retnrns to his studio and prepares to put the finishing touches to his great picture. His lady-love, although weak and ill, resumes her position as the model, but in the midst of her posing she is seized with faintness. She is tenderly lifted by the painter from the rostrum upon which she has fallen. Recovering for a few moments, she discloses the facts of the duel, and the sorrowful painter, with the full force of his error borne home to him so severely, listens as she utters with her last breath, " 'Twas I, you fought. Forgive me for playing the spy upon you. I loved you with all the devotion of my soul."

THE DOUBLE SIX (Raleigh & Robert).—At the conclusion of a domino party, host and hostess, together with their two gentlemen guests, rise from their seats preparatory to leave-taking. One of the guests, while the others are bidding each other good-night, takes advantage of his host's forgetfulness in leaving his keys on the table, abstracts the front door key and places it in his pocket. He then leaves the house in company with his fellow guest. In the absence of his parents, the hosts' little child becomes misbievous and hides a domino, the double six, iu the cash box in a cabinet. Outside the house the two guests part, the thief accidentally dropping his scarf, which the other picks up for him. Everything is in darkness, and presently the thief, fully masked, comes in and gropes his way to the cabinet. With a jimmy, he very soon has the door open, when suddenly he is snrprised hy the master of the house. A struggle ensues, during which the thief overpowers bis host and decamps with the cash box. Arriving at his rooms, he forces up the lid and abstracts some notes, letting fall, unnoticed, the double-six domino. Frightened lest the crime should be brought home to him, he hides the notes behind a picture, burns the cash box and throws the jimmy out through the window. The host, meanwhile, is soon discovered in his helpless condition, and the thief's scarf, wbich he clutched during his struggle with him, gives the police a clue. A domino is also fonnd missing, and with these two pieces of evidence, the police proceed at once to the thief's lair. Confronted with his own scarf, he feigns complete ignorance of the whole affair bnt the detective, nnknown to the culprit, discovers tbe missing domino in tbe apartment. The thief is taken to his host's house and charged with tbe theft and assault. The child, confessing his mischievous prank, provides the necessary liuk in the chain of evidence for the conviction of the thief, who unconsciously took with his ill-goten gains the silent, but ao fatal an accuser, the "double-six."

MARVELOUS SHAVING SOAP.—Mr. Stocksey is attended hy his harber, whose attention is divided hetween the chin of his client and the attractions of the housemaid, whose duties bring her to the apartment. The barber's hand, becoming nervous, loses its deftness, and Stocksey receives a nasty gash before the shaving operation has becu completed. In pain and disgust he kicks the barber out, and proceeds to business with his face in bandages. The next day his notice is attracted to a salesman proclaiming the wonderful properties of a new shaving soap, by the use of which the barber and his razor may be entirely dispensed with. Purchasing a box of the new compound, he arrives home, and gleefully explaina the virtues of the new soap. But that box of soap spells trouble for the Stocksey bousehold when the two precocious hoys discover it. Sprinkling the soap upon mats, hrooms, grandpa's beard, grandma's hair, etc., they finish up by trying it on the dog. Hair vanishes immediately upon the application of the soap and a pair of bellows, and a series of laughable incidents characterizes the whole of the proceedings connected with Stockey's box of marvelous shaving soap.

MACBETH (Produced by Cines & Co.).—The play opens with the scene on the wild heath where the three witches appear to Macbeth and Banquo, as they are returning from their victorious hattle with the rebels. They predict the kingship of Macbeth with the words "All Hail, King, that shall be hereafter." They show him a crown, and having also predicted that he shall be created Thane of Cawdor, and that the sons of Banquo shall be Kings of Scotland and not those of Macbeth, the witches fade away, to the utter dismay of the two generals. Then follows a series of very fine tableaux, showing King Duncan conferring upon Macbeth the dignity of Thane of Cawdor, thus verifying the prophesy of the witches, the evil councillings of Lady Macbeth and the visit of King Duncan to Macbeth's castle, accompanied hy his two sons, Malcolm and Donalbain, with a numerous retinue. The King is received with gracious smiles by Lady Macbeth, who is still urging her husband to kill him so that they may hoth attain to royal state. Macbeth's honorable aversion to so foul a deed, and the constant promptings of the wicked Lady Macbeth, are finely portrayed. The murder of the King is finally accomplished by Macheth, and Lady Macbeth is seen to place the blood-stained dagger in the belt of one of the royal attendants, to divert suspicion. Macbeth is crowned King. The assassination of Banquo follows, and his ghost is seen to appear to Macbeth at the great feast.

Macbeth's second consultation with the witches in their cave is shown, and he is told to beware of Macduff, the Thane of Fife, and that he should never be vanquished until the wood of Birnam should move.

LEOPARD HUNTING IN ABYSSINIA (Ambrosio).—With their native guides, the hunters begin their tracking through some wildly picturesque country, and soon a powerful monster is observed making leaps into the boughs of a tree, eventually securing a large hird in his unmerciful looking paws. A glimpse of another huge animal is obtained displaying its magnificent physique while enjoying a tasty meal in his lair. Then one of the guns is sighted upon another of the prairie prowlers and a good shot brings the animal to earth. Sheltered behind huge boulders, the hunters secure further prizes with telling shots, and finally a splendid trophy, in the shape of the leopard skin, is proudly displayed and borne away in triumph.

THE SERVANT OF THE ACTRESS (Itala).—"When the cat's away the mice will play" is the keynote of this film farce. Whilst their mistress is away at the theater, the servants arrange to regale their friends and to have a generally good time to themselves.

The rehearsal for which their mistress has visited the theater is postponed for some particular reason, and the lady returns home with some of the principals in the play. Unknown to her servants, she commences to rehearse some tragic scenes in her own apartment.

The servants are disturbed in the midst of their hilarity by the sounds of the exclamations of the lady and her companions, and creep to the door of her room. Peeping through the keyhole, they are astonnded to witness some unusual actions between her mistress and the "hero of the piece."

THE MOTOR CYCLIST (Raleigh & Robert).—The fellow who plays the part of the Motor Cyclist in this picture is a real wonder—he lived to pose for another subject. We are told that after he finished posing for this film he was laid up in the hospital for no less than ten days. He is shown going at breackneck speed, overturning a cart to which a donkey is attached and throwing the animal flat on his back. He upsets pnshcarts and scaffolds upon which men are working, causing them to fall to the ground. While the incidents in which he takes part are many, yet the subject is full of interest throughout. He finally rides into a river with his motor cycle, but ia fished out by the pursuers, wbo give him a good thrashing.

NEW YORK MOTION PICTURE CO.

THE MESSAGE OF AN ARROW.—When Slim, a cowhoy, defends White Swan, an Indian girl, from Red, another cowboy, and takes her away, he gains Red's dislike. They reacb the Indian camp and are told what haa happened. Slim pacifies them and leaves. Gray Wolf, who is in love with White Swan, becomes jealous and is ordered from the camp hy the girl'a father. Red and Gray Wolf get together and their combined confidencea make them enemies to Slim. Red shows papera to Gray Wolf, which tell that money is to be gained if the Indian chief could he induced to sell his land, and that Slim must he disposed of. The chief is brought to the woods hy Wolf, where they sit and drink, the squaw watching them. Red, Wolf and the chief enter a tavern, where papers are read, and interpreted incorrectly by Gray Wolf to the chief. When the time to sign comes, Slim rushes in and teara the papers to pieces. He then cieara tne tavern and sits alone to think. Red is about to shoot him, when he himself is shot. Slim is trying to figure out who did it, when the squaw says she did. Slim kisses her, when he realizes it was for his safety she did it, and she leaves the tavern. Gray Wolf accuses Slim of the deed, but no proof can be established. Gray Wolf manages to get possession of the papers Red had, and offers them to the squaw as a bribe to come to him, when revealing that he knows she killed Red. After White Swan goes with him, he takes the papers away, and leaves her alone. She tries to escape, and finding it impossible, ties a message to an arrow and shoots it into midair. It happens to fall at Slim's feet, when he is leaving town, and he goes to her rescue. Wolf returns, and a fight follows. Slim is victorious in every way, and Gray Wolf's duplicity made known when White Swan shows papers hidden in his bosom.

REUNITED AT THE GALLOWS (Bison).—The opening scene shows a chance meeting of Jennie, a factory girl, and Joe. He accompanies her to tbe door of ber home, and plainly shows his admiration. He bargains with and finally persuades a sexton to perform a mock marriage. When the minister of the church comes upon the sexton and sees his preoccupation, he learns what he is about to do, and tells the sexton he will perform the ceremony, and thereby make it valid. When Jennie is about to leave the factory, she is handed a note from Joe, suggesting the marriage that night, which gives her great pleasure. They are wedded by the minister, who is clothed like the sexton. Joe later receives word from Jennie that she must tell her mother of the ceremony. He plans a meeting and writes as she valued her life not to reveal the marriage. After they meet and part, Jennie wanders away, leaving her bag with Joe's note on the ground, and finally joins a band of gypsies. When Jennie's belongings are found, a crime is suspected and Joe traced and arrested. He is tried and condemned. The minister comes to the prison and tells Joe he was really married to Jennie. Jennie, who is with the gypsies, sees a newspaper, which tells that Joe Rogers' life is to be ended. The gypsies learn of her trouble and give her a horse and wagon to go to save her husband. After much hard riding, Jennie reaches the gallows in time to nrevent the pnnishment, and they are happily reunited.

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MANHOOD'S REWARD.—William Harrison, a compositor with a tendency to travel, appears in Milliville and obtains a job on the Millville News, a paper published and edited hy Jim Case, a cranky and tyrannical man. Bobby Pye, a mischievous boy, works as devil in the pressroom of the News. Bohby has a hard time of it and is continually abnsed by Case. John Holmes, a wealthy merchant and his family reside in a town close to Millville, and one evening his wife and children attended a reception, leaving Holmes alone at home to finish some important work. He doses while at work and suddenly awakens to find a burglar in the room. A struggle takes place in which Holmes is struck a heavy blow on the head, resulting in a temporary loss of memory. He leaves his home and wanders off and is found on the railroad tracks by the traveling printer, Will Harrison, who rescues him from an approaching train just in the nick of time. Will's appearance is due to the fact that he quit his job on the Millville News, after preventing the editor from further abusing Bobby, when Case strikes and knocks Bobby down. Holmes has been robbed by tramps and his shoes and coat taken, and Will, thinking Holmes is suffering from exposure, removes his shoes and coat and puts them on Holmes. Holmes cannot tell where he lives or who he is and in an effort to find food and shelter, they are taken for tramps. In the meantime, the maid discovering evidence of a struggle, and Holmes having disappeared, notifies the family, who immediately send out an alarm and offer a reward of $5,000 for information of the whereabouts of the father. From papers on Holmes' person and constant question, Will gets Holmes to remember who he is, and after great suffering, and almost exhausted, he manages to get Holmes to his home, the family being absent investigating a clue. Finding no one home, Will, after making Holmes comfortable, leaves the house to get assistance. He is seen leaviug by the maid,

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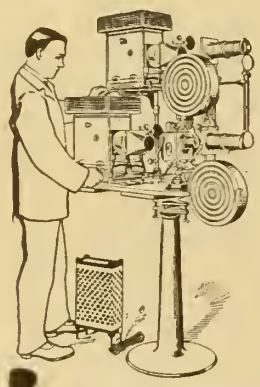

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Nov. 16—The Mysterious Luggage (Eclair).....675
Nov. 17—Goddess of the Sea (Le Lion).....860
Nov. 18—Julius Caesar (Itala).....850
Nov. 19—Love of Little Fiora (Itala).....790
Nov. 20—A Mother's Heart (Ambrosio).....798
Nov. 22-27—Napoleon's Game of Chess (Le Lion).
Nov. 22-27—Legend of the Good Knight (Eclair).
Nov. 22-27—Ali Bey's Dancing Drops (Duski).
Nov. 22-27—Honest Little Rag Picker (R. & R.).
Nov. 22 27—The Hostage (Ambrosio).
Nov. 22-27—Heir of Claven Court Castle (Eclair).
Nov. 22-27—John Farley's Redemption (Eclair).
Nov. 22-27—Mr. Sadman's Cure (R. & R.).
Nov. 29-Dec. 6—Prof. Shortsight's Surprise (R.& R.).
Nov. 29-Dec. 6—Servant of the Actress (Itala).
Nov. 29-Dec. 6—Explorer's Dream (R. & R.).
Nov. 29-Dec. 6—Marvelous Shaving Soap (Deutsche).
Nov. 29-Dec. 6—Motor Cyclist (R. & R.).
Nov. 29-Dec. 6—The Double Six (R. & R.).
Nov. 29-Dec. 6—Dr. Lyvenemup's Elixir (R. & R.).
Nov. 29-Dec. 6—The Painter's Idol (Eclair).
Nov. 29-Dec. 6—The Song that Reached Her Heart
Nov. 29-Dec. 6—Leopard Hunting in Abyssinia (Ambrosio).

GREAT NORTHERN FILM COMPANY.

Oct. 9—Vagabond Life (Dr.) 412
Oct. 9—Adventures of an Emigrant (Com.)..460
Oct. 16—The Red Domino (Dr.).....902
Oct. 23—The Bracelet 823
Nov. 6—The Destiny of Paul Wang (Dr.)....840
Nov. 10—The Suicide Woods (Com.).....426
Nov. 10—The Short-sighted Governess.....272
Nov. 10—Yachting on the Baltic.....230
Dec. 1—A Boy Hero.....600
Dec. 1—Trolihattan 380

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Oct. 25—Hiawatha .....About 985
Nov. 1—Love's Stratagem.....954
Nov. 8—Destiny 850
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Nov. 15—The Brave (?) Policeman.....250
Nov. 29—Her Generous Way.....950

NEW YORK MOTION PICTURE COMPANY.

Sept. 10—The Paymaster (Dr.).....1000
Sept. 17—A Kentucky Planter (Dr.).....1000
Sept. 24—A Squaw's Sacrifice (Dr.).....1000
Oct. 1—Faithful Wife (Dr.).....1000
Oct. 8—Dove Eye's Gratitude (Dr.).....1000
Oct. 15—The Gold Seeker's Daughter.....1000
Oct. 22—Iona, the White Squaw.....1000
Oct. 29—Mexican's Crime 1000
Nov. 5—Young Deer's Bravery.....950
Nov. 12—The Ranchman's Wife.....950
Nov. 19—An Indian's Bride.....1000
Nov. 26—The Parson's Prayer (Drama).....550
Nov. 26—Dooley's Thanksgiving Turkey (Com.)..400
Dec. 3—The Message of an Arrow.....1000

THE POWERS COMPANY.
(Columbia Film.)

Nov. 2—Change of Complexion.....950
Nov. 9—All for the Love of a Girl.....950
Nov. 16—The Gypsy's Regret.....925
Nov. 23—A Red Man's Love.....830
Nov. 30—Pressing Business 850
Dec. 7—A Run for the Money.....950

PHOENIX FILM CO.

Aug. 16—A Young Bachelor's Dream.....820
Aug. 26—A Strange Reunion.....610
Sept. 16—The Actor Burglar.....950
Sept. 23—Nobody Loves a Fat Man.....950
Sept. 30—The Man and the Law.....1000
Oct. 7—The North Pole Craze (Com.).....500
Oct. 7—A Child's Plea (Dr.).....500
Oct. 14—The Telephone Call.....1000
Oct. 21—A Broken Melody.....1000
Oct. 28—Dope Head Clancy.....600
Oct. 28—The Love Hunter.....400
Nov. 4—Actress and Child.....1000
Nov. 11—"Hello, Bill".....600
Nov. 11—The Kissing Germ.....350

WORLD FILM MFG. CO.

Nov. 18—The Cost of Forgetfulness.....348
Nov. 18—An Hour of Terror.....537

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who notifies the police, and Will is arrested as the assailant of Holmes. The family return and find Holmes. Will is brought in by the police to have Holmes identify him and all are surprised when, instead of being received by Holmes with resentment, Will is greeted as his savior. The son calls his father's attention to the fact that they offered a reward for his recovery, and Holmes insists that it be paid to Will, who accepts it only when the entire family insists upon it as manhood's reward.

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HIS LAST GAME.—Bill Going is the Indian who is scheduled to pitch for the Choctaw team in their baseball game with the Jimtowns. It is the deciding game of the series, and so sure a winner is he that two gamblers try to bribe him to lose his game. He is absolutely honest, however, and they finally try a trick with a drugged drink. A timely warning helps him discover it; there is a fight, and in an exchange of pistol shots one gambler drops. The Indian pitcher is arrested, and swift Western justice condemns him to death. It is now a few hours before the fame, and without him the Jimtowns will win and the crooked bettor plans a big coup. Now, as is frequently done in the case of Indians, Bill Going is granted a temporary respite on his word to return at six and meet his doom. He runs post-haste to the ball grounds, and amid great excitement, in the last inning, he pitches his team to victory. He is carried back on the shoulders of hordes of admirers, but after it is all over he notes that his time is up and stolidly runs back to where the firing squad is waiting, not knowing that friends, feeling that his deed was justified, have interceded in his behalf and are trying to secure a reprieve in time to prevent the execution. He calmly smokes a pipe as he stands by the ditch with a leaf on his breast to help the executioners' aim.

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"SHE TOOK MOTHER'S ADVICE"
If you want to get presents from your husband, take whatever he gives you or else he will not buy you what you want—is Mother's advice, which the daughter follows. A Good Comedy. Length, 465 feet.

"HE WANTED A BABY"
The Young husbaod's love for babies brings him in all kinds of difficulties. His fondest wishes are granted when his wife presents him with triplets. Another screem. Length, 460 feet.

RELEASED DECEMBER 9th
"IF LOVE BE TRUE"
A millionair's son to gain the love of a working girl, accepts a position as a working man in the same factory. When a fire threatens to destroy the Mill the young hero saves his sweetheart. He is then accepted and they live happy ever after. Length, 950 feet.

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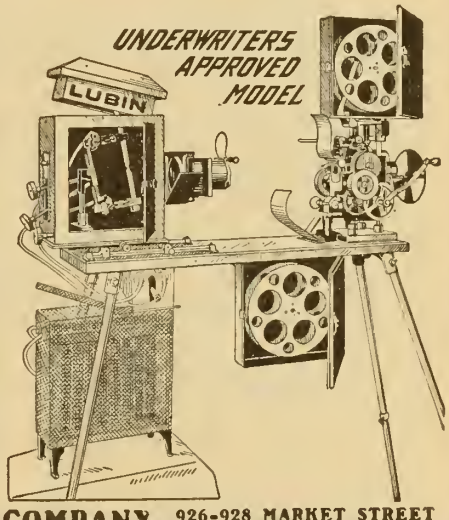

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LICENSED FILMS.

BIOGRAPH COMPANY.

		Feet
Oct.	28—Linea of White on a Sullen Sea (Dr.)	975
Nov.	1—The Gibson Goddess (Dr.)	576
Nov.	1—What's Your Hurry? (Com.)	403
Nov.	4—Nursing a Viper (Dr.)	920
Nov.	8—The Restoration (Dr.)	964
Nov.	11—The Light that Came (Dr.)	988
Nov.	15—Two Women and a Man (Dr.)	988
Nov.	18—A Midnight Adventure (Dr.)	519
Nov.	18—Sweet Revenge (Dr.)	471
Nov.	22—The Open Gate (Dr.)	988
Nov.	25—The Mountaineer's Honor (Dr.)	977
Nov.	29—The Trick that Failed (Dr.)	645
Nov.	29—In the Window Recess (Dr.)	337
Dec.	2—The Death Disc (Dr.)	995
Dec.	6—Through the Breakers (Dr.)	974
Dec.	9—The Redman's View (Dr.)	971

EDISON MFG. CO.

Nov.	5—A Duel in Mid-air (Dr.)	725
Nov.	5—Bill, the Bill Poster (Com.)	241
Nov.	9—A Bride and Groom's Visit to the New York Zoological Gardens (Com.)	950
Nov.	12—His Masterpiece (Dr.)	545
Nov.	12—A Man With Three Wives (Com.)	440
Nov.	16—The Imp of the Bottle (Dr.)	750
Nov.	16—A Winter's Tale (Com.)	250
Nov.	19—The Thanksgivings (Dr.)	950
Nov.	23—A Rose of the Tenderloin (Dr.)	940
Nov.	26—Blueheard (Dr.)	400
Nov.	26—Then and Now (Com.)	250
Nov.	26—Annual Celebration of School Children, Newark, N. J. (Scenic)	300
Nov.	30—The Heart of a Clown (Com.)	600
Nov.	30—The Wonderful Electro-Magnet (Com.)	400
Dec.	3—The Keeper of the Light (Dr.)	965
Dec.	7—What the Cards Foretold (Com.)	420
Dec.	7—My Lord in Livery (Com.)	520
Dec.	10—The House of Cards (Dr.)	960
Dec.	14—Fenton of the 42d (Dr.)	860
Dec.	14—The New Policeman (Com.)	100
Dec.	17—A Gift from Santa Claus (Dr.)	920
Dec.	21—A Happy Accident (Christmas Story)	450
Dec.	21—The Mischievous Elf (Com.)	540
Dec.	24—Faust (Grand Opera)	1000

ESSANAY FILM MFG. CO.

Nov.	17—The Personal Conduct of Henry (Com.)	714
Nov.	17—A Mislaid Baby (Com.)	273
Nov.	20—The Best Man Wins (Com.)	875
Nov.	24—A Lady's Purse (Com.)	508
Nov.	24—On the Wrong Scent (Com.)	408
Nov.	27—Judgment (Dr.)	988
Dec.	1—Two Sides to a Story (Com.)	593
Dec.	1—Baby Swallows a Nickel (Com.)	388
Dec.	4—His Reformation (Dr.)	1000
Dec.	8—A Pair of Slippers (Com.)	601
Dec.	8—The Bachelor and the Maid (Com.)	301
Dec.	11—The Ranchman's Rival (Dr.)	1000
Dec.	15—A Female Reporter (Com.)	464
Dec.	15—An Amateur Hold-up (Com.)	442
Dec.	18—The Spanish Girl (Dr.)	975

GAUMONT.

(George Kleine.)

Oct.	23—Tickled to Death (Com.)	434
Oct.	23—Country Life in a Flat (Com.)	504
Oct.	26—The Old Lord of Ventnor (Dr.)	764
Oct.	26—Ambulance Ventilators (Com.)	197
Oct.	30—The Song of the Cradle (Dr.)	647
Oct.	30—A Barrow Race (Com.)	357
Nov.	2—Don Quixote (Dr.)	721
Nov.	2—Mystic Melodies (Magic)	266
Nov.	6—The Warrior's Sacrifice (Dr.)	933
Nov.	9—Telltale Reflections (Com.)	284
Nov.	9—The Pigmy World (Com.)	272
Nov.	9—A Peace Agitator (Com.)	430
Nov.	13—The Rhymster's Ruse (Com.)	637
Nov.	13—Harlequin's Nightmare (Com.)	340
Nov.	16—A Convict's Heroism (Dr.)	638
Nov.	16—A Set of Teeth (Com.)	354
Nov.	20—Moon for Your Love (Dr.)	424
Nov.	20—Visions of a Nag (Equine Tragedy)	517
Nov.	24—Tulips (Educational)	105
Nov.	24—A Heart's Devotion (Tragedy)	842
Nov.	27—The Village Scare (Com.)	381
Nov.	27—The Mixup at Court (Dr.)	590
Nov.	30—In the Consommc (Com.)	491
Nov.	30—The Broken Vase (Com.)	472
Dec.	4—How to Get a City Job (Com.)	501
Dec.	4—X-Ray Glasses (Magic)	416
Dec.	7—Listen (Com.)	344
Dec.	7—Top-Heavy Mary (Com.)	283
Dec.	7—In a Pickle (Com.)	374
Dec.	11—Daughters of Poverty (Dr.)	953

URBAN-ECLIPSE.

(George Kleine.)

		Feet
Oct.	20—Crown Prince of Germany Drilling Battery (Scenic)	517
Oct.	27—Volcanoes of Java (Scenic)	417
Oct.	27—Awakened Memories (Dr.)	544
Nov.	3—The Tale of the Fiddle (Dr.)	734
Nov.	3—Ursula, World's Fastest Motor Boat	237
Nov.	10—The Robber Duke (Dr.)	668
Nov.	10—A Heavy Gale at Biarritz (Scenic)	256
Nov.	17—Workhouse to Mansion (Dr.)	610
Nov.	17—Fighting Suffragettes (Dr.)	380
Nov.	23—Belle of the Harvest (Dr.)	511
Nov.	23—Marriage of Love (Dr.)	452
Dec.	1—"Consul" (Com.)	810
Dec.	8—The Secret Chamber (Dr.)	623
Dec.	8—Capturing the North Pole (Dr.)	381

KALEM CO.

Oct.	15—The Man and the Girl (Dr.)	940
Oct.	22—A Brother's Wrong (Dr.)	955
Oct.	29—The Girl Scout (Dr.)	945
Nov.	5—The Cattle Thieves (Dr.)	860
Nov.	12—Dora (Dr.)	965
Nov.	19—Pale Face's Wooing (Dr.)	930
Nov.	24—On the Wrong Scent (Com.)	408
Nov.	27—Judgment (Dr.)	988
Nov.	19—Pale Face's Wooing (Dr.)	930
Nov.	26—The Governor's Daughter (Dr.)	955
Dec.	3—The Geisha Who Saved Japan (Dr.)	955
Dec.	10—The Rally Round the Flag (Dr.)	955

LUBIN MANUFACTURING COMPANY.

Oct.	21—Mignon (Dr.)	
Oct.	21—Aunt Lena's Visit (Com.)	
Oct.	25—A Visit to Uncle (Com.)	
Oct.	25—A Buried Secret (Com.)	
Oct.	28—More Precious Than Gold (Dr.)	
Nov.	1—Brave Women of '76 (Dr.)	530
Nov.	1—A Lesson in Palmistry (Com)	405
Nov.	4—Let Bygones Be Bygones (Dr.)	845
Nov.	8—For Love's Sweet Sake (Dr.)	750
Nov.	11—The Blue Garter (Com.)	610
Nov.	11—Found in a Taxi (Com.)	385
Nov.	15—Children of the Sea (Dr.)	900
Nov.	18—Servant's Revenge (Com.)	610
Nov.	18—Foiled (Dr.)	375
Nov.	22—When Women Win (Com.)	550
Nov.	22—The Rubber Mau (Com.)	270
Nov.	25—Martyr or Crank (Dr.)	580
Nov.	25—Finnigan's Initiation (Com.)	420
Nov.	29—A Life for a Life (Dr.)	850
Dec.	2—The Cub Reporter (Com.)	945
Dec.	6—She Took Mother's Advice (Com.)	465
Dec.	6—He Wanted a Baby (Com.)	460
Dec.	9—If Love Be True (Dr.)	950

GEORGE MELIES.

Nov.	3—Hypnotist's Revenge (Com.)	350
Nov.	10—A Tumultuous Elopement (Com.)	
Nov.	17—Mr. and Mrs. Duff (Com.)	488
Nov.	17—The Count's Wooing (Com.)	477
Nov.	24—The Red Star Inn (Dr.)	1000
Dec.	1—Fortune Favors the Brave (Dr.)	608
Dec.	1—Seeing Things (Com.)	286
Dec.	8—The Fatal Ball (Dr.)	1000

PATHE FRERES.

Oct.	16—Physical Culture Fiend (Com.)	311
Oct.	18—The Belated Wedding (Com.)	584
Oct.	18—Bob's Electric Theater (Com.)	361
Oct.	20—A Home Without Children (Dr.)	669
Oct.	22—Drink (Dr.)	2106
Oct.	25—Romance in the Andes (Dr.)	558
Oct.	25—The Bogus Heir (Com.)	364
Oct.	27—The Gambler (Dr.)	699
Oct.	27—Grotesque Mixup (Com.)	220
Oct.	29—Buffalo Racing in Madoera (Scenic)	508
Oct.	29—Life Behind the Scenes (Dr.)	446
Oct.	30—Burglar in the Trunk (Com.)	505
Oct.	30—Mountebank's Watchcase (Com.)	407
Nov.	1—The Lonely Bachelor (Dr.)	636
Nov.	1—Across the Island of Ceylon (Scenic)	344
Nov.	3—Eat Your Soup (Dr.)	512
Nov.	3—The General's Birthday Present	341
Nov.	5—The Prodigal Son (Dr.)	1017
Nov.	6—Malicious Rival (Dr.)	607
Nov.	6—Cops on a Strike (Com.)	351
Nov.	8—Culture of Tea in Java (Educational)	492
Nov.	8—Misadventure of a Pair of Trousers (Com.)	469
Nov.	10—The Flight of Mons. Valette (Dr.)	878
Nov.	12—Man With the Dolls (Magic)	525
Nov.	12—Running in Hard Luck (Com.)	443
Nov.	13—Good Lesson in Charity (Dr.)	508
Nov.	13—Sam's Artistic Beard (Com.))	410
Nov.	15—Two Chums Looking for Wives (Com.)	561
Nov.	15—In India. Marriage of the Nephew of the Maharajah of Tagore (Dr.)	344
Nov.	17—Her Dramatic Career (Dr.)	1030
Nov.	19—The Nobleman's Dog (Dr.)	754
Nov.	19—How French Perfumes Are Made (Ind.)	230
Nov.	20—The Patient from Punkville (Com.)	551
Nov.	20—Adonis Is Robbed of His Clothes (C.)	417
Nov.	22—The Crocodile Hunt (Scenic)	266
Nov.	22—Late for the Recital (Com.)	656
Nov.	24—The Sleeper (Com.)	604
Nov.	24—A Convenient Lamp-post (Com.)	390
Nov.	26—The Bigamist (Dr.)	951
Nov.	27—The Mixed Letters (Com.)	584
Nov.	27—Chinese Amusements (Scenic)	397
Nov.	29—Bunch of Lilacs (Dr.)	423
Nov.	29—Spanish Marriage (Dr.)	551
Dec.	1—The Wolf Hunt (Scenic)	269
Dec.	1—A Legend of Orpheus	705
Dec.	3—The Three Neighbors (Com.)	413
Dec.	3—Forced into Marriage (Dr.)	561
Dec.	4—From the Egg to the Spit (Ed.)	398
Dec.	4—A Cask of Good Old Wine (Com.)	535
Dec.	6—The Lady's Companion (Dr.)	804
Dec.	8—Impossible to Get Sleep (Com.)	315
Dec.	8—The Evil Philter (Dr.)	623
Dec.	10—Masquerader's Charity (Dr.)	394
Dec.	10—Bear Hunt in Russia (Scenic)	564
Dec.	11—Exploits of a Cowboy (Scenic)	446
Dec.	11—Willyboy Gets Ills (Com.)	502

SELIG POLYSCOPE CO.

Nov.	15—The Fisherman's Bride (Dr.)	
Nov.	18—Up San Juan Hill (Dr.)	1000
Nov.	22—On the Border (Dr.)	630
Nov.	22—In Wrong Simms (Com.)	345
Nov.	25—On the Little Big Horn; Or, Custer's Last Stand (Dr.)	
Nov.	29—Brought to Terms (Dr.)	615
Nov.	29—Making It Pleasant for Him (Com.)	380
Dec.	2—An Indian Wife's Devotion (Dr.)	470
Dec.	2—A Million Dollar Mix-Up (Com.)	520
Dec.	6—The Engineer's Daughter (Dr.)	1000
Dec.	9—The Heroine of Mafeking (Dr.)	1000
Dec.	11—Pine Ridge Feud (Dr.)	975
Dec.	16—The Indian (Dr.)	
Dec.	20—Through the Hood River Valley (Sc.)	
Dec.	20—A Modern Dr. Jekyll (Com.)	

VITAGRAPH COMPANY.

Oct.	9—For Her Sake (Dr.)	995
Oct.	12—Red Wing's Gratitude (Dr.)	562
Oct.	12—Too Many on the Job (Com.)	410
Oct.	16—The Diver's Remorse (Dr.)	900
Oct.	19—The Mexican's Revenge (Dr.)	680
Oct.	19—A Dull Knife (Com.)	275
Oct.	23—Cosette (Dr.)	987
Oct.	26—The Two Mr. Whites (Com.)	543
Oct.	26—He Fell in Love With His Wife (C.)	435
Oct.	30—Entombed Alive (Dr.)	994
Nov.	2—Miss Annette Kellerman (Dr.)	539
Nov.	2—Adele's Washday (Com.)	432
Nov.	6—From Cabin Boy to King (Dr.)	958
Nov.	9—Into the Shadow (Dr.)	642
Nov.	9—A Sticky Proposition (Com.)	323
Nov.	13—Launcelot and Elaine (Dr.)	1000
Nov.	16—Benedict Arnold (Dr.)	685
Nov.	16—Indian Basket Making (Ind.)	245
Nov.	20—The Sins of the Fathers (Dr.)	985
Nov.	23—Why They Married (Com.)	905
Nov.	27—Jean Valjean (Dr.)	990
Nov.	30—The Bridegroom's Joke (Com.)	690
Nov.	30—Dirigible Balloons at St. Louis (Scen.)	275
Dec.	4—The Life of Moses (Dr.)	981
Dec.	7—A Lesson in Domestic Economy (C.)	684
Dec.	7—A Day with Our Soldier Boys (Sc.)	302
Dec.	11—Gambling with Death (Dr.)	933
Dec.	14—The Professor and the Thomas Cats (C.)	405
Dec.	14—A Merry Christmas and a Happy New Year (Dr.)	586

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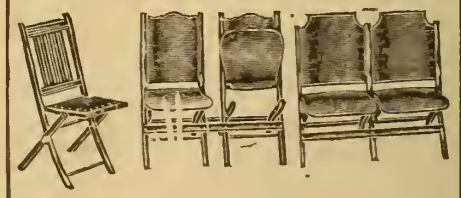

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THIS WEEK

COMEDY **WEDNESDAY**

RELEASE OF WEDNESDAY, DECEMBER 8.

A Full REEL of REAL Comedy

"A PAIR OF SLIPPERS"

(Length, approximate, 601 feet.)

and

"THE BACHELOR AND THE MAID"

(Length, approximate, 301 feet.)

WESTERN **SATURDAY**

RELEASE OF SATURDAY, DECEMBER 11.

A Western Feature Film—A Big Western Drama

"THE RANCHMAN'S RIVAL"

Jim Watson, a cowpuncher, is engaged to marry the daughter of a Texas ranchman, but the engagement is broken when the girl's head is turned by the attentions paid her by a wealthy Easterner. Jim is jilted and the Easterner plans a fake marriage, which is frustrated by the timely appearance of the Easterner's wife. The girl, now thrown over by the Easterner, returns to Jim, repentant and ashamed, and asks forgiveness. He needs little coaxing, and, restoring the engagement ring to her finger, takes her tendrly in his arms.

This Western film is another box office tonic. Order it from your film exchange NOW. Advertise it with our handsome six-color litho poster. The length of the film is 1,000 feet.

NEXT WEEK

COMEDY **WEDNESDAY**

RELEASE OF WEDNESDAY, DECEMBER 15.

Comedy—"The Essanay Kind"

"A FEMALE REPORTER"

(Length, approximate, 464 feet.)

and

"AN AMATEUR HOLD-UP"

(Length, approximate, 442 feet.)

WESTERN **SATURDAY**

RELEASE OF SATURDAY, DECEMBER 18.

Another Western Feature Film. Will Score a Hit

"THE SPANISH GIRL"

This picturesque Mexican drama is a notable film in point of rich photography, its excellent story, and intensely interesting in its genuine Mexican atmosphere.

Lola, a Spanish dancing girl, endeavors to win the love of a young ranch foreman, "Bud" Wilson, who is engaged to marry his employer's daughter. Lola is repulsed and seeks revenge in a conspiracy against the foreman's sweetheart.

Her scheme works well until Lola's jealous admirer, Pedro Mayos, who is also mixed up in the plot, confesses all to Wilson. The interrupted love affair is again resumed and the Spanish girl driven from the rauch. (Length, approximate, 975 feet.)

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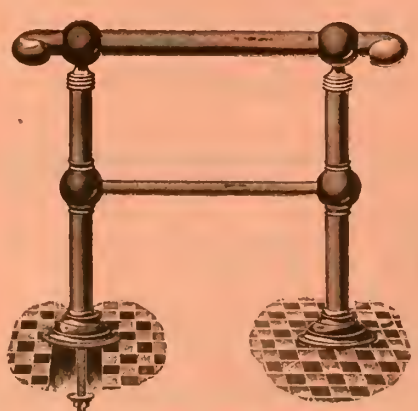

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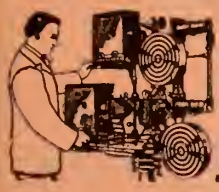

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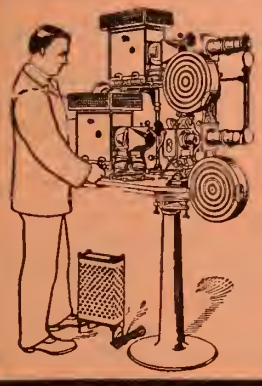
Published Weekly by THE WORLD PHOTOGRAPHIC PUBLISHING CO., 125 E. 23d ST., NEW YORK



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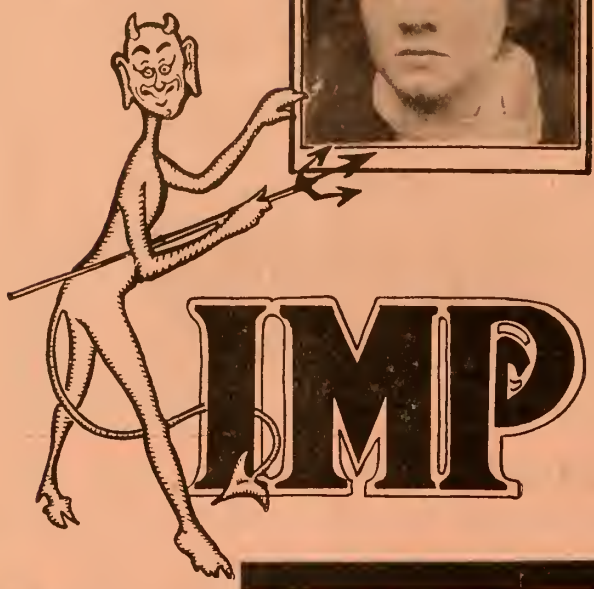

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"LEST WE FORGET"

A Christmas heart story, brimful of the Yuletide spirit. It will send your audience away in a beatific frame of mind, for it deals with a question that goes straight to the soul. Of course, it "turns out right." Your special attention is called to the beautiful dissolve effects. This is the first time the "Imp" has tackled effects of this sort, put I don't believe "Lest We Forget" could have been improved upon if we had been doing this stunt every day for a hundred years. Tell your exchange you want this subject just as s(on as possible. Drop them a postal card RIGHT NOW. This is the sort of picture that helps give your theatre and the whole moving picture business a good, clean name. Get it, if you have to fight for it.

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Independent Moving Picture Co. of America
111 East 14th Street, New York
CARL LAEMMLE, President

Released Monday, Dec. 6th
"HIS LAST GAME"
Released Monday, Dec. 13th
"THE TWO SONS"

The Tide Shifts Our Way

Every exhibitor who sees what we have done for our customers in shape of Film Service, and then reasons with himself will, nay must, give us a trial.

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Temptations of the Gold Fields

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BISON FILMS

ONE REEL A WEEK TRADE MARK

REGULAR RELEASE DAY FRIDAY TRADE MARK

Next Issue, Friday, December 17th

THE LOVE OF A SAVAGE

Dramatic Code Word, Recline Approx. Length 990 ft.

In the release of this subject the New York Motion Picture Company presents a feature film embodying several new and original ideas in moving pictures. This film is commendable for the manner in which the canoe chase has been handled and also for the way Arrow Head saves White Elk from a terrible death.

NEW YORK MOTION PICTURE CO.

Manufacturers of "Bison" Life Motion Pictures

429 Sixth Ave., Cor. 26th St., NEW YORK CITY

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NEXT RELEASE

"Re-United by Santa Claus"

Tuesday, 21st December, 1909

Approximate length 950 feet. Code word, MARE

"The course of true love never runs smooth" is delightfully demonstrated in this picture which shows how, despising the selection of her father, a wealthy banker, Ethel accepts the dictates of her heart in selecting her life partner, on whose slender resources she is thrown for an existence.

A letter to Santa Claus is the medium of the re union.

The story is beautifully told.

The photography is artistic and effective.

The acting is one more demonstration of the excellence of our productions

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TRADE MARK TRADE MARK

The Death of the Duke d'Enghien

An Incident In the Reign of Napoleon as First Consul of France

RELEASED, DECEMBER 20th LENGTH, 951 FEET

Contest for a Handkerchief

A Farce With a Laugh in Every Foot of Film

RELEASED, DECEMBER 22nd LENGTH, 459 FEET

The Birth of Jesus

A Beautifully Colored Film of the Bible Story

Released, December 24th Length, 508 Feet

Agriculture in Hungary

An Industrial Film of Much Interest

Released, December 24th Length, 426 Feet

The Good Doctor

A Laughable Situation Between a Girl, Her Father and Her Lover

RELEASED, DECEMBER 25th LENGTH, 590 FEET

The Happy Widower

Showing that True Love is Better than Riches

RELEASED, DECEMBER 25th LENGTH, 384 FEET

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RELEASED DECEMBER 13, 1909

Pine Ridge Feud

Code Word, Pine Length, 975 Feet

A Melodrama of rare worth.

RELEASED DECEMBER 16, 1909

The Indian

Code Word, Indian Length, 950 Feet

A story of the Southwest 50 years ago, produced the Selig way.

Scenic Two on one reel Comedy

RELEASED DECEMBER 20, 1909

Through the Hood River Valley and along the Columbia River in Oregon

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A Modern Dr. Jekyll

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A roaring comedy picturing the attempts of Prof. Squills to go to sleep. The "Tom" cats start their unearthly howls and when the Prof. tries to get rid of them he meets with all sorts of trouble. He is locked out, chased by neighbors who think him a burglar, finally reaches home semi-frozen. Length, 405 feet.

A Merry Christmas and a Happy New Year

Our first Christmas picture. A clever story with a vein of good, clean comedy. Length, 586 feet.

Saturday, December 18

Two Christmas Tides

A very pretty Christmas story. A young lady chooses the wealthy suitor in preference to the poorer one. The latter remains a bachelor while the woman is left a widow with two children in poverty. Christmas Eve the little girl sends a letter to Santa, which through a strange coincidence falls into the hands of her mother's former lover. On Christmas Day the lover attired as Santa calls laden with presents. He renews his suit with the widow, who yields, making the day indeed a Merry Christmas. Length, 952 feet.

THE VITAGRAPH COMPANY OF AMERICA { NEW YORK, 116 Nassau St. CHICAGO, 109 Randolph St. LONDON, 25 Cecil Court PARIS, 15, Rue Sainte-Cecile

Moving Picture World

Founded by J. P. CHALMERS.

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Vol. 5 DECEMBER 18, 1909 **No. 25**

Editorial.

Pictures and Pugilism.

The fortunes of the prize ring are apparently interwoven with those of the moving picture. Without the moving picture your modern prize fight would be shorn of most of its financial glamor and possibilities; without the prize fight the moving picture would not appeal to so many people as it apparently does. Here in New York City one of the most popular acts at Mr. Hammerstein's entertainment hall on Forty-second street is the moving picture of a noted fight. It is not only so in New York City, but in all large cities. Public interest in the doings of pugilism seems at times greater than the doings of the nation's President. We doubt if the junior members of our own staff could tell off-hand the names of all the Presidents of the United States, but we are tolerably certain that they could inform us at once, as to who was the victor when Mr. Corbett and Mr. Fitzsimmons last met in mortal combat—we mean in the prize ring. We do not know, and what is more, we do not care.

Of course, a love of sport underlies the admiration of the pugilistic art; the undying desire to see two well and equally matched men pitting their prowess against each other—whether it be in the prize ring, on the racing track, or on the golf course. And clearly when it is a question of fists or the gloves we are getting down to the primitive in human nature, for one of the first things man had to do, or was taught to do, was to defend himself, and that is just exactly what Mr. Jeffries and Mr. Johnson will be doing some time next year when this long-talked-of fight comes off.

A story is going the rounds that the Associated manufacturers have made a bid for the moving picture rights of the contest and that the Alliance manufacturers have outbid them. We do not think that this is correct. If, however, it is, it shows what an enormous amount of interest is taken in the photographic end of the contest. Also it induces the permissible suspicion that the fight is not, or will not be, in the common parlance, "a square deal." The purse is to be such a big one, the money to be paid for the picture rights such an enormous sum, that the "cutting up" or rather the dividing of two or three hundred thousand dollars between Jeffries and Johnson is possibly too strong a temptation to be resisted. So it is open to conjecture that the fight will be prearranged in order that the photographic end of matters may be suitably provided for. By suitably provided for we mean a nice long picture with plenty of incident and the culmination of the contest in a draw.

We know nothing about fighting, or the ethics of fighting, but it is the picture end of matters which has started us thinking. And these are the thoughts we think. On the other hand, there is no doubt that the picture of the contest, if there is anything like a contest, will be enormously popular all over the world. And then again, we confess that we would rather look on a film of a good, well-fought fight by good sportsmen than on films carrying the inanities and idiosyncrasies of dramatic construction which are so plentiful on the moving picture screen. So we hope Jeffries and Johnson will make a good fight of it and that it will be a good picture, and that everybody all around will make money out of it.

Pictures of the Roosevelt Hunt.

A Remarkable Series of Films.

Several weeks ago we wrote a short editorial apropos of the return of A. R. Dugmore, the well-known photographer of animals, from Africa, where he had been photographing in the company of Mr. Roosevelt. We regretted that moving picture apparatus did not form a part of Mr. Dugmore's outfit. We also regretted that there seemed to be no record of a moving picture camera having been used in the course of the ex-President's hunting experiences. We pointed out that such pictures, if they could be, or were, obtained, would be of vast interest to the American public, irrespective of their scientific value. We regretted, in short, that such a fine opportunity had been lost.

It is an agreeable surprise to us, therefore, to learn that our regrets were not justified. The opportunity has *not* been lost. It seems by a cable dispatch published this week, in the New York papers, that a well-known British photographer, Richard Kearton, probably one of the most famous photographers of animals in the world, was present with Mr. Roosevelt on his expedition and took with him a moving picture camera. Kearton, we may explain, will photograph birds in their nests, eagles in their lofty rocks, birds in flight, rare wild animals and similar subjects. Moreover, he has been successful in making the mechanism of his moving picture camera so silent that he can approach within a few feet of his prey without disturbing it, and so is enabled to secure the most wonderful photographs of nature subjects it is possible to think of. In other words, he lays bare the innermost secrets of the animal kingdom by means of the moving picture camera. The message to which we refer appeared in the New York Times last week, and is as follows:

"Mr. Kearton, whose exploits with the camera in the field of natural history had already gained him a great reputation, has been getting pictures with a cinematograph in that part of East Africa where ex-President Roosevelt has been hunting. Mr. Kearton this afternoon gave an exhibition of his films at the Alhambra Theater. Among the audience were the Duke and Duchess of Connaught and the Princess Patricia, who shortly are going to follow in the ex-President's footsteps.

"Mr. Roosevelt was shown watching a native war dance, being carried across a stream on the shoulders

of a sturdy porter, and riding off in the pursuit of game. But the real interest of the exhibition lay in the pictures of African animal and bird life obtained by Mr. Kearton His great ambition was to get a cinematograph series of a lion, but though he lay in wait for the king of beasts for a week, he was unable to accomplish this object. A flashlight photograph, however, was obtained of a lion going to drink, and there are a number of cinematographs of rhinoceroses, which Mr. Kearton described as the most dangerous African beasts."

We hope these pictures will be placed on view in the American moving picture theaters, the patrons of which show such deep interest in natural subjects that they are bound to accord anything of a special nature like the Roosevelt photographs an exceedingly hearty reception We hope, too, that Kearton's work will be stimulative of other work in the same direction. As we have pointed out over and over again, there is much to be done in making films of nature and natural history subjects which will be acceptable to moving picture audiences.

"First Catch Your Hare."

"First catch your hare" is a familiar quotation. It is attributed to Mrs. Glasse, who in the long ago wrote a cook book, in the pages of which she gave directions for making hare soup, starting out with these words, "First catch your hare." That is what some of the people in the moving picture business must do to-day. They must first catch their hare. They are in the business for the purpose of selling good pictures—or rather of making them to sell. Well, they must first catch their hare; they must learn how to make the pictures. And it is a fact that of the twenty-four manufacturers of moving picture films in the United States, a considerable number do not know how to make pictures or to hire help to make those pictures, consequently they know little or nothing about the business in which they hope to succeed.

We are pointing here more particularly to the Independent manufacturers, of which there are no less than fifteen. We wish all these gentlemen the utmost success, both collectively and individually. Success technically, at any rate—we have nothing to do here in this article with the commercial end of matters—success technically, is well within their grasp if they would only get down to the only way to make moving pictures, and that is by the scientific method, which was briefly outlined in the course of a series of articles printed in these pages in the early part of the year. When those articles were written, there were not fifteen Independent manufacturers in the United States—there were only five. It is, however, well within the bounds of probability that next year there may be thirty or more. It is a young industry and an expanding industry—an industry the possibilities of which have hardly yet been tapped.

We take occasion, therefore, to warn those who are going into the manufacturing end of matters or who have come into it or who may be thinking of coming into it, that the making of moving pictures is not the haphazard affair which many of those gentlemen who were present at the recent meeting of the National Independent Moving Picture Alliance seemed to think it is. On the executive staff of the Alliance there is not a single moving picture maker. It is composed of two importers and a few exchange proprietors. Yet these are the gentlemen who act as censors of pictures made by the members of the N. I. M. P. A., which is an amazing situation.

Earlier in the year we wrote several articles to the licensed manufacturers telling them that quality only would tell. And quality is telling. And now we address the Independent manufacturers and we tell them that quality alone will tell. It would be flattering to say that the best of the Independent American manufacturers equalled the best of the Licensed manufacturers. It does not. It may in time, as the result of hard, close work, and application of first principles to the scientific method of moving picture making—that is, the elimination of rule of thumb, guesswork, and mere empiricism. We have said over and over again, both in these pages and by word of mouth, that if a scene is arranged or rehearsed and is ready for photographing, the quality of the light, the aperture of the lens, the exposure, the development, can be so regulated, calibrated, or standardized that the work becomes almost automatic. We say that that can be done by intelligent camera men and photographers. It can be done, it ought to be done, it must be done if the continuous production of high class technically good moving pictures is to be assured.

At the recent meeting of the Alliance, something was said about the way in which the Independent manufacturers proposed to sell their pictures. No doubt some very useful business resolutions were come to. Now, from the technical point of view, we say to those manufacturers: Get down to the making of your pictures. If you hope to compete with the associated manufacturers you must certainly compete with them in quality, which is the crucial test of success. We have had in our offices, the last few weeks, several moving picture exhibitors who have told us that they have had to reject many films because they were technically and artistically below the standard. Their public won't stand for inferior productions. Hence our advice to the Independent manufacturers, "First catch your hare," *i.e.*, first make your pictures before you talk about selling them.

THE KALEM COMPANY

will release Christmas week the first of their series of children pictures. It is called "The Cardboard Baby" and is destined to be as popular as their "Humpty-Dumpty Circus" of about a year ago. Exhibitors are looking forward to this series of children pictures as a special attraction to bill for afternoon performances.

Of the Kalem dramas it is generally remarked that there is a decided improvement in their execution. Their Southern company are actively engaged in Florida and accumulating a number of fine negatives.

NEW SAFETY DEVICE.

Mr. Robert C. Groh, manager of the Crystal Family Theater, St. Paul, Minn., writes us that their operator, Mr. Charles Bell, has invented and applied for a patent on a safety device for moving picture machines. It is called the Automatic Electric Dowser and can be attached to any machine. Mr. Groh says that it has been fully tested at their own theater and that it works to perfection. It is so constructed that the slightest enlargement of the loop, or film breakage, or large splice that will not pass the gate, or jump on account of broken sprocket holes, will cause the dowser to act instantly and cut off the light. If this device is as good as Mr. Groh claims it to be we might suggest to the Motion Picture Patents Company to reimburse the inventor and give the trade the free benefit of his device.

PEERLESS MOTION PICTURE COMPANY.

A New Independent Exchange in the Southwest.

Turning to his own account the valuable experience gained during several years' connection with the Pittsburg Calcium Light and Film Company, Mr. H. K. Sombern has opened a film exchange in Kansas City, Mo. The Peerless Motion Picture Company is already well stocked with a full line of machines and supplies and will make a specialty of supplying exclusive Independent film service. Mr. Somborn's many friends in the trade wish him all due success. The new company is located at 1012 Baltimore avenue, Kansas City, Mo.

KINEMACOLOR

First American Exhibition of Moving Pictures in Natural Colors.

Madison Square Garden Concert Hall, New York, December 11, 1909.

SPECIAL CRITICISM OF THE PROCESS.

When an ordinary non-scientific person views a photograph in natural colors for the first time, his admiration for the production is none the less keen and great because he is ignorant of the means by which the picture has been made. This applies to most things in this world. The majority of us are quite content to enjoy the good things around us, whether they be clothing, jewelry, furniture, decorations or the other things that minister to our enjoyment and comfort without inquiring too closely how and by what means the things were produced. It is the same with the ordinary photograph on paper. It is the same with the ordinary monchromatic picture in a moving picture house. Probably only two per cent. of the people who look upon these things know exactly how they are made; not two per cent. care. The remaining 98 per cent. is content to accept the accomplished fact, with, of course, the qualifications that vary with the individual.

This probably indicates the attitude of the general public towards this week's remarkable demonstration of moving pictures in natural colors, which Mr. Charles Urban and Mr. G. Albert Smith have presented to the American, or rather to the New York public for the first time, at Madison Square Garden. The great public have for years and years been asking for ordinary photographs in natural colors. They have had them; they have got them —of a kind. So too, for the last ten or twelve years the great public has been saying to itself all over the world and often in our hearing, in great cities, "Oh! If we could only see these moving pictures in natural colors." Well, here they are in New York City this moment.

Careful readers of THE MOVING PICTURE WORLD, and by "careful readers" we mean the comparatively few who are interested in the underlying principles and the abstruse aspects of things,—those readers are sufficiently well aware that since January of this year we have subjected the Urban-Smith process, the Friese Greene process, and other processes for making good moving pictures in natural colors, to a searching analysis from scientific and practical points of view. The remarks we have felt it our duty to make are based upon a long study of the subject in most of its aspects, a great deal of observation—for we have been studying natural color photography for a good many years now—and, above all things, from a knowledge of the actual every-day requirements of the manufacturer, whose business in life it is to minister to the great public, about whom we started to write in the first paragraph of this article. So far, indeed, we have dealt very largely with matters of theory, always keeping in view the practical outcome. But now, after some years of waiting, the Urban-Smith results are before us. And they are to be judged by the ordinary test of those who, like ourselves, have made color the subject of much theoretical and practical study and, who, let it be said, know something about the actual producing end of matters. In other words, what it actually means to make a picture in natural colors.

It was solely from this standpoint that we turned this week an absolutely open and unprejudiced mind and a tolerably well corrected eye upon the pictures shown at the two or three private demonstrations that Mr. Urban was kind enough to permit us to see. To begin with, let us say right out that—judging by the practical results we saw, and setting aside all questions of theory, the difficulty of production and other technical points with which we have no concern on the present occasion—the color records, for such they may be scientifically regarded, that we saw at these demonstrations are unquestionably the finest bits of color work that we have ever seen on the screen in stationary or moving picture work. And here let it be said, that we have in mind the Lumiere Autochrome, F. E. Ives, Lippman, Sanger Sheppard, Professor R. W. Wood, Bennetto, Gustave Selle, Friese Greene and others, all of world-wide reputation in the work of making photographs in natural colors.

In critical estimates of this sort, of course the personal equation must necessarily weigh with the reader, and in the foregoing paragraph we have endeavored without, we hope, due egotism to assure the reader that the opinion we are passing on these pictures is based upon as diverse a knowledge of the subject as there is probably to be found in the world to-day. In other words, we have made the subject something of a specialty. In submitting this opinion upon what is bound to be a notable presentation in the history of the moving picture in the United States, we are conscious that we are taking a very serious responsibility both to ourselves and the readers of this paper and to the public at large. Nevertheless, fully conscious as we are of this responsibility, we have no hesitation in according these results our very heartiest commendation for their beauty, richness and fidelity of color—the fidelity being of course fairly assumed when a group of individuals spontaneously admit the truth of a color rendering to the original. Above all, there is the splendid, the magnificent, the unexpectedly wide range of scale, which this process possesses in rendering not merely the dominant colors in all their richness and depth of beauty, but in the more delicate shades, nuances and gradations of color effect produced by the almost endless combination which the spectrum band is capable of.

So what we desire to emphasize in this article is the fact that the Urban-Smith process is capable of actually recording the color tones, or to put it more shortly, the colors, of any ordinary original subject. To begin with we saw, more than once, groups of many-colored flowers such as the pansy, the rose, the fuchsia, the mimosa, the aster, etc., evidently chosen in order to bring out the elasticity of this method of recording color. Then, in the subject illustrating the Zoological Gardens in London—(the London equivalent of the New York Bronx Park)—the photographer who made the pictures seems to have chosen every possible opportunity for putting the process to the practical test of variety. For example, you had the particular liquid and *eau de nil* color of fresh water, such as you may see in a clear lake, satisfactorily shown to the eye. And then a few seconds later you came to the amazing blue and scarlet of the most gorgeous parrot (colorifically gorgeous, we mean) you could possibly imagine. Here you have contrast enough in all conscience. The delicate *eau de nil* of the water, the indescribably vivid coloring of the parrot, all done, as it were, by the same machine, on the same films and shown by the same revolving color filter through which the picture is projected.

Then you have neutral subjects, such as the earthy tint of the gentle elephant. Along comes a lady with

CHARLES URBAN, F.Z.S.

a green silk parasol and we marvel at the accurate rendering of the silk fabric. The familiar light brown and stripes of the tiger are seen; the light tone or tint, if we may call it, of the polar bears; the restful green of the trees and the grass; the delicate pinky white of the flamingo reflected in the water—in fact, without a word of exaggeration, in this one picture we saw every likely color or combination of colors such as one would expect to get in a subject desired to be illustrated in colors upon the moving picture screen. At any rate, so far as we ourselves were concerned, we were fully well satisfied that in this one picture, which was chosen haphazard, the Urban-Smith process had come out of the ordeal with flying colors.

Of course these are subjects, from our point of view, in the nature of tests; that is to say, we ourselves, in looking at them were unconscious of any other interest in them but the purely scientific one. We endeavored to satisfy ourselves that the colors shown were reasonably accurate renderings of the originals. And as to the flowers: we have no hesitation in saying that they are good tests, for the simple reason that we have cultivated most of those flowers, and certainly know what they look like. So in regard to the London Zoological Gardens. Bless your heart, dear reader, we know the London Zoo as we know Madison Square itself. We have ridden on that elephant, we have fed those polar bears, and what is more we have taken many a monochromatic photograph in the place. So that writing from the purely personal standpoint, we are bound to express ourselves as absolutely satisfied with the tests, which were not pre-arranged —indeed, on both occasions, we "happened in" while the apparatus was being passed upon by the Board of Electricity, previous to the public demonstration, with one single object, that of doing the results by this process the fullest possible justice in our power.

The program which the public will see on Saturday evening at Madison Square, is even more likely, we think, to create a favorable impression than the beautiful subjects which we ourselves have already seen. Simply because of its great diversity. Then the moving picture in natural colors will illustrate, amongst other things, military manœuver, a naval review, horse racing, portraiture, country scenes, harvesting, the sea, processions, in fact it appears that the aim of Mr. Charles Urban and those associated with him has been to put the capabilities of the process to what one might call an almost universal series of tests on ordinary subjects. Such subjects, indeed, as are illustrated every day in the work on the moving picture screen. Nothing can be fairer, of course. Nothing we think could advantage the process more in its practical claims. As we have said, over and over again, it must stand or fall by its results or by its practicability. Of those results we are here speaking. Of the practicability of the process those concerned will, of course, satisfy themselves in due course.

We have followed the development of this process on paper for the last two or three years and, as our readers know, have kept in touch with the literature of the subject. We mean the literature that has been published in London, where it seems the pictures have been shown. It is hardly our business, of course, but still we may be allowed to hazard a passing opinion that the qualities of the pictures have on the whole been under-rated in our English contemporaries, and moreover, we think that the Urban-Smith people either have not done themselves the best possible justice in the matter or have not realized what a good thing they have in the process. Anyhow, what we desire to say is that the impression made on our minds, studying the matter at a distance, was that the pictures were not so good as they are. But here they are, for all the world to see, and we think that if the specimens which we have already seen are any criteria of the general quality, if they are always so well, carefully and accurately made, if, in short, the public at large, first, last and all the time, are to see moving pictures in natural colors as good and beautiful as those which we are commenting on in this article, then the Urban-Smith process, if it is reduced to every-day practice in this country, as we frankly hope it will be, has all the possibilities of an enormous, an epoch-marking and a revolutionary success in front of it.

G. ALBERT SMITH, F.R.A.S.

Men Who Made Kinemacolor Possible.

Charles Urban, the president of the Kinemacolor Company, which is exploiting the process not only in the United States but in Europe and other parts of the world, has perhaps been more prominently identified with the popularization of the moving picture than any other man at present in the business. Originally associated with the Warwick Trading Company, of London, he some years ago started the Charles Urban Trading Company, of London, which has taken a leading part in, to quote their own phrase, "putting the world before your eyes." Urban work to-day, therefore, is synonymous with good and interesting moving picture photography. Through the agency of George Kleine, the photographs are largely known to the American public. In London and other parts of the world, they are chiefly of a topical nature—a kind of picture which, for obvious reasons, is not in general demand in such a large country as the United States. In London the magnificent building called "Urbanora" was erected by Mr. Urban, whose company's work is generally seen at the chief places of amusement in the United Kingdom. Kinemacolor at this time is being shown in the principal amusement houses of London, Paris and Berlin and is to be handled in Europe, we understand, by large companies which will bring it into worldwide use. Kinemacolor is the result of eight years' faith in the possibilities of moving pictures in natural colors by Mr. Urban. It is worthy of note, that though at present domiciled in London for business purposes, Mr. Urban is of American birth—Cincinnati, Ohio, claiming him as one of its sons.

* * *

G. Albert Smith, the inventor of Kinemacolor, whose portrait we reproduce, not long ago had the opportunity of bringing his results to the notice of Edward the Seventh, King of England, which is a somewhat exceptional distinction. It is very rare indeed that the King of England takes direct personal interest in the inventions of his subjects. King Edward showed by his knowledge of the pictures that he was deeply interested in the subject. More recently Mr. Smith received the silver medal from the Royal Society of Arts, which is also a distinction of much value. Mr. Smith has been associated with moving picture work for many years. He is a man of great scientific attainments and has travelled a great deal. His process was the outcome of a unique knowledge of the moving picture camera and the practical requirements of a color process for moving picture work. He arrived at his results by purely scientific means and has the valuable faculty of being modest in his success, realizing, as true men of science do, that all scientific work is of a progressive nature.

* * *

Mr. J. McKenzie, the photographic expert of Kinemacolor, who has produced many of the photographs to be shown on the screen this week, is a skilful photographer of many years' experience with a great mastery of technique. He has travelled in all parts of the world in pursuit of his calling and is, as his name implies, Scottish, coming from the Highland city of Inverness, a district well represented in the United States to-day. Like those with whom he is associated, Mr. McKenzie has great faith in the possibilities of Kinemacolor and is himself standing evidence that it is a practicable process in competent photographic hands.

* * *

Mr. Henry W. Joy, mechanical expert, occupies the position of chief engineer in the Urban workshops, and his abilities in the fields of designing and constructing moving picture apparatus have long been recognized. He is the inventor of many machines connected with the picture trade, and several patents stand in his name. He also is an enthusiast in the future of "Kinemacolor," and the projector by which the color films will be shown in New York is his latest product, in collaboration with his chief, Mr. Charles Urban.

In the hands of so enthusiastic a leader as Mr. Urban, supported by men of such wide experience and ample qualifications in their various branches, who can doubt that the future interests of Kinemacolor are safe?

TO CHARLES URBAN, OF "KINEMACOLOR."

Another year! and still you lead the way,
You yet attain, while others only hope;
Along the paths where others merely grope,
You shed refulgence of "achievements" ray.

As picture pioneer your banner streams
O'er every land embraced by East or West.
But now in crowning glory are you dressed,
For Sol's bright colors on your armor gleams!

J. M.

Practical Talks to Operators.

By Arthur S. Newman, in "The Bioscope."

III.—THE PROJECTOR AND ITS USE.—Continued.

Having seen that the gate is in good order, clean, and properly adjusted, the next point that claims attention is the take-up mechanism. Neglect of the condition of this part has been the cause of one or two bad fires, and of the spoiling of large quantities of film. The take-up arrangements always include a friction drive of some sort. In the older models the driving band often acted as the friction drive, but recently there is a tendency to gear definitely together the wheel on the spool-spindle and the machine; either by a shaft having mitre or bevel wheels at each end, or by a pair of chain-wheels and a suitable chain. The device for allowing an increasing amount of slip as the size of the roll on the spool becomes larger, is then necessarily quite a separate arrangement. Sometimes a leather washer running between two metal plates, which are pressed together by a spring, is used for supplying the necessary friction; in other makes metal washers alone are used. Whatever form the friction drive takes it is usually supplied with an adjustment by which the friction may be regulated, and on the proper regulation of this friction the satisfactory working of the take-up mechanism depends. This adjustment is easy to make, provided the proper course is taken, and provided a clear understanding of the exact requirements is in the mind of the operator. The limits to be kept within are the following: First, the friction must be strong enough to drive a full spool decidedly and without hesitation. Second, it must not be so strong as to damage the perforations in the film at the beginning of the winding, when the size of the roll of film is very little larger than the core of the spool. When this latter condition obtains, it usually makes itself evident by a clicking noise caused when the perforations leave the teeth of the lower sprocket, but this noise must not be taken as a definite indication that the take-up friction is too heavy.

Uneven, or bad gauge in the perforations will cause a very similar sound to be produced, and before slackening the tension, the gauge of the film should be verified. When a machine persistently gives out this noise at starting, it is a fairly certain indication that the take-up friction is too strong, and the spring should be slackened; but the operator should pay special attention to the spool directly it becomes fairly full, to insure that in slackening the spring he has not made the tension too weak to properly drive a full spool. Sometimes, during the filling of a spool, it gets much out of the true balance, due to the core being out of center or to some unevenness in the film itself. Such a spool will have a great tendency to stop when nearly full, and if not watched, may deposit the last 100 feet on the floor to the great danger of damage to the film from dirt or by being trodden upon. When the spools are constructed to take 1,000 feet of film, and also are provided with reasonably sized cores, no trouble should be experienced in adjusting the take-up to do its work sufficiently gently when the spool starts, and also to act with certainty with a full spool, even though the spool be somewhat out of balance. With much larger capacities more trouble will be experienced, and greater nicety of adjustment demanded, and attention should be given to see that the spools themselves are quite true, and well balanced, or failure to take up properly will be certain to be encountered from time to time. Friction alters so much from day to day, due to change of temperature and change of humidity in the atmosphere, that a periodical examination of this part of the projector should be a part of the routine of every operator's duty. An extra amount of oil may make the tension too light, a day's rest may cause the oil to thicken, or if the oil contain free acid (and this is often the case) slight oxidation of the metal friction surfaces may take place, and result in a considerably increased pull on the film, to the detriment of the perforations. Where leather washers are employed, the acids in the leather often attack the metal surfaces with which they are in contact, and variable or increased friction may result. It is well to take the washers out from time to time and soak them in petrol or benzoline to remove the oil with which they have become saturated. After drying they can be replaced, and the spring be readjusted, and an endeavor should be made to keep oil away from the leather. This is somewhat difficult, owing to the proximity of other parts, which must be oiled, but a careful operator will find his work much lightened by attention to this point. The certainty of the action of the take-up will remove one more anxiety from the mind of the worker already burdened by the multifarious requirements necessary to perfect operating. When spools of much over 1,000 feet have to be used, an extra operator

can be put in successful operation. The film exchanges are should always be on the alert, in case of failure of the take-up; and it would be better to discard the friction drive altogether, and resort to hand winding. Any boy can be taught in a few minutes to wind satisfactorily, and the running of the projector will be much more easy and sweet without the braking action of the friction drive. Some rather complicated mechanical devices have been invented for the purpose of making the rewinding of film certain and easy. So far, none of them have come into use, and the projector is hampered by an amount of friction constantly increasing from the time of starting the spool till the time when the same is full up. The difficulty of the problem is somewhat great and has exercised the minds of inventors for many years past, not only in its application to projectors, but also in the thousand and one cases in which, by a mechanical operation it is required to coil up an increasing sized roll of paper linen, cloth, etc., and in doing so put an even tension on the machine by which it is manufactured or delivered. A fortune awaits the inventor who can achieve this result practically, simply, and cheaply.

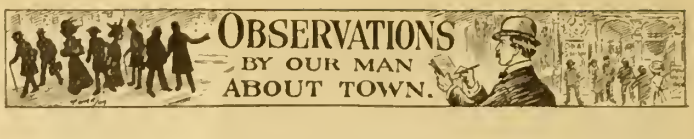
(To be continued.)

A SETBACK.

Moving picture men throughout the country have grown in some way to look upon the noted entertainment house of Keith & Proctor's as sympathetically inclined towards the moving picture **as such.** That is to say, an impression has got abroad that the Keith & Proctor mind wherever it is and whoever possesses it, either in New York, Boston or elsewhere, was formally set on exploiting the moving picture as a progressive and profit-making form of entertainment. In other words, Keith & Proctor were looked upon, as in some sense assisting in the uplift of the moving picture—in its dignification and proper presentation to the public. We, ourselves, have never neglected an opportunity of praising Keith & Proctor for their attitude, assumed or real. We have praised the conduct of their houses in this city, of which there are four or five, both in print and by word of mouth; we have held them up as an example for other moving picture exhibitors to follow. Again, our own personal preferences, or sentiment, if the reader so like it, have leaned towards the Keith & Proctor houses, so that whenever we wanted to enjoy a moving picture, as we sometimes do, aside of the business of writing about them, why we go to Keith & Proctor's.

Your Keith & Proctor, or the moving picture department manager, or somebody we do not know who is connected with this enterprise, has rudely shaken our faith in them. They have disappointed us; they have annoyed and disgruntled us by going back on their own policy, our predilections, and what we consider the best interests of the moving picture field; in fact, they have given the moving picture business a blow by introducing at their Fourteenth street Bijou Dream house vaudeville, such as "strong men" and other amusement items, so utterly foreign to the general run of the Bijou Dream programme, so utterly to the distaste of large numbers of their patrons, so utterly to the distaste of ourselves, and we believe so utterly to the distaste of the moving picture field throughout the United States, that we cannot help asking them, in their own interests and in the interests of everybody else, to cut these items out of their programme forthwith and revert to the old order of things. Miscellaneous vaudeville turns or acts are out of place in a moving picture programme. This is a fact that admits of no discussion. We have ascertained from innumerable members of the paying public, educated men and women, intelligent children, from those best competent to give an opinion, in fact, that it is the picture, the **whole picture,** and **NOTHING BUT THE PICTURE** that the public wants. We mean the great five or ten million moving picture public in the United States, probably the largest entertainment public in the world.

Vaudeville acts at a moving picture house, or we should say an established moving picture house, may temporarily increase the receipts, but they will permanently injure the business, we are convinced. Picture lovers will stay away. The Keith & Proctor house, like many others in this country, is supported by picture lovers. We do not think the officials of this company quite realize what sort of public the moving picture public is, otherwise we doubt whether in this little noted Fourteenth street house they would give us such a setback as we have experienced this week. We hope to see the Keith & Proctor programme restored to its former condition of suitability for the moving picture public—and we hope to see it done at **once.**



Fight Pictures.

What are you betting on the Jeffries-Johnson fight? Will the pictures be a success, or not? What? We are talking through our camera? Not at all. We are referring to the main point at issue. It is not a question as to who will win the fight. That was the issue in the olden times. Now the main point at issue is the success of the moving pictures—before and after taking, as the medical advertisement reads. Of course, in the affair just arranged the two men have been matched to appear in the ring and arrangements have been made to provide $101,000 as an incentive for the struggle. That is supposed to be the incentive, but it isn't. The fighters, the newspapers, and everybody else tell us the $101,000 is only a joker; that the men will really fight for the picture receipts. Do not misunderstand this as a sporting item. It is not. The object is to place one more winner to the credit of the moving pictures. Croak as the croakers may, they cannot keep the pictures down. They will force themselves to the front. One of the foremost sporting news writers of the country stated immediately after arrangements were concluded for the affair: "It will be a moving picture fight. Mark me." And this sentiment has put the sporting fraternity of the world in a state of almost painful apprehension. The great question seems to be how long the fighters can successfully pose before the camera. One of the men says he will try to put his opponent in the land of nod within a few seconds after the fight starts. If he is not joking, his friends will soon have him in some institution for observation as to his mental condition.

* * *

People in all quarters contend and admit that the moving pictures have forced almost a depopulation of the vaudeville profession, and expression of opinion as to what the pictures have done, or will do, to the pugilistic arena will soon be in order. The police authorities and legislatures have failed to knock out the sport, but keep your eyes on the pictures and see what the pictures will do to it. It is the safest kind of a wager that after Jeffries and Johnson have strung out about four or five thousand feet of negative, public interest in such affairs will drop to the zero mark. The pulpit orators who have so persistently denounced moving pictures will then have an opportunity to do them justice and acknowledge that the pictures form a powerful reforming factor.

* * *

There is no disguising the fact that the discussion of and prominence given the moving picture part of the fight details has done more harm to the immediate interests of those who engage in such affairs as principals or otherwise than anything else has ever done. These people have really gone picture mad, and those who follow up such affairs as spectators or speculators have been stirred up to a decidedly suspicious state of mind. An immense amount of money has been made by the owners of the Johnson-Ketchel fight pictures, and the pictures to be taken of the coming fight are looked upon as a gold mine. Think for a moment of the stupendous amount of faith put in them. The purse to be fought for is fixed at $101,000! The receipts from the pictures of the affair are figured at no less than $160,000! There is good reason for this enthusiastic expectation. Thousands upon thousands of people—yes, the millions of them—will be unable to go to the scene of battle, but all will have a reproduction of it brought to their doors. The pictures will be a record money-maker. The enthusiasts will scramble over each other to see them as the next best thing to the fight itself, and the skeptics will pack the theaters and halls to see if the fighters prolonged the affair to give the public a run (joke) for their money. Who said moving pictures had seen their best days? Why, their influence is only beginning to manifest itself.

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The Johnson-Ketchel Pictures as a Money Maker.

Some amusing stories are told by Sam Bullock, manager of the Johnson-Ketchel Fight Department of the Lake Shore Film & Supply Company, Cleveland, Ohio, in connection with the showing of the Johnson-Ketchel fight films.

Sam is something of a lecturer, and in describing the contest round by round he injects considerable humor into the subject at hand, especially when the colored folks are in evi-

dencc, as, for instancc, when "filling in" a date at a small show recently in a settlement where the sons of Ham predominate, he was describing the large attendance at Coffroth's Arena, "the gate receipts exceeding upon this occasion thirty-three thousand dollars, out of which Mr. Johnson received twenty-one thousand dollars (emphasizing this, during which he paused while murmurs of "Oh, my," "Heah dat, honey," etc., were heard all over the house). Then he remarked, sotto voce, "So I guess Mr. Johnson won't have to telegraph his baby for money this Winter," at which every darkey yelled with delight. Sam says this and other "bits" are appreciated by whites as well as blacks; incidentally he says that the above little place of 140 capacity, which never played to over $30 in a day, netted one hundred and sixteen dollars ($116) that day at 10 cents, and the manager wants a return date at 15 cents.

Another place he quotes at Cleveland, all run down; the new owncr put it on and did $195 the first day, over $200 the second day, and wants another booking "any old time." Still a third at Cincinnati, "a dead one" about to close—145 capacity—took in over $100 a day and several good showmen in Cincinnati are bidding for a return date.

Sam says public interest in the Johnson-Ketchel fight pictures is intense and attributes it to the coming match between Johnson and Jeffries. Anyway, he says it is a winner and clean enough for the ladies.

POPULARITY OF MOVING PICTURE SHOWS IN WESTERN CANADA.

The success which has attended the experiment of moving picture shows in Western Canada, inaugurated last year, indicates to Consul-General John Edward Jones, of Winnipeg, the large market in the cities of the Northwest for this form of amusement. Mr. Jones adds:

"It would be profitable for the manufacturers of moving picture machines to send a representative through Western Canada to exploit the field. In Winnipeg this form of amusement only became popular during the past year, and the promoters are now reaping a fine business as the result of their enterprise.

"The people soon acquire a fondness for this form of amusement, and willingly pay 10 cents for admission. In this new country, where all forms of amusement are scarce, moving pictures are welcomed, and there is no reason why the manufacturers of the United States should not control the business."

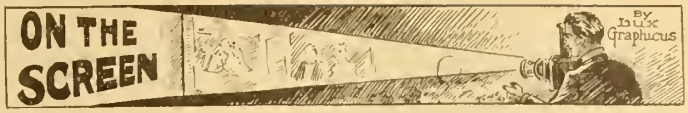
THE CARSON FILMS.

The Film Import & Trading Company announce that they have secured the exclusive sale of "Carson" films for the entire world. The first release will be shipped on December 14 and is entitled "Comrades Under General Grant," a patriotic American subject that ought to be popular.

NEW THEATER FOR BROOKLYN.

Mr. Frank Widor has opened a new moving picture theater at 23 Bartlett street corner Harrison avenue, Brooklyn, which in equipment represents the latest in the moving picture line. J. H. Hallberg, 30 Greenwich avenue, has installed a Motiograph No. 1 flickerless moving picture machine with stereopticon attachment, complete with Hallberg Automatic Electric Economizer. The pictures are very steady, brilliant and absolutely flickerless. The outside of the theater is illuminated by two Hallberg flaming arc lamps, giving 10,000 candle-power.

The New England Film Exchange, 611 Washington street, Boston, Mass, write us: "We received a big supply of new, up-to-date films amongst which we have quite a selection of foreign makes, such as Lumiere, Pathe, Gaumont, Lux, Ambrosia, Eclaire, Itala, Vesuvio and several other foreign makers too numerous to mention for lack of space, and also several up-to-date American manufacturers, such as New York Motion, Phoenix, Powers, Columbia, Edison, Selig, Biograph and several others, and we are ready to supply, as we have been in the past, with all these up-to-date features, a grand selection of dramatic, comic and scenic pictures, and together with our song slides offers a good opportunity for New England managers to secure a service which has never been offered before. We extend an invitation to the public at large to visit our offices at 611 Washington street, Boston, Mass., and convince themselves as to what we say being so. Business is very good at the present time, and a steady increase is noticed every week."



When I sat in Hammerstein's Theater, last Thursday afternoon as never was, my mind was full of the possibilities of the moving picture, and the suggestion came from, what do you think? The rehearsal of the band! Creatore's band! Creatore got in my way for a space of about 30 minutes and Creatore was the subject of my sincere curses, because Creatore stood in the way of what I had come to see. Never mind what I had come to see; you will realize that it the succeeding paragraphs. Anyway Creatore came on at last and got his band in working order in a dark and silent house. He started his work on the stage while some of us sat in the auditorium. Then we saw the nervous conductor, absolutely in sympathy with the inner skin of his music, controlling his forces by pschyo-physical effect. In other words establishing a link between the man who directed and the man who played the instrument, whether it be reed or brass. As the executants played the various pieces or numbers we had the opportunity of studying the controlling mind of the man who conducted the performances. Creatore is the modern personification of Paganini, the violinist, a whole race of temperamental conductors concentrated in one individuality. In other words, Creatore symbolizes in his own personality the series of sounds that he was controlling.

* * *

This has nothing to do with moving pictures, but I half regretted, as I sat and watched this wonderful man at his work, that it was not possible to get a moving picture of him, so that the world at large might have seen an up-to-date musical conductor at work. Creatore and his band kept me waiting for the entertainment that I wanted to see at my friend, Mr. Hammerstein's Theater, at Forty-second street and Broadway. But I did not regret my wait because of the music and when the music was over my patience was rewarded by a very fine lecture indeed which temporarily is in the hands of Edward E. Rice, of 1402 Broadway, New York City, a man well known in theatrical producing and who, I was glad to learn, is disposed to take up the moving picture end of things. It is in consonance with the policy of The Moving Picture World that the theater should realize the importance of the moving picture and I am glad that the man of the experience of Mr. Rice thinks as I do on the matter.

* * *

Then up and arose on the stage a cultivated English journalist. Mr. Wynee Granville ,the Toronto correspondent of a Dundee paper, to tell the story of the Shackelton films. Granville had met Shackelton many years ago at school and subsequently. I also have met Shackelton, so that there was a bond of sympathy between lecturer and hearer. A bond of sympathy unsuspected by Granville, I am sure. But the point of it all is that Granville, who is an experienced lecturer, had with him on the screen a very marvelous series of moving picture films—such series as held his small audience spellbound.

* * *

Shackelton is the man who has been nearest the Antartic pole, or as it is called, the South pole, and he was wise enough on his journey to take with him a moving picture camera. He was also lucky enough to have made, or rather to have had made for him, a series of exposures which showed the life to us that is lived in those frigid regions so that, aside of the geographical renown which attaches to his name for having got to that particular part of the world before anybody else, he also has the unique distinction of having photographed it all with a moving picture camera.

* * *

And that is exactly what we saw. We saw the life on the ship and incidents on the voyage out by way of Australia, and then when we got there, some of the daily life and experiences of this exploring party. One seemed to feel as one was looking on these pictures that one was living one's life in those ice fields. There were the quaint penguins, seals, dogs; the cold, freezing, chill of the illimitable ice fields that all of us in our warm rooms have read and thought of. There they were. Here were the photographic renderings of the polar regions of the life lived there by the men who went there.

* * *

Shackelton and his party went about their business in a thoroughly scientific and business like way. They went up

Mount Erebus, they made their records and observations, they went so far and they got back again. And here are the records of what they did—the records in pure moving picture photography. Those of us who have never been to the Arctic regions and who never mean to go there will no doubt be interested in seeing these pictures.

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They are good photographs of the hinter land. The lecture which I heard is in the hands of an accomplished traveler and educated journalist. He had to talk to an almost empty house. But he had been through part of the work himself and spoke with evidence and sincerity. He knew his business, in fact. It is the intention of those having charge of these films to release them amongst the moving picture theaters of the United States and I should think, as records of what men have done—I mean scientific records of work accomplished—they will be enormously popular with the American public.

Vitagraph Activity—A Notable Reel

Early next year the Vitagraph Company will send a company to Jamaica and the other islands of the West Indies to get local color for a series of stories which will be instructive as well as entertaining. Such enterprise helps to maintain the motion picture as the most educational development of the century.

* * *

Immediately after the departure of the Vitagraph Southern company another troupe of experts will be got in readiness to proceed to Nevada and Southern California. A. E. Smith, of the Vitagraph Company, travelled through this section last Spring and took notes of many ideal spots for moving picture scenery.

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The Vitagraph producers are engaged in collaboration with the Rev. Madison Peters, D.D., in arranging another series of Biblical illustrations. Following "Moses" will come "The Life of Joseph," followed by "King David." It is proposed to continue the series indefinitely according to the demand.

THE LIFE OF MOSES—PART I. (Vitagraph.)

This is a graphic reproduction of the main events in the early life of Moses, corresponding closely to the conception which has been inculcated in the minds of people who have attended church and Sunday school. That it is the first of a series which will deal with the whole life of this great Biblical character is not clearly indicated in the title of the film. The skeleton of the story is gathered from the first two chapters of the Book of Exodus, and it has been elaborated upon with considerable fidelity to the customs and costumes of ancient Egypt, as handed down to us through the long ages. In many respects this is the most noteworthy film of the year. It presages a series of Biblical illustrations that has been a much-felt want in the library of moving picture subjects. It will entail no small effort and expense on the part of the Vitagraph Company to live up to the standard they have set themselves in this first of the series. Sumptuous in production, the staging is evidently the result of long study and pains. While the main dramatic features of the Biblical narrative have been seized upon, there is nothing "stagey"—nothing out of keeping with the character of the subject or that unfits it for exhibition in Sunday school or church gatherings. Yet it is handled with a fine dramatic spirit that will win the approval of any audience. While the stage management is entitled to praise, the costuming and setting mainly consistent and the action, never lagging, is more than merely good in some cases, yet there are two characters that are seemingly misinterpreted. We refer to King Pharaoh and his chief minister. There is a lack of dignity and balance in their action which was the only jarring note. This is only our opinion and even to us was a trifling blemish in a picture that is deserving of the greatest praise and commendation as a whole. We hope to be able to say the same of the others of the series. The moving picture is never better employed than in portraying great events and great men in the history of mankind. The dramatic element abounds in the life of Moses, the first great liberator, leader and lawgiver. To make such films useful to the exhibitor and instructive to the audience an explanation or lecture, running easily and naturally with the pictures is almost a necessity. For the benefit of exhibitors such an explanation or "picture reading" is given on another page of this paper. If the standard set in this first reel is maintained, or improved upon, the exhibitor and lecturer will soon have a very fine library of religious subjects to draw from—subjects that will never grow old.

Coming Feature Films, and Remarks About the Christmas Picture.

Numbers of the film makers have already advertised their Christmas week releases, pictures bearing on the glad yuletide, and more will probably be announced next week. Just how many of the firms contemplate releasing strictly Christmas Day pictures has not been ascertained, but it is hardly probable that there will be as many this year as in the past. The subject of seasonable or topical pictures has been threshed out before and the general opinion of the film exchanges, buying licensed pictures, is: "We don't want them," or, at least, a surfeit of them. Why? Perhaps it is for the same reason that holly decorations grow tiresome to the eye a week or two after festive days. They invariably come down the second week or so in January and are relegated to the ash can or the musty garret. We don't want them, nobody does. They invariably remind us of the things we didn't get or the cost of the things we did get.

Seasonable or topical films are not popular with the film exchanges because of this same peculiar whim of the people who want to be amused. The popularity of a Christmas picture lasts through the holidays and not much longer. The film man finds little profit in the Christmas picture; indeed, when so many are thrust upon him it requires some months to get over the blow. Now, why there should be a prejudice against a strong Christmas picture is not clear, nor is it reasonable. In the subject of yule-tide there is inspiration for innumerable dainty little episodes, merry comedies and strong human dramas. It does not seem fair that all this good material should go to waste.

Let us say, however, that the Christmas picture, as a feature, should be dispensed with and let us suggest that all the film makers reserve for their Christmas release "their masterpiece," the one great film of months, the very best product of their studios. Make the Christmas picture not a seasonable picture but each one the "most notable film" and "the real sensation of the year" (with any other appellations their ad. writers may have in mind) and let Christmas week represent all that is best from the licensed manufacturers and give opportunity for the public to note what giant strides have been made in the film world since the year began.

In discussing this with Mr. George K. Spoor, president of the Essanay Film Manufacturing Company, he remarked that it was a good suggestion and should be utilized.

"We are not releasing a Christmas picture," said Mr. Spoor, "but we have reserved for Christmas Day one of our best Western pictures. I would suggest that all film makers especially reserve for their Christmas week releases the very best subjects they have on hand. Make Christmas week notable in the film world for its number of art films, a fitting summary of a successful year. This, I feel, will prove infinitely more satisfactory to the film exchanges."

The Essanay Company's Christmas picture is a Western drama, entitled "The Heart of a Cowboy." The story is an exceptionally strong one, the photography is distinctly clear and the acting is thoroughly convincing. It is released Saturday, December 25—Christmas Day.

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A CORNER IN WHEAT (Biograph).

Calling at the Biograph Studio one day a few weeks ago, we found the office entrance almost barricaded by sacks of wheat—tons of it—stacked up almost to the ceiling and filling the spacious hallway. We jokingly inquired if the Biograph Company were trying to corner the wheat market as well as the film market. We were told that they had not only tried, but had succeeded in cornering all the available grain in the New York market at that time. Not the visionary options that are juggled in Wall Street, but the actual commodity. It did not require a Sherlock Holmes intuition to arrive at the conclusion that this car-load of the "staff of life" was destined to appear as one of the "props" in a coming Biograph drama. On December 13 the picture-loving public will see how the Biograph Company utilized this great mass of grain as the setting for a dramatic climax to what is perhaps the most impressive of any of their soul-stirring dramas.

Back to Nature, to the honest toil and simple life of the farmer we go for the beginning of this story, every scene of which is a picture. The sowers at work in the field, the care and the gathering of the grain, the wearied and anxious farmer who has to accept whatever price is offered him by the great Wheat King. We are shown this demon of modern times gambling in the Exchange with options representing this product of honest labor. We are shown glimpses of the misery of the poor who cannot afford the prices asked for bread. The price of flour is held to the top notch while

oceans of wheat are stored in the grain elevators. Finally we see the Wheat King in the midst of his glory buried under an avalanche of the very commodity with which he has so sordidly juggled. A dramatic ending to a powerful object lesson. As a moving picture "A Corner in Wheat" is educational, emotional and impressive and well sustains the prestige of the Biograph Company in all respects.

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THE HEROINE OF MAFEKING. (Selig.)

Elsewhere in this number reference is made to "masterpieces of moving picture work." Outstanding in this respect among many feature films of the past week's releases is "The Heroine of Mafeking," simply announced by the Selig Polyscope Company as "a notable war picture." The melodramatic interest is slight, even the part the heroine plays is comparatively small, and the interior scenes and settings, if they detract from the general effect, they at least serve to bring out in marked contrast the various magnificent military spectacles. But it is hypercritical to even point out small defects in such a stupendous work. From the point of view of the showman—the exhibitor—it would be hard to conceive a film subject that would more likely be a winner, equally impossible to find a producer that could stage it to better purpose. In themes like these Selig has his forte and in this particular one he is seen at his best. The realism of the war scenes, the accoutrements of the soldiers, even the landscape, make it hard for the expert, let alone the dilletante, to realize that some of the scenes were not taken in South Africa at the time of the Boer War. Hundreds of soldiers, mule teams dragging cannon, an ox-cart with six pairs of oxen, horses, and even Red Cross nurses, all combine to give the touch of realism. Of course there is shooting and gruesome evidence of the fact that "war is hell." We are fascinated, spellbound, till the scene changes and the film closes with a touch of sentiment and home life that helps to break the spell and we are reminded by the diamond "S" as the film flashes off the screen that Selig has again scored.

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THE LIVING DOLL. (G. Melies.)

A Christmas picture story that combines American sentiment and ideas with the magic art of the French producer is G. Melies' release of the 15th. Really pleasing and well worked out, it shows a little girl all expectation and excitement on Christmas Eve, hanging up her stockings and being put to bed. She has a wonderful dream of being carried away by gypsies, lost in the wood, climbing a tree and seeing a church in the distance to which she finds her way and through the chancel window of which she sees visions of happy children receiving their Christmas gifts. Again she is lost in the woods and comes across the haunts of Santa Claus. Among the gifts she spies a big box with a doll with which she changes places and she is carried in Santa's aeroplane and dropped down the chimney of her parents' house. She awakens on Christmas morning to find that part of her dream is reality as one of her presents is the big doll about which she dreamed. As a children's picture this film will be highly entertaining and to the adults interesting. The magic effects are skillfully handled, especially where it shows the modern Santa Claus conveniently dispensing his gifts from an aeroplane instead of from the conventional reindeer sled.

MOTION PICTURE MUSIC.

Gregg A. Frelinger Compiler of Valuable New Work.

Representing weeks of toil, a new musical work has been compiled by a musician which promises to make his name famous throughout the moving picture field of the United States. Gregg A. Frelinger (whose advertisement will be found on another page) is the author of the work and the product of his genius is a compilation of motion picture music. The selections consist of specially chosen numbers arranged and composed to fit the action, characters and scenes of all kinds of motion pictures. Mr. Frelinger is known as one of the best descriptive pianists in America and has been engaged in theatrical work for the past twenty years. For the last three years he has devoted much of his time to his new work. He has remained in motion picture theater work for the past few years for the sole purpose of perfecting his book, having refused many offers from leading vaudeville houses. Mr. Frelinger has the advantage of a thorough musical education, and this, coupled with his long theatrical experience, made him especially fitted for the task he has just completed. His new work is completely indexed and is intended for use in motion picture theaters. Every exhibitor should get a copy of this dollar book for his pianist, and give it to him as an Xmas present. It will be appreciated by him.

NOTES FROM PENNSYLVANIA.

Some of the Philadelphia exhibitors asked me to call the attention of the Board of Censorship to the film "In the Consomme." I do not believe that the manufacturers had any bad intention, yet we must admit that for certain prude persons, always ready to find a flaw, the picture is too suggestive. If the manufacturers wanted to mix a little more with the audiences they would benefit by some of the remarks heard in the show places and they would see their own productions as the public sees them. Many scenes look very natural to the manufacturer, as he knows his scenario and knows what he produces, but if those scenes are not very clear to the spectator, they leave a doubt and often give some ground to this "Too Suggestive."

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Coatesville is enjoying some prosperity. The "Palace" is certainly one of the prettiest of country theaters, and I. Goldberg has spared no expense to make it the safest and best equipped house in Coatesville. The 350 chairs arranged in three rows and a good inclined floor offers a good view from any part of the house. The "Dreamland" is still doing a good business at the old stand under new management. The "World in Motion," an old frame building, does not appear a safe place. The name "World in Motion" is not the proper one for a house devoted to cheap vaudeville with very few pictures. The folks of Coatesville do not seem to care for cheap vaudeville, as the manager of the "World in Motion" has to coax them in by offering live turkeys. You go in, you receive a coupon, and if you are the lucky one you win the turkey.

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Lancaster.—The town of surprises. Only three moving picture theaters for such an important town. I understand that many other shows would like to locate in Lancaster, but the stores and buildings are too valuable properties for 5 and 10-cent theaters. The most agreeable surprise was to find that the three moving picture managers are opposed to vaudeville and do not believe in giving too many reels or a too long show for 5 cents. On the other hand, the Family Theater is entirely devoted to vaudeville and does not show pictures. I wish other cities would copy Lancaster, as here the managers not showing vaudeville can show much better pictures. Another surprise which can benefit many exhibitors is the innovation made by George M. Krupa in the lighting of his place, the "Dreamland Theater." On the sides of the walls are electric lights covered with dark shades. The light falls on the chairs, enabling the spectators to see their neighbors, even read a paper, and the pictures on the screen appear as brilliant as in any other place. The "Scenic" and the "Dreamland" are showing first run of licensed pictures, while the "Palace" runs Independent productions. Lancaster, with its agreeable surprises, has not yet attained perfection, and had a bad surprise to offer me—the one of seeing the "Scenic" and the "Dreamland" in a bitter fight, showing the same programs. It is a fight for supremacy in which one of them will fall. As they show the same pictures the same day, a spectator leaving the "Scenic" does not care to go to the "Dreamland" to see the same program, and vice versa. If the two managers wanted to divide the first run, they would each make some money and give a chance to Lancaster to see the complete output of the licensed manufacturers, and Lancaster would be a model moving picture town.

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Columbia is doing very good with three houses, notwithstanding the unfair competition of the Opera House, trying to get the cream of the business by offering five reels and several vaudeville acts. The "Alvin," showing licensed pictures, claims to be doing an excellent business and could not wish for better times. The "Happy Hour," also a licensed house, is satisfied with the business, and while there I greatly enjoyed the hearty laughing of a packed house at the comic "Hypnotic Cure" of Lubin. The "Grand" is satisfied with its share of the business and makes a specialty of showing good Independent pictures. The "Grand," like the "Alvin," is strongly opposed to vaudeville, while the "Happy Hour" believes that once in a while it can replace the song by a special vaudeville act.

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Pittsburg.—The exchanges of this town seem to be prosperous. They do not select old, small buildings, but pride themselves in having up-to-date offices in every respect, and as they inspire more confidence, they do not seem to be so badly ill-treated by both exhibitors and operators. As to the theaters, they are numerous, and we will consider them in another letter. At the "Hiland Theater" I noticed that the screen was painted with a coat of aluminum, and the effects were remarkable on the pictures. J. M. B.

"The Death Disc" (Biograph).—A glamor of romance attaches to life in Cromwell's time which makes all stories of those days, and all pictures, too, for that matter, interesting. Perhaps the reality was more stern and uncompromising than the stories make them appear, but whether it was or not the intense interest aroused by the hero or other tales dealing with that age cannot be denied. The Biograph Company has selected a dramatic incident as the basis of this picture, and they have told the story well. Discovering three soldiers who adhere to Catholicism, Cromwell decides they must draw lots, the one receiving the death disc to die, while the others could go back to their comrades. He orders that the first child they meet shall draw the lot. It chances to be a child of one of the soldiers, and, child-like, she gives the prettiest disc, which means death, to her father. But Cromwell is so pleased with the little one that he gives her a signet ring and promises to grant any request made upon presentation of this ring. The mother invokes its aid to secure her husband's pardon. The costuming is historically correct, and the staging is as sumptuous as the occasion requires. The picture is replete with dramatic situations, and these are developed to the full in each instance. While the subject is one with rather complicated historic features, it holds the interest of an average audience and some applaud when the mother presents the ring and reminds Cromwell of his promise. Surely it offers at least a suggestion of a softer side to Cromwell's nature than history has yet accorded him, and in this way the film is beneficial.

"An Indian Wife's Devotion" (Selig).—The Western stories offered by this house nearly all have a convincing quality about them which causes one to wonder at the fidelity to the facts and the careful acting which makes the picture appear like a bit of real life picked up on the plains and transferred to canvas. This picture clearly depicts the despicable characteristics of the average half-breed, and undoubtedly represents him as he is, a dangerous and treacherous foe. The wife's devotion is represented by allowing her husband to escape in her clothes, and the ranch owner refuses to prosecute her. The real culprit, cringing with fear, accepts her proposition and is too far away to be re-captured when his escape is discovered. It is not a pleasant story, but the writer can say from personal experience with many such cowardly characters that the film is accurate in its delineation and gives a fair reproduction of some of the unpleasant experiences men have when dealing with half-breeds.

"The Cub Reporter" (Lubin).—A funny story of a cub reporter assigned to an insane asylum story, and with a friend is captured by the inmates and has all sorts of a time until rescued. The picture is funny and the absurdities represented do not seem in the least impossible.

"From the Egg to the Spit" (Pathe).—A beautifully colored picture showing the biography of a chicken from the incubator to the roasting spit, illustrating the methods followed in the Furanolle avitories in France. A chicken freeing himself from the egg was the most popular picture, and when the little fluffy ball of black and yellow disengaged himself and stood upright the audience, which filled the theater, broke into applause. The educational value of this type of films has been described before, and this particular picture is no exception to the general rule. And evidently average motion picture audiences like these films. They nearly always applaud them, and they seem to enjoy them better than some of the love stories which are offered them. More good educational films could be easily digested by the average American audience.

"A Cask of Good Wine" (Pathe).—Probably this film has interest for French people who are accustomed to using wine, but it must not be forgotten that the average American family does not use wine and consequently a gift of a cask of wine means nothing to them. And the long drive of the drunken teamsters, while the wine drizzles from the spigot is tiresome, even though the photography is perfect. The only funny scene in the whole is where the recipient tastes his wine to discover that the barrel has been filled with water.

"The Ladies" Companion" (Pathe).—A drama of love and jealousy, with the story of a will interwoven, a disinheritance scheme worked out by a jealous lover who thereby endears himself to a rich marchioness and becomes her beneficiary when she disinherits her son who has married against her will, or rather has married her companion without her knowing it. The beneficiary does not know that the old lady has changed her will because of her granddaughter and pours poison in the old lady's glass. Fortunately the granddaughter sees him and upon her testimony he is arrested and punished, while her father, who was charged with the murder, is released. These little stories are all interesting and they please many people. Sometimes a story like this, which is easily understood, seems to satisfy even better than the more elaborate pictures which are matters of considerably study and comparison before they are understood.

"The Engineer's Daughter" (Selig).—An interesting bit of melodramatic work, which has the usual vigor displayed by the Selig pictures. It is easy for the city-bred hunter to win the affections of the simple country girl, but later, after she receives the money from her father's life insurance, the real character of the lover is disclosed, and, shaking Kate off, he goes to another point and seeks to win the hand of a wealthy young lady. Her father dead, her brother a cripple, her money gone, it becomes necessary for Kate to seek employment. She finds it in the very house where her false lover is trying to secure the hand of the heiress. Kate eventually denounces him and he is given the alternative of either returning her money or going to jail. He chooses the former and Kate returns to her home triumphant. This sounds simple enough in telling, yet it is in reality a powerful drama that moves one when it is seen and causes one to want to seize the scamp by the throat and choke the life out of him. It may be that no stronger praise could be bestowed upon the picture than this. If it arouses such resentful emotions it must portray the characters with unusual strength. Photography and staging are quite in keeping with the subject and the picture as a whole is quite satisfactory.

"She Took Mother's Advice" (Lubin).—A comedy from this house which represents graphically what occurred when a young married woman undertook to manage her husband as her mother directed. The film contains several funny situations and seems to be, in a way, a fresh version of the time-honored mother-in-law joke.

"He Wanted a Baby" (Lubin).—Yes, he did, and his love for little people led him to undertake all sorts of curious stunts, but he got all he wanted when his wife presented him with triplets. Assuredly his cup of happiness was overflowing. But apparently there was a fly in his syrup somewhere, because, judging from his facial expression, he was anything but pleased with the result. Perhaps others would have exhibited the same indications of disappointment under similar conditions. Like all of Lubin's comedies, this is funny and the audience appreciates it.

"The Three Neighbors" (Pathe).—In America few men commit suicide, or attempt it, because they can't have the girl they want. They either carry off the one they do want, despite the attempt of the parents to prevent it, or they go find another. Abroad suicide or some equally desperate deed seems to be the usual stunt for disappointed lovers. In this particular instance, after the young man had been thrown out by the irate father, he attempts to hang himself from a hook in the ceiling. The whole thing comes down and he discovers that he has unwittingly broken into the hiding place of the thief who carried away his prospective father-in-law's wealth. And so he gets the girl for finding the money and all are happy ever after.

"Forced Into Marriage" (Pathe).—While this picture is overflowing with melodramatic action and the rush and whirl of life on the plains, it must be admitted that it lacks the convincing quality which appeals to one and seems to make a picture a verity. It seems plain enough why the girl was carried off, and even the shooting up of the deserted cabin and the execution of the two desperadoes is sufficiently plain, but to see the girl made the wife of one of the three kidnappers without a struggle of some sort is a curious anomaly, and leads to the conclusion that she was not altogether unwilling. There is plenty of life and action, and the film does not lack interest. The story seems a bit mixed in the telling, or else one becomes so accustomed to what may be termed conventional ways of doing things that any departure gives a species of shock which is surprising, though not unpleasant.

"The Geisha Who Saved Japan" (Kalem).—One of the best that has come from this company. In addition to its being a true story of the life of Marquis Ito, Japan's greatest statesman, showing how he was saved by a little Geisha girl, it enjoys the distinction of being staged and costumed in real Japanese properties, while some of the actors are Japanese, too. The film tells the story graphically and the action is spirited and convincing. It was an ambitious undertaking,

but one who follows the different films will undoubtedly admit that this picture is successful and faithfully represents what it purports to do. It is technically good and there is the same life and energy displayed that characterizes all the Kalem films. Altogether it seems to be one of the best things this company has yet done.

"How to Get a City Job" (Gaumont).—A travesty upon civil service examinations in the effort to secure a city job. The examinations were in all sorts of absurd studies; not more absurd, perhaps, than some of the questions actually asked, but they show graphically how silly some of the civil service rules are actually. But the seeker is ultimately rewarded by securing the coveted place.

"X-Ray Glasses" (Gaumont).—A series of interesting pictures showing numerous magical changes, in geometrical forms and otherwise, all worked out in the admirable manner for which Gaumont's films of this character are famous. Some of the magic films produced by this house rank with the very best anywhere and this one will not detract from the reputation of the producer.

"His Reformation" (Essanay).—A lesson might be drawn from this film useful to those who have in charge the numerous attempts to reform criminals as well as to the multitude who are ready enough to turn their backs upon the man who may be honestly trying to improve his ways. In this instance the road agent, unable to find anything to do, goes back to the original calling and holds up a stage, only to find his mother among the passengers, and with his face buried upon her shoulder his reformation is complete, and the picture closes leaving the impression that in this instance the one influence which could make the reformation genuine and permanent has unexpectedly been injected into this outlaw's life.

"Listen" (Gaumont).—A fussy old bachelor gets a bump on his head, and rushing out to secure same balm from the nearest drug store to cure it he meets a number of acquaintances and in his efforts to explain the occurrence gets additional bumps until he gets one from a park statue that puts him out of business. The incidents furnish considerable amusement as the film runs.

"Top Heavy Mary" (Gaumont).—Mary, who is a decided heavyweight, is advised to reduce her weight by exercising on a bicycle. It is sufficient, perhaps, to allow the imagination to conjure up the long series of mishaps that befall Mary in her attempts to navigate the contrary machine.

"In a Pickle" (Gaumont).—A series of incidents supposed to portray the experience of an absent-minded professor. The many mistakes he makes and the difficulties he encounters are sufficiently funny to keep the audience in extremely good humor. If ever a man was as absent-minded as this one is supposed to be he needs a guardian at any rate.

"What the Card's Foretold" (Edison).—Fortune telling with cards is caricatured in this picture in a very funny way. Mammy tells her own fortune, which, of course, is very bad and always brings bad luck in one form or another. Mammy discovered too late that she had made a mistake. She was present when all the things foretold by the cards occurred, but unfortunately none of the good luck came her way. The complications are indescribably funny and must be seen to be appreciated.

"My Lord in Livery" (Edison).—This film will bring pleasant memories to thousands of people who have either seen this popular amateur dramatic production or have taken part in it. The numerous interesting complications are carefully wrought out and the play runs through with all the entertaining mixups which have made it popular so many years graphically portrayed. Evidently the Edison Company has produced another of its successful comedies in this picture. To reproduce a drama as popular and as widely known as this indicates that the producing company appreciates the value of the simple comedies in attracting attention in motion pictures. The photography is clear and the acting is quite in harmony with the subject.

"A Lesson in Domestic Economy" (Vitagraph).—One of those comical domestic dramas which may or may not be exaggerations. It is, perhaps, more of a subject for pathos than humor if such arrant incompetency in domestic affairs is possible. But whether this picture is true to life or whether it really represents some of the misguided efforts of those who don't know, it is interesting and amusing and keeps the audience guessing what fool thing the experimenting young couple are going to do next.

"A Day with Our Soldier Boys" (Vitagraph).—A day in the life of a company of United States soldiers is here very graphically set forth. The routine is all reproduced and coupled with this part are the sports, the tricks and jokes which the soldiers play upon each other. The film wins hearty applause from all the audiences that see it.

"Through the Breakers" (Biograph).—An alarming rumor having spread around New York City that the famous Biograph girl—our girl, our only girl, whom we have silently worshipped in effigy these many months, and to whom, by the way, in this column we have made many references which surely indicate our favorable opinion of this lady—rumor having gone around that **"she"** was no longer to be seen in the Biograph pictures, we went specially to inspect Monday's release for the purpose of satisfying not only our own doubts on the point, but those of many of our readers. For the number of this lady's admirers is legion. She is the heroine of many charming stories on the silent stage. Indeed, she is just as much a personality in the Biograph Stock Company as any well-known actress would be at a Broadway house. Our doubts were set at rest as soon as the film "Through the Breakers" commenced to appear. "Through the Breakers" is a society story, written, as it were, from life. A pleasure loving wife and a club loving husband neglect a little child who suffers and dies before our eyes whilsther parents join in the social whirl. This is a Fifth avenue tragedy and it works out as all stories do: strictly according to law. The parents come to their senses when it is too late. The subject is, perhaps, somewhat melancholy, but it is well carried out by the Biograph Company, who show us some very finished acting. But we do not like the morbid or the melancholy on the moving picture stage and we prefer to see our own heroine in light comedy. Anyhow there she is, and we hope to see her again taking her part in the well dressed, well mounted, well finished Biograph pictures which are always such fine, rich, even, uniform specimens of moving picture photography, flawless of their kind, and object lessons in technique to recent entrants into the moving picture making field.

"The Fatal Ball" (Melies).—A certain fascination attaches to this pictures even though the three deaths in it have a tendency to make it appear more or less bloody. A girl wronged under promise of marriage and shot as she rushes between her father and her love to prevent a pistol due, the flight of the murderer, the vow of the miner to kill the murderer of his daughter, his discovery disguised in another mining camp and the death of both are sufficient to hold the attention of the audience throughout the film. While the picture is wholly melodramatic, it is interesting and the acting seems quite in harmony with the subject. Somehow death and bloodshed in pictures depicting the rough life of the plains or the mining camp does not strike such a chill as it does in some other instances. The satisfaction of the rude, but generally accurate, ideas of justice may be considered accurate and perhaps this is the reason the same chill does not accompany the death scenes that is true in some other cases. Photography and acting are good in this film and it is so fascinating that one wants to see it a second time.

"The Secret Chamber" (Urban).—Here is a picture which will rouse the interest of the audience to the highest pitch. First, a girl is forced to marry against her will to save the life of her real lover. In wandering about the castle, now her home, she discovers a secret passage which leads to a chamber filled with jewels and money. This convinces her that her husband is a highwayman. In attempting to hide from him and his pals she is wounded in the arm. She informs the police. The robbers find the girl's tracks and soon reach her. They want to put her to death, but are prevented by her husband, and in the fight that follows he is killed. Then the police arrive, the brigands are driven away and the newly made widow throws herself into the arms of her former fiance. This long description seems necessary to make the film plain. It is full of the melodramatic, romantic action which goes with subjects of this type. The photography is good and some of the scenes about the castle are unusually picturesque. If action is wanted in a motion picture the audience should be satisfied with this.

"Capturing the North Pole" (Urban).—A clean bit of comedy posed upon the recent Cook-Peary controversy, but in this instance the baron, who is a very famous explorer indeed, brings back the pole, proving beyond peradventure of doubt that he actually discovered it. No one can dispute the evidence of his own eyes and his own sense of feeling, consequently it seems right that the doughty baron should be hailed as the unquestioned possessor of the long sought pole.

"Impossible to Get Sleep" (Pathe).—A series of amusing incidents which prevent the unfortunate Scuppy from getting to sleep. After passing through a series of trying and very disturbing experiences he lands in a station house cell where he is permitted to sleep as long as he chooses.

"The Evil Philter" (Pathe).—A beautifully colored picture dealing with wizards, witches and magic, the unrequited love of a music master for his beautiful pupil and his bargaining his soul for a charm that will make her love him. But it does him no good for, even though he obtains the charm and secures the girl's love he is pursued by horrible monsters and finally disappears in an abyss from which issues smoke and flames and hideous faces. It is a grand piece of work and attracts favorable attention.

"A Pair of Slippers" (Essanay).—A pair of danty slippers purchased for a sweetheart and left in a married man's home cause trouble, first for the married man, whose wife discovers them, and then for revenge replaces them with a pair of wornout shoes. Meanwhile the real owner returns, picks up the box and sends it to his affinity, and more trouble starts. But explanations are in order and everybody is pacified. The whole affair ends in a hearty laugh at the expense of everybody connected with the mistake. Acted with the characteristic spirit of the Essanay Company, this picture excites laughter from the beginning to the end.

"Bachelor and Maid" (Essanay).—A pretty little comedy based upon a mixup in trunks, and this brings about a wedding. It is a simple story, but one that is sure to please, because of the genuine humor which bubbles from it in every direction.

"The Message of the Arrow" (Bison).—A film released by the New York Motion Picture Company and replete with melodramatic incidents, but based upon the jealousy of a young Indian buck when a squaw openly declares she loves a white man. After numerous wild West scenes, including a foiled attempt to beat some Indians out of their land, the girl is stolen and carried away to a cave. She shoots an arrow out of the cave, bearing a message written in her own blood. It falls at the feet of her lover, who lowers himself into the cave just in time to prevent the young Indian from carrying out his sinister designs. It is the rope for him, after that, and the reunited couple linger in a long embrace, punctuated by the shots from numerous revolvers. For the type this film deserves commendation. The photography could be improved, but the acting seems reasonably accurate. The costuming is apparently correct. On the whole it is a good picture and will please the average motion picture audience.

"The Would-be Champion" (Raleigh & Robert).—A bit of comedy which depicts a young man who attempts to prove that he is a fistic champion by running amuck and knocking down everybody in his path. The principal interest centers in the opening scene, with one or two rounds of a lively boxing match. Aside from that the picture is commonplace. Even the photography is poor, due possibly in some degree to the rapid movement of the figures. The operator was somewhat to blame. He turned his machine too fast.

"Leopard Hunting in Abyssinia" (Ambrosio).—A graphic picture, of great scenic beauty, illustrating methods of leopard hunting in that far off country. One wonders how the picture was made. It looks decidedly dangerous on the screen and suggests the thought that if the operators are placed in such close proximity with these dangerous beasts then they are to be highly praised for performing their work under such trying circumstances.

"The Servant of the Actress" (Itala).—A farce which contains surprises. An actress, going to a rehearsal, leaves her house in the care of her servants, who begin to have a hilarious time. But the actress returns unexpectedly and begins the rehearsal of some of her plays in her own apartments, to the great astonishment of the servants, who, peeping through the keyhole, see some things which are surprising occurring between the actress and her leading man.

"The Double Six" (Raleigh & Robert).—An interesting story in which the double six domino serves as a clue for proving a man a thief. The scenes are simple. There is nothing complicated or vague about the whole picture. A double six domino dropped in a cash box by a child and afterward dropped unnoticed by the thief when he empties the cash box in his own apartments are sufficient for the story. The struggle between the two men, when the master of the house discovers the thief at his cabinet, is well managed and seems almost real. In fact, as a piece of melodrama the picture is quite satisfactory.

"Marvelous Shaving Soap" (Deutsche).—A story illustrating what occurred when Stocksey, tired of barbers, brought home a box of shaving soap which, when applied to anything that had hair, caused the latter to disappear almost instantly. And the results when the two madcap boys of the household discovered the soap and began experimenting with it are sufficient to satisfy the most ardent devotee of fun. This is the first film the writer remembers from this house, and, apart from some minor defects in photography, it is well worthy including with other productions that come from abroad.

"The Motor Cyclist" (Raleigh & Robert).—A thrilling picture of the experiences of a motor cyclist. It is said, half humorously, perhaps, that this daring rider was in the hospital only ten days after he completed the series of incidents and accidents in which he figures in this film. He was finally fished out of the river into which he ran his machine and was soundly thrashed for his temerity.

"The Song That Reached Her Heart" (Raleigh & Robert).—A tender love story in which a girl loses her reason because she believes her lover was killed in the explosion of a big gun. He returns to find her mind gone, but wandering one day through the grounds where they formerly were much together he sings one of the old songs. The effect is magical and her reason returns. The scenic effects of this picture are remarkably good, some of the pictures being far above the average of outdoor reproduction. It is a very satisfactory picture.

"The Painter's Idol" (Eclair).—A love story where inconsistency, espionage and a duel with the disguised girl are interesting features. It is a difficult film to describe, partly because it is complicated and partly because it is not entirely clear in all instances. Some of the acting is sufficiently dramatic to attract favorable attention.

"Mr. Nosy Barker" (Itala).—A lively story of a gentleman who got into all sorts of difficulties because he poked his nose into other people's business. The many things that happened to this man are strung together in an interesting picture, clearly photographed and well acted throughout. Perhaps the only fault to be found with it is the accidents are a bit too numerous. They get tiresome before they are finished.

"Off to the Wedding" (Le Lion).—A bit of comedy, showing a couple going to a wedding. The man has a coat dyed to wear and whoever he touches he discolors their white clothes, and when he touches black clothes with his hand he powders them white. These characteristics lead to a number of amusing complications until finally he is thrown out of the wedding party.

"Reformed Thief" (Theo. Pathe).—A story of a gentleman who befriended a thief and was afterward saved through the same thief's intervention. The principal attraction of the film is the almost perfect technical work and the beautiful scenic effects. The story cannot be called exactly commonplace, but there is no particular strength to it.

"The Forced Loan" (Theo. Pathe).—Because a gentleman will not loan a man five pounds he places an advertisement in the papers which brings all sorts of mendicants and ragamuffins to the gentleman's house. After enough of this sort of thing he gets his loan and the tribulations cease. The action is lively and the technical quality good.

OHIO NOTES.

The Brilliant Theater, located on East Fifty-fifth street, Cleveland, Ohio, formerly under the management of Fraine & Brown, has changed hands. Mr. Thompson, a local amusement promoter, has taken charge. Vaudeville and pictures will be featured throughout the Winter.

Mr. W. C. Kunzmann, who had charge of the Vitagraph machine at the Sandusky Theater, Sandusky, Ohio, last season, has accepted a position with the National Carbon Company, Cleveland, Ohio, in the moving picture carbon testing department. Mr. Kunzmann has owned and also managed theaters, rinks and other amusement enterprizes throughout the country in the past seven years.

CHICAGO NOTES.

Harry Franks, one of the proprietors of the Grand Theater, Forty-third street and Grand boulevard, and also of the Royal Theater, Belmont and Lincoln streets, died suddenly Friday night.

Ed. Burck, proprietor of theater on Fifty-second and Halsted streets, has opened a new magnificent house on East Fifty-fifth street seating 800 people.

Carl Laemmle is back in Chicago again after an inspection tour among his branch offices. Miss Rosabelle Laemmle, little daughter of Carl Laemmle, entertained a party of children in honor of her eighth birthday, on December 4, at the Laemmle residence, 520 Grand boulevard. Fairy tales and moving pictures were features of the day.

Progress in Machine Construction.

THE POWER'S CAMERAGRAPH NO. 6.

We have heard so many operators speak highly of the practical value and efficiency of the Power's Cameragraph that we here present a full description of the Power's Company's latest introduction, the No. 6, which has just been placed on the market.

Every part of the mechanism is made of the best material and is of ample size and strength to withstand the strain of constant service for many hours every day in the year. The frame is heavy and rigid; the gears are of large diameter and wide face, with spirally cut teeth which reduce noise, eliminate "back-lash" and insure steadiness of operation. The larger gears are made from a special alloy which reduces friction to a minimum, and the pinions are cut from the best grade of machine steel to withstand wear. The bearings are of exceptional length, insuring perfect alignment of the shafts or spindles which are of extra large diameter to prevent bending. All parts are interchangeable and are gaged with the highest degree of accuracy.

The most striking feature of the No. 6 Power's Cameragraph is perhaps the intermittent movement, or driving mechanism for the intermittent sprocket. It is a departure from the various intermittent movements which have been used on moving picture machines in the past. Heretofore, those machines which have been equipped with intermittently rotating sprockets have been almost universally supplied with the well-known Geneva movement, which comprises a star wheel with four slots and a cam or pin wheel by which the star wheel is turned through the engagement of its pin with the slots of the star wheel. By this arrangement, the intermittent sprocket is given a turn through ninety degrees at each rotation of the cam or pin wheel. The wear upon the pin and the star wheel is rapid, and frequent replacement is unavoidable.

As compared with the Geneva movement, the new intermittent movement of the No. 6 Power's Cameragraph presents two marked advantages: the period required for a quarter turn of the sprocket is materially shortened and the parts comprised in the intermittent movement are of durable construction. The light and fragile pine wheel and star wheel are done away with. Instead of the former, a cam of specially hardened tool steel is substituted and in place of the latter, a heavy steel cross with a pin or stud on each arm is supplied. These pins are engaged by the cam at each rotation of the main driving shaft, and the wear is distributed

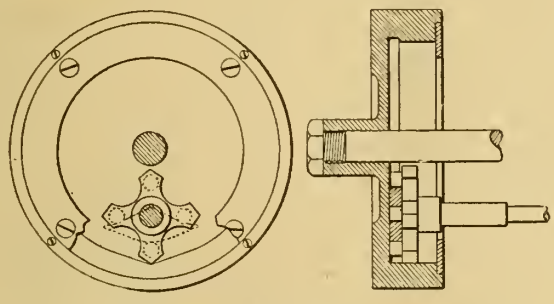


Figure 1.

over all four pins. The construction of both the cam and the cross is shown in Fig. 1, and it will be seen that the operation of the movement is free from strain or wear upon the moving parts.

The revolving shutter is enclosed within the frame of the machine where it is protected from injury, and where it cannot interfere with the use of lenses of the longest focus, and it is mounted in front of the aperture plate or picture gage, so permitting the use of a lens of the shortest possible focus. The shutter gears are angle gears (not bevel gears) and are over an inch in diameter with faces three-eighths of an inch wide.

The picture is framed by a slight vertical movement of a carriage bearing the intermittent sprocket, and the framing lever is mounted on the base of the mechanism or machine head, where it can be readily reached with the left hand without interfering with the operation of the machine. The movement of the framing carriage does not alter the relation of the shutter to the picture gage or projection aperture. The gearing connection to the framing carriage has all the gears arranged in a straight line, eliminating the toggle joint and toggle joint gears.

The film feed comprises three sprockets; the top feed sprocket, the middle or intermittent sprocket and the bottom or take-up feed sprocket. The film is held in position upon the top feed sprocket by means of two flanged rollers turning on fixed spindles which insure perfect enngagement of the film perforations and the sprocket teeth, with the least possible wear on the film. A hardened steel shoe with flanged sides holds the film in contact with the middle or intermittent sprocket over more than one-fourth of its circumference. This shoe is so set that it exerts no pressure on the film, and a steel roller is provided to prevent frictional contact of the film with the shoe as it leaves the intermittent sprocket. The bottom or take-up feed sprocket controls the rate at which the film is taken up in the lower mechanism. and a steel shoe with flanged sides holds the film on this sprocket without pressure against the film.

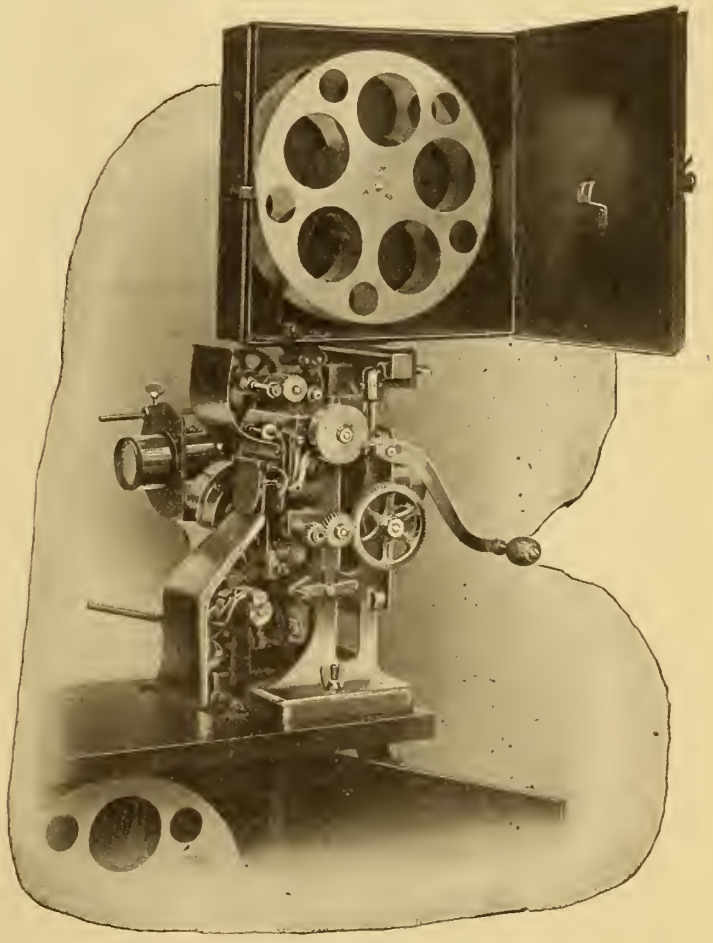
The tension on the film necessary to insure steady pictures is produced by means of the aperture plate, which is provided with wear strips of glass-hard steel, and a pair of tension springs provided with half-round hardened steel contact shoes on which soft emulsion or film cement cannot accumulate and scratch the film. The film is held flat with less friction than is produced by any other type of film tension device.

The safety devices, to protect the film from fire, comprise upper and lower magazines, an automatic fire shutter and upper and lower film shields.

The fireproof film magazines are of the square type, insuring easy insertion and removal of the film and reels, and are provided with valves that prevent the passage of flame into the magazines. The lower magazine is provided with Power's patent automatic take-up device which maintains a uniform tension on the film at all times, whether the reel be empty or full.

The automatic fire shutter is simple in construction, and the operating mechanism readily accessible. The parts are constructed to withstand wear and operate with very little friction. A little heavy oil or melted vaseline should be used to lubricate the parts from time to time to insure perfect operation.

The film shields protect the film in its travel from the upper to the lower magazine. The upper film shield is mounted on the film gate and moves out of the way when the gate is open for threading the film through the machine. The lower film shield is mounted on the base of the machine



head and is arranged to hold the film gate open while the film is being threaded.

The devices which hold the film upon the sprockets are arranged to afford rapidity in threading. The film is placed on the upper or top feed sprocket without shifting the position of either of the retaining rollers which automatically align the film properly. The shoe which holds the film on the intermittent sprocket is carried on a pivoted bracket mounted on the machine frame so that the film can be positively positioned on the intermittent sprocket without closing the film gate. In like manner, the film retaining shoe for the lower or take-up feed sprocket is pivoted on the machine frame for a similar reason. When the film gate is closed to produce tension on the film, the lower film shield swings automatically into position.

The lamphouse has removable top and back. Doors are provided on both sides and are made as large as possible to afford ready access to every part of the lamp. The lamphouse is mounted on a heavy base casting carried by a set of adjustable sliding ways which provide for forward and backward movement in focusing as well as lateral movement for stereopticon use.

The condensors are carried in a rectangular box which is attached to the front of the lamphouse. Each lens is held in a separate holder or clip which can be removed in case of breakage of the condensor without disturbing the other condensor.

The dissolving shutter is mounted in front of the condensor support and is pivoted to swing in a plane at right angles to the line of projection. It serves to protect the film and the mechanism from the heat of the arc lamp when the machine is not in operation, and serves as a dissolving shutter when stereopticon slides are being changed.

The slide carrier is made of sheet steel of sufficiently heavy gage to prevent warping under the heat of the arc lamp and is of the latest design.

The arc lamp affords every possible adjustment. Every part is made extra heavy to resist intense heat and heavy strain. The carbon holders clamp the carbons so rigidly that they cannot be put out of alignment. The carbons can be set in position to secure the best possible results with both direct and alternating current, and the carbon holders may be shifted laterally either together or independently while the current is on. The back and forward movement of the lamp is accomplished by a rack and pinion, insuring quick adjustment and rigid support.

The rheostat is either adjustable or non-adjustable, as desired, and is of either the grid or wire coil type. The rheostats regularly furnished are calculated to obtain at least 25 amperes on a current of 110 volts and the resistance elements are of ample size to insure long service.

The table or stand has a top of oil finished walnut and is mounted on a set of telescoping lens of steel tubing heavily nickel plated. These fit into rigid iron leg sockets or flanges in which they are tightly clamped by set screws. To insure perfect rigidity, a turnbuckle and a pair of screw-eyes are furnished with the stand to anchor it securely to the floor.

A dainty Harrison Fisher water color calendar for 1910 has been issued by the Film Import and Trading Company, 127 East Twenty-third street, New York City. It is a very artistic production and we are glad to possess so agreeable a reminder of the days of 1910.

The machine shop at the Vitagraph factory is a factory in itself. Here are built all the delicate perforators and printing machines in use by the company. Special pride is taken in the perfection of this department, and the precision of the machines is well testified by the steadiness of Vitagraph pictures on the screen.

"Cardinal Richelieu," another high art Vitagraph production, has just been completed. To say that the scenery is realistic is mild praise; as a matter of fact, the construction of some of the set pieces and painted backgrounds was the work of months, and the costuming and action is correct and dignified. The subject, presented without a lecture, may be above the head of the average spectator, but there is enough in the photography and scenery to alone hold the interest.

The United Film Renting Company's offices, at 121 East Twenty-third street, are the neatest and cleanest of any that we have visited. It is doubtful if this aspect will continue if the customers increase as rapidly as they have been doing. The fact that this company buys the whole Independent output and is able to care for first, second or third-run customers has brought them much business. Any exchange that does business on the lines on which they are doing deserves success.

Peoria, Ill.—M. C. Hood will open a moving picture show here.

Mattoon, Ill.—L. D. Richards is planning to open a moving picture show here.

Harvey, N. Dak.—John Strong has decided to start a moving picture theater here.

Highland, Ill.—E. R. Sanders has disposed of his nickelodeon here to R. A. Ruegger.

Tama, Iowa.—John Herbrick is preparing to open a new moving picture theater here.

Havana, Ill.—M. Hood is making arrangements to open a new moving picture show here.

Rutland, Vt.—Arthur H. Smith has sold the Dreamland Theater here to Charles S. Fuller.

Mt. Vernon, Iowa.—J. Lisy is making arrangements to open a new moving picture show here.

Hamilton, Mont.—J. E. Bourhenia has leased the Family Theater here from Darling & Emerick.

Dixon, Ill.—Charles Plein has commenced the erection of a moving picture theater on Peoria avenue.

Cleveland, Ohio.—Kohl & Heinz have decided to erect a moving picture theater at 5202 Clark avenue.

Alton, Ill.—Gus Crivello has bought, from J. A. Swaton, the Nixon Theater here and has taken possession.

Odessa, Wash.—O. A. Stone has sold his interest in the moving picture theater here to Henry Ratzloff.

Butler, Mo.—Forrest Kerrens is making arrangements for the opening of a new moving picture theater here.

Grand Forks, N. Dak.—John F. Liedman is making arrangements to open a new moving picture theater here.

St. Paul, Minn.—Jack J. Flynn is making preparations to start a new moving picture theater at 449 Wabasha street.

Leavenworth, Kan.—C. F. Mensing has opened a new moving picture show here. It is known as the "Princess."

Boston, Mass.—A new moving picture theater has been erected at the corner of Washington and Kneeland streets.

Washington, D. C.—Franklin Williams has been granted a building permit for a moving picture theater at 1307 E street.

Dunmore, Pa.—Joseph Stein is preparing to open a new moving picture theater in the McCarthy building, on Chestnut street.

Ilion, N. Y.—Daniel Macksey and Edward Roberts are making arrangements to start a new moving picture show here.

Hinckley, Ill.—Steward Ward and O. S. Kauffman are making arrangements to erect a new moving picture theater here.

Omaha, Neb.—J. L. Brandeis & Son have secured a permit for the erection of the new William Morris vaudeville theater.

Ottawa, Canada.—L. Consineau and Geo. Gagnon have bought a lot on Main street and will erect a moving picture theater.

Dansbury, Conn.—The International Motion Picture Company will erect a moving picture theater in the Town Hall Building.

Washington, D. C.—The Wizard Amusement Company, Inc., will open another moving picture theater at 1237 H street, N. E.

Fairmont, Neb.—W. W. Prescott and Joe Fitzpatrick are arranging to open a new moving picture theater in the Wheeler building.

Buffalo, N. Y.—The Mark & Harris Amusement Company has decided to erect a new moving picture theater at 282 West Ferry street.

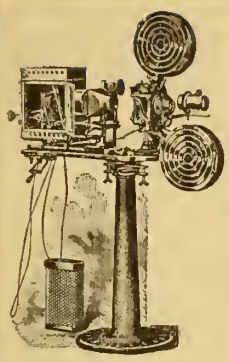
St. Louis, Mo.—The Sextet Realty Company has secured a permit to erect a new moving picture theater at 4938 Delmar boulevard.

Chatsworth, Ill.—Richard Brennan has purchased the nickelodeon of Frank Merrill in the Seright building, and has taken possession.

Chandlerville, Ill.—T. W. Allen, of Springfield, has leased the Neiderer building here and will convert it into a moving picture theater.

Sedalia, Mo.—J. H. Koffler, of Kansas City, is making arrangements to open a new moving picture theater at 319 East Third street.

Calumet, Mich.—C. S. Sullivan is completing arrangements preparatory to opening a new moving picture theater in the Ryan block.



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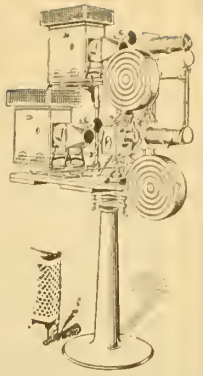
No 1-Flickerless

IMPORTANT



Motiograph Dissolving Stereo

It has come to my attention that certain people have made the statement to dealers and prospective purchasers that the

MOTIOGRAPH

Flickerless Moving Picture Machine, for which I am now special agent, is not approved for use in Greater New York.

I wish to advise those who are in doubt that the **Motiograph is approved** and can be seen in daily operation in Greater New York. As a matter of fact, when the Motiograph was submitted to the Department of Water Supply, Gas and Electricity, the **Chief Inspector and the Engineers commented very favorably upon the beautifully constructed mechanism, and were particularly pleased with the automatic fire shutter which is, without a doubt, the only real and safe fire shutter ever produced.**

I extend a cordial invitation to Managers, Experts and Salesmen of Film Exchanges and to those interested in Moving Picture Machines to call at my new show room on the fourth floor of Number Thirty, Greenwich Avenue, which is only two minutes' walk from the the corner of Eighth Street and Sixth Avenue, to inspect this wonderful and perfect Moving Picture Machine in operation, giving full size pictures in combination with either a rheostat, or the **"Hallberg" Electric Economizer** on direct or alternating current, as desired.

I Guarantee a Bright Flickerless Picture

I can also show you the Motiograph combined with dissolving stereopticon, making the most perfect Moving Picture Outfit in the World at only $294.00; and Moving Picture Machines with ordinary stereopticon attachment at prices from $140.00 up. If you want the best and latest, don't fail to call or drop me a line for my free booklet No. W-11.

Stock is carried in New York of all styles of machines, as well as parts and my prices are right.

J. H. HALLBERG, 28 Greenwich Avenue, N. Y.

Special Lecture on the Life of Moses,

First Reel.

(Released December 4th by the Vitagraph Company.)

Scene I.

The first picture takes us back to the days of Egypt's glory and Israel's shame and misery, for here the children of Israel are held in cruel slavery, smarting under the lash of their pitiless taskmasters, helping with brick and mortar to rear those monuments of Egypt, the ruins of which to this day attest her former grandeur. The overseers made he lives of the children of Israel bitter with hard bondage from morning until night came to their relief. Presently shouts herald the coming of Pharaoh, the ruler of Egypt. He passes through the toiling throngs in his chariot and the overseers show him the plans of the monuments and tell him of the progress of the work, and Pharaoh seems well pleased; but when he looks upon his slaves, the Israelites, he begins to fear them, and urges the taskmasters to afflict them with new burdens. Pharaoh, when he re-enters his chariot, is plainly disturbed and alarmed in regard to the Israelites, and obeying their master's command the taskmasters are more cruel than ever to the children of Israel.

Scene II.

Having returned to his palace and speaking to his high servant, Pharaoh bids him write out a decree for the destruction of the children of Israel, ordering the death of every male child of the Hebrews, and the decree being written out, Pharaoh signs it and commands his high servant to take it to the court and read it at the foot of the throne, thus making it a law unto all Egypt. And the high servant having departed, Pharaoh still ponders on the dangers to the state from the Israelites, who if a foreign enemy should attack him might turn against the Egyptians. (Short pause.) His gloomy thoughts are presently banished by the coming of his beloved daughter with her train of dusky maids. The daughter, speaking in the light-heartedness of youth of her happy life, her gardens of flowers, soon beguiles the mind of Pharaoh from cares of state, and with cheerful words coming from a sweet and gentle heart clears her father's brow and makes him forget his anxieties, when two messengers arrive, announcing to the king that the court is assembled and ready to receive him. With a heavy heart the king goes to the palace, while the daughter is consoled by her maids.

Scene III.

In the palace of the Pharaohs the court is waiting for the ruler, and all the courtiers bow low as presently he enters and slowly ascends the throne. He gives ear to all who come and wish to be heard; to some he refuses the boon they ask, to others he grants what they pray for, while to others again he gives commands and directions. Suddenly the monarch commands silence to all, and as they stand in awe and fear he commands the high servant to come to the foot of the throne and read and promulgate the edict against the Hebrews. Pharaoh's daughter and her train pass through the court at this moment and linger to listen to the decree. (Decree appears on screen.) Its fearful cruelty fills the heart of the princess with horror and compassion. She sees her father giving the fatal paper to the captain of the soldiers, who march forth to put it into immediate execution. The princess on bended knees on the steps of the throne appeals to her father for pity to the conquered race, and at a signal from her the maids join in her prayer for mercy. The father remains immovable on his throne, turning a deaf ear to his daughter's pleadings.

Scene IV.

The tender infant Moses in his cradle in the mother's cottage by the Nile is an object of the caressing love of his sister. The happy mother, busy with the cares of the little household, needs water, and finds that the supply has run out, and so she asks her daughter to go to the well and fetch more. Obedient to the mother's word, the sister of Moses lifts the pitcher to her shoulders and goes on her way. (Pause.)

Scene V.

The well was the great center of life in the East, and is to this day, and a busy throng passes to and fro. Poor sister of Moses! As she is approaching the well she is all ignorant of the dread decree of Pharaoh. (Short pause.) Barely has she bent her shoulders to the task at the well when a pale, frightened daughter of Israel in her flight from Pharaoh's soldiers warns her of the great peril. The poor woman is closely pursued by a soldier, who despite all her tears and lamentations takes her boy away from her. The trembling sister of Moses sees other soldiers on the same bloody errand and with throbbing heart hastens back to the cottage.

Scene VI.

Rushing breathlessly into the cottage, she tells her mother of the edict of Pharaoh and of the frightful scenes she has just witnessed. The horror grows on the mother's face and the two daughters of Israel in their distress fall on their knees and pray for light to the God of their nation. There dawns in the mother's heart a ray of hope, and quickly she conceives a plan by which her little child might yet be saved. Mother and sister take the cradle with the child and cover them with a thick veil of black, and

Scene VII.

carry it to the stagnant pools along the bed of the river Nile, and here the mother gives the child to his sister, who tenderly puts him on the ground, while the mother, as the Bible tells the story, daubs the cradle with pitch and slime to protect it against the water and then the child is put back, while

Scene VIII.

the sister of Moses has hastened to the river's brink and has seen the daughter of Pharaoh and her maids coming toward the river's bank, and now goes back to the mother to tell her of it, whereupon both mother and child take hold of the cradle and together carry it to the river.

Scene IX.

Both cautiously walk to the river's edge and put their precious burden in the water, hoping that the child would attract the attention of the princess and move her pity, and the mother goes away with a sorrowing heart while the daughter remains hidden in the bushes that she may see whatever happens to the little child.

Scene X.

And presently the princess appears and is soon followed by her train of maids, who, gathering flowers on the way, are leading their mistress to her bath.

Scene XI.

Again and again on her way home the mother turns in agony to the God of her fathers, praying that He may spare the child's life. (Silence during rest of this scene.)

Scene XII.

The mother's prayer has been answered. One of the maids of the princess has found the strange-looking crib in the water, and while the sister looks on with beating heart the princess opens the little ark and sees the babe, and lo! the babe wept. The heart of the princess moved to pity, she says: "This is one of the children of the Hebrews." And she fondled the child and said, "I will adopt it for my own." At this moment the boy's sister steps forth from her hiding place and kneeling before the princess, says: "May I bring one of the Hebrew women, that she may nurse the child?" And the princess said to her: "Go." And the sister went to tell the good news to the mother, while the princess said: "I will name the baby Moses, which means drawn out of the water," and with a glad heart and a smiling face she brought him into the palace.

Scene XIII.

The mother, beset with harrowing doubts as to the fate of her beloved child, is plunged into deepest grief. (Short pause.) Presently the daughter rushes in and tells her of the good fortune that has come to them all. The mother's face brightens when she hears that her daughter has arranged to have her for the nurse of the child, and her heart overflows with gratitude as with her faithful daughter she repairs to the palace of Pharaoh.

Scene XIV.

The daughter of Pharaoh enters the palace, and as all bow down before her she takes the babe from the arms of one of her maids and orders two of the servants to bring a royal chair and a pillow from her own couch for a fitting bed for the child. When her father enters and greets her he is astonished to find a child of the hated race reposing in her arms, and at first he is loath to give his consent to the adoption of the child so marvellously rescued from death. (Short pause.) The servants now come and bring the royal chair and the pillow from the princess' couch, and at this moment the eager mother and sister come into the chamber; the mother's natural anxiety to clasp her child to her heart is wisely restrained by the daughter. Both women fall on their knees to receive the command of the princess, who says to the mother: "Go, take the child and nurse him and I will give thee wages." Pharaoh and the princess then withdraw, leaving mother and sister free to cover the child with kisses and caresses in a very ecstasy of joy and thanksgiving to the God of Abraham and Isaac and Jacob.

STORIES OF THE FILMS

BIOGRAPH COMPANY.

A CORNER IN WHEAT.—No subject has ever been produced more timely than this powerful story of the wheat gambler, coming as it does when agitation is rife against that terrible practice of cornering commodities that are the necessities of life. Laws are being framed with a view of suppressing such nefarious transactions, and no more convincing argument could be shown than that set forth in this picture. Every phase of the question is illumined, beginning with an animated reproduction of Jean Francois Millet's masterpiece, "The Sowers." From the barn they start and with the grain sack hung from their shoulders, the two bent and knotted forms are seen trudging wearily over the plowed ground, their arms swinging in perfect chronometry with a slight gush of wheat grain pouring forth at each advance of the arm. In this scene we find the genesis of one of the mammoth industries of the earth. The foundation of life, for it is the foundation of the bread of life. How little do those poor honest souls realize the turmoil the fruit of their labors will incur. What a contrast is shown in the office of the Wheat King, surrounded by his lieutenants, waiting for the word as he engineers the great corner whereby he will obtain absolute control of the entire produce, not only of the present, but the future toiling of the poor sowers. Into the wheat pit on the "'Change" we go, and there find a struggling mob of brokers with their all slowly but surely melting under the blast of the King's determination. At length the battle is won, and the Wheat King stands majestically amid the debris of wrecked fortunes. Here is the gold of the wheat. He is lauded for his acumen, wined and dined and regarded as a man among men, little thinking of the misery and suffering his so-called genius has induced. Ah! that is the chaff of the wheat. The baker is obliged to pay twice as much as formerly for his flour and so must charge twice as much for the loaf. Consequently, many a poor soul must go hungry. Furthermore, the bread fund for the poor is cut down, and many a shivering wretch stands in the line only to be denied bread when his turn comes. There is no vengeance possible here but the hand of God, and God's vengeance when wreaked is terrible and unconditional, and one of the sins that cries to heaven for vengeance is denying food to the hungry. This cry is heard, and as the King is showing his friends through the elevators into the bins of which are flowing the steady stream of his golden grain, he trips and falls into one of the bins and is buried. He has been called before his God to answer. Our thoughts are carried back to the bent and knotted forms of the sowers trudging along, ignorant of the venegance of the wheat.

IN A HEMPEN BAG.—Here is one occasion in which the letting of the "cat out of the bag" almost resulted in an awful calamity. The house cat has become such a nuisance that the mistress decides it shall be drowned. To this end she secures a bag, ties the feline pest in it and dispatches the maid for the old deaf gardener to take it to the river and throw it in. Meanwhile, the mistress has discovered the nurse drunk, and discharges her. The children, finding their pet tied up in the bag, let it out and carry it away to hide. The nurse, perturbed at her dismissal, to get even conceives the idea to hide the baby, and seeing the empty bag, being ignorant of its destination, puts the infant in it and ties it up. The deaf gardener enters and carries the bag off, making his way to the river. On the way he meets a couple of boys with a rifle, who upon learning the contents of the bag, beg the old man to let them have a shot at it. To this he consents, but the gun jams and won't work, so the man proceeds on his way. At the house there is a panic in the endeavor to find baby until the presence of the cat tells them the impending danger. By this time the bag is brought to the river, but the boys run up just as the old man is about to throw it over. They have adjusted the rifle and beg for another chance. The old man tells them he will open the bag and they may shoot as the captive jumps out. You may imagine their surprise when instead of a cat they find a baby, just as the distracted, terror-stricken mother rushes up.

THE TEST.—In this subject the Biograph presents another episode in the Wright family. Harry gets in bad for a time, but he wriggles out like a trout off a hook and comes up with that perennial grin or "the smile that won't come off." Harry is starting on a business trip and Bessie is sad, but he makes the big promise, showing her a photo of herself in his bill case, which shall ever be before him. As he turns to fasten his grip, wifey extracts the photo, handing him the closed case, with the expression, "We shall see." Putting the case in his pocket, he departs. Next we find him at the hotel of another town, enjoying, with convivial society, a little game of draw. Ah, he must not forget a letter to wifey. He tells her how lonesome he feels, that her picture is now before him. When Bessie reads this, she storms. "What a fib. I thought so." She writes him of the trap she set, and when he looks at the case now for the first time, he is flabbergasted. "Now I'm in for it. Ah, an idea." He telegraphs to his mother to send him at once the photo she has of Bessie. The photo arrives and he starts for home. Of course, you may imagine the reception, but when he shows himself possessed of her photo, Bessie pleads for forgiveness for having doubted him. Another victory for Harry.

EDISON MFG. CO.

FENTON OF THE 42D.—Capt. Fenton, of the "42d," and his men are detailed to patrol the Mexican border on the lookout for smugglers. The ranch on which they have camped is owned by an ugly-looking a Mexican as ever smoked a cigarette and drank mescal, and presided over by his sister, who is as pretty as he is repulsive. At the request of the sister, Capt. Fenton makes his headquarters at the ranch house and gains the hatered of the Mexican lover by promptly falling in love with her. While on a night ride through the country Fenton is shot by the jealous suitor, is nursed back to health by the beautiful sister, and while convalescing declares his love, which she reciprocates. Shortly after two smugglers are seen sneaking through the lines. One is shot in attempting to escape, and the other captured after a long chase. The captured smuggler is brought to Fenton as he is enjoying a tete-a-tete with his lady love, and proves to be her brother. Fenton's struggle between love and duty is graphically shown when the girl, on bended knee, pleads for her brother's freedom. Duty to his country conquering, his sweetheart denounces him and sends him away. That night she rescues her brother from the soldiers under Fenton. They take refuge in the hut of a friend, and when surrounded fight until their friend is killed and the brother mortally wounded. The defense of the hut is one of the most thrillingly dramatic scenes ever witnessed, the girl aiding the besieged men by loading their guns and revolvers and supporting them when, weak from loss of blood, they are on the point of collapse. The acting at this point is so terribly real that the spectator will forget that he is gazing at a theatrical production instead of an actual struggle for life, and his sympathy for the girl who is battling for her brother's life will know no bounds.

The picture ends as all good pictures, plays and hooks should end—happily, with the reunited lovers in each other's arms.

THE NEW POLICEMAN.—A new policeman, anxious to follow instructions literally, is given his book of printed rules. One of these is that he must report any occurrences out of the ordinary. On his first night's beat he comes across a dead dog at the corner of two streets. He promptly takes out his notebook in order to jot down the occurrence, but to his dismay finds that one of the street names is so long and vague that he cannot write it. He scratches his head in perplexity, but the situation is relieved when another policeman comes along and suggests moving the dead dog to the corner of two streets with short and simple names. This is promptly put down in the notebook and our new patrolman is happy.

A GIFT FROM SANTA CLAUS.—This picture is proof positive that there is such a person as Santa Claus, that he does come down the chimney, and that he does know the things that children want. The picture is not only timely and full of the Christmas feeling, but in itself and quite aside from the Christmas spirit it is an interesting story for the grown-ups as well as the children. It belongs to the order of "The Little Lord Fauntleroy," which fascinated the parents of a few years ago, and is full of the very genuine heart interest that should belong to everything concerning child-life.

It begins with the departure of Captain Lovell, a young officer of the Merchant Marine, and his farewell to his little motherless daughter, whom he leaves at a select school for girls, presided over by a lady whose business instinct is stronger than her sympathies. Captain Lovell's ship goes on the rocks, and in the next scene we see the school mistress reading the account of the wreck in the paper, and in anything but a kindly way breaking the news to the Captain's little daughter, Eloise. Eloise now has no one to provide for her, and at the end of the month she is forced to give up her pretty room at the school and become a little drudge, scrubbing the steps, sweeping the floors and sleeping in the bare attic room at the top of the house. Here we see her finding some consolation in her love of books and entertaining her one friend, the poor little, half-starved work-child of the kitchen, by reading aloud to her. Even this taste of comfort is denied her by the heartless school mistress.

In the midst of her troubles the Christmas season arrives, and the scene shifts to Santa Claus's house, way up by the North Pole. We see the jolly old fellow looking out over the world and arranging his gifts to provide for the wants of those children of the various lands that he views through his wonderful spyglass. Eloise sends him a note, and although the other girls have not been good to her since her father's death and the consequent loss of her own good clothes and position, she forgives them and remembers them all in her letter to Santa Claus, which concludes with a wish that he will not send her any presents except—"just someone to love her." The receipt of this note makes Santa Claus thoughtful for a minute, and then with him we look through his spyglass and we see what he sees.

On a deserted island far away on the other side of the world we see a man signalling a ship, which answers his signal, and the man looks remarkably like Eloise's father. Then, when Christmas Eve arrives, we see Santa Claus come down the chimney into her attic room and transform its barrenness into a bower of beauty, and we see Captain Lovell landing safe and sound in America again. Then Eloise wakes up and Santa Claus promptly vanishes, as of course he must, according to all traditions. We see her delight at the changed aspect of her room and sympathize with the thought, so plainly indicated, that all this beauty needs but one other gift—her father. Next we see what Eloise does not, that he is almost at the door while the wish is expressed, and so we can laugh through our tears when she looks up to find him with outstretched arms waiting to clasp her to his heart again.

ESSANAY FILM MFG. CO.

AN AMATEUR HOLD-UP.—Jonesville reads its morning paper one day and finds that a crime wave has come to town. During the preceding night the residences of two or three leading citizens have been burglarized, two or three midnight pedestrians have been sandbagged, and "the police are powerless."

Mrs. Brown warns her husband to take the better lighted streets when he comes home at night. He laughs and says he can take care of himself.

Brown prepares after dinner to attend a meeting of the Municipal Protection League, and gives Mrs. Brown a vest to mend. Mrs. Brown removes her husband's watch and money from his vest and returns the garment without telling him of having removed his valuables.

Brown, after being cautioned by his wife to look sharp, starts out for the meeting. While on the way he collides with a drunken man, who brushes close to him and has difficulty in separating himself from Brown. The man swears at Brown and ambles on, while Brown looks after him with disgust.

Brown stops into a cigar store and there makes the discovery of having lost his watch and purse. He concludes that the intoxicated one must have got them and hurries out in an endeavor to overtake the thief. At the point of a pistol Brown demands the return of his valuables, and the drunk, believing that he is being held up, delivers his own watch and purse to Brown.

Brown hurries back to the cigar store and boasts of his heroism, when the victim, accompanied by two policemen, enters the place and points out Brown as the guilty party.

Brown is dragged to the police station and is dumbfounded when he learns that the man he robbed was entirely innocent of having removed his own watch and money.

He is liberated from his most unenviable position when Mrs. Brown appears and explains that it was she who removed her husband's roll and timepiece.

Brown is released, after being heavily fined by the judge for carrying concealed weapons, promising to observe more caution in his future dealings with supposed hold-up men.

A FEMALE REPORTER.—The managing editor of "The Daily Knocker" gets an idea—and one of a deep rich typhoid hue. In this idea he proposes to quite out-raffle the "mysterious Mr. Raffles" scheme, and at the same time to get another knock at the alleged indolent city police.

Summoning Miss Flip, the society reporter, he makes the following proposition: At midnight that night she is to forcibly enter a city residence (this to prove that the Knoxville police are not on the job) and to carry off as much silver as she can, providing, of course, she isn't caught, and to write a glowing description of her adventure for the next morning's paper.

Miss Flip, after a little hesitancy, agrees to try, and midnight, equipped with mask, dark-lantern and the latest things in burglars' tools, finds her outside a fashionable residence, just a little frightened and more inclined to run away than to burgle.

However, she plucks up courage, and with difficulty climbs up a trellis to the window balcony, lifts the window sash and crawls in—when the first accident occurs. Her foot collides with something and a handsome jardiniere, holding a large fern, falls from its stand with a crash on the floor. With heart beating fast, she listens breathlessly and finally assures herself that the racket has not awakened the sleeping ones.

She stumbles around the dark room and upsets a chair. The clamor it makes jars on her nerves like a blast of dynamite. She is about to retreat to the window when she hears footsteps on the stair in the hall outside. There is no time for escape by the window now, so she dodges behind a convenient screen and tremblingly awaits developments.

John Saunders, whose house she has entered, comes into the room, a pistol held at a convenient angle and his eyes sharply seeking the intruder. He sees the screen wobbling a little and commands the thief to stand from behind it.

The girl, trembling and in tears, gives up the job as a bad one and steps from behind her shelter. Saunders is agreeably surprised when he finds instead of a grim-visaged male, a most attractive, but thoroughly frightened young woman. He roars at the joke, when she tries to persuade him that she is not really a thief but that the insane editor of the "Knocker" had given her the assignment. Then he turns to the 'phone and deliberately calls the police.

Before the police arrive, however, Miss Flip cleverly contrives to get Saunders' pistol, and at the point of it holds him at bay until the arrival of the two patrolmen. "There's your man," she says; "take him away."

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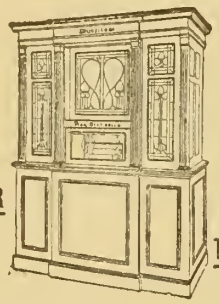

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KALEM FILMS

Issue of Dec. 17, 1909

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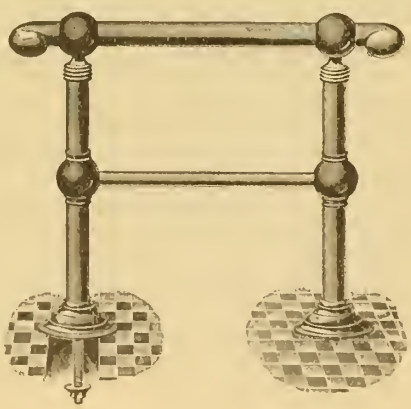

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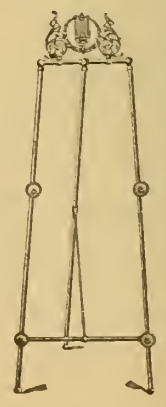

Saunders' protestations are laughed at by the bluecoats, who unceremoniously clip on the handcuffs and drag him out of the room.

Then Miss Flip settles herself at the dining table, takes out her notebook and pencil and begins writing a glowing description of her midnight adventure.

THE SPANISH GIRL.—The story concerns Lola Gonzales, a Spanish dancing girl, who falls in love with Tom Wilson, better known by the sobriquet "Bud," foreman of the Circle "A" ranch, and opens with a scene near the ranch house with Lola dancing the old fandango to the entertainment of a half-dozen Mexican vaqueros. Wilson comes on the scene and sending the Mexicans off to work, goes on his way attending to his duties. Lola follows and endeavors to make love to him. Wilson shows that he is not at all affected and tells her that he is engaged to marry Martha Allison, the daughter of his employer. Lola turns away in a jealous rage and vows to break up the affair.

A few days go by and Lola again encounters young Wilson. This time Martha is with him. Lola steals away, and is soon joined by Pedro Mayos, her Mexican admirer. Pedro hates the young foreman and they propose a scheme to put Wilson at outs with his sweetheart.

Pedro contrives to meet Martha and induces her to go with him for a walk in the orchard. At the same time Lola hunts up Wilson and begs him to go with her for just a little walk. Wilson refuses at first, but hurries away with her when Lola offers to prove that Martha is untrue to him.

Lola and he go into the orchard and find Pedro and Martha together. Wilson, fully convinced that Martha is untrue to him, cruelly denounces her and leaves. Martha turns on Pedro indignantly.

Lola joins Wilson in another part of the orchard and makes love to him. He is about to take her in his arms when a rider comes upon them and delivers a message. The note informs Wilson that he has been appointed deputy sheriff in place of Hank Smith, lately deceased. Wilson hurries away and Lola is left alone.

Pedro comes on the scene and demands recompense for the part he played in spoiling Wilson's love affair. The girl is convinced she has won the foreman and turns coldly away from her Mexican admirer. Pedro, in a rage, strikes her in the face and tells her to be off.

Lola, stung by the insult, hurries away to tell her friends of Pedro's brutality. When her story is told to the Mexicans they resolve to lynch Pedro, and ride off to Pedro's shack.

Pedro hears that the Mexicans are after him and endeavors to elude them. On the way he meets another Mexican, whom he begs to go in search of the sheriff, then continues his flight.

The pursuers soon strike Pedro's trail and track him to a deserted cabin. A lively fight ensues between the Mexicans and Pedro, but the incensed Mexicans soon overpower him, and are about to lynch him when Deputy Wilson rides up. The new deputy's timely arrival saves Pedro's life, the Mexicans are disarmed and sent about their business, and Pedro is handcuffed and started to the jail. On the way Pedro confesses his part of the conspiracy with Lola and thus gains his freedom.

Wilson makes all haste to return to Martha and to ask her forgiveness for having misjudged her. The scene ends with the two in each other's arms.

GAUMONT.

(George Kleine.)

NOTHING IS EVER LOST.—Mr. Oblivion has an unfortunate habit of forgetting things and mislays his set of false teeth in a restaurant. Fortunately, the waiter finds it and brings it to him. While taking an after-dinner promenade, the wind blows his wig off, but a sailor brings it back to him. Next, he drops a compromising letter, which is found and returned to him by a boy, but unluckily for Mr. Oblivion, it is restored to him in his wife's presence. Then, when strolling along the river bank his wife falls into the water, but is rescued and placed in his arms just when he was beginning to forget her. Finally, he loses his purse, but somehow that does not come back to him.

THE LIFE BUOY.—A poor fisherman finds a baby floating in a life-buoy on the sea, evidently surviving a recent shipwreck. He adopts the child in spite of the desperate poverty of his own family. His creditors sell his furniture to satisfy their debts, but when they are about to sell the life-buoy, the fisherman seizes it, it breaks in two and is found to contain a roll of money, which brings comfort and happiness to the poor family for the rest of their lives.

THE SHEPHERD'S FLUTE.—Jack is a poor shepherd boy, employed by an avaricious old farmer. While the sheep are browsing Jack goes to sleep. His master finds him thus and beats him mercilessly.

Poor Jack, when alone, kneels down and invokes the gods to help him. A beautiful fairy comes out of a bush and orders Jack to cut a reed and make a flute of it. Then she explains to him that when anybody wants to hurt him, all he has to do is to blow the flute and his enemies will immediately begin to dance as long as he will blow.

Jack returns to the farm, and when his master is about to beat him for his tardiness, he commences to play his flute. The stick falls from his master's hands and he begins to dance. As soon as the music stops, the farmer calls all his farm hands to beat Jack, but Jack plays his flute again and makes them all dance. Then the farmer sends for soldiers to arrest Jack, but when they arrive they also are made to dance. Then the shepherd escapes. This angers the soldiers, who turn upon the peasants and beat them for calling them out for so trivial a reason.

CAMBYSES, KING OF PERSIA.—About 550 B. C. there reigned in Persia and Egypt, Cambyses, a very cruel and passionate king.

He fell in love with Amestris, the beautiful wife of his favorite courtier, Prexaspe. It happened one day that young Masyos, son of Prexaspe and Amestris, was learning how to throw the javelin or spear.

Cambyses comes upon the scene and plays with Masyos. Unhappily, as King Cambyses threw the javelin, Masyos ran in front of him so that the javelin pierced him through the heart.

Amestris, the boy's mother, did not understand that it was accidental and she swore to avenge Masyos' death. Accordingly, she feigned to yield to Cambyses' passion in order to attract him into her home.

There, before the corpse of her dead son, which she tragically displayed to Cambyses, she stabbed the king to the heart with the same javelin with which he had killed Masyos.

KALEM MFG. CO.

THE LAW OF THE MOUNTAINS.—This is a story of the moonshiners of Eastern Tennessee and Kentucky. Wes Clayhorne, a young mountaineer, and Emily Harden, daughter of another mountaineer, are in love with each other and decide to get married. Things go very well with them for a time until Wes has a long spell of sickness. Their scant savings are gone and credit is denied them at the village store. Wes, returning one day after a heartbreaking tramp for work, finds his child at the point of death. He rushes for the doctor and begs him to see the child, but he refuses unless his fee is paid. Heartbroken, Wes turns homeward, but is overtaken by a revenue officer, who tells him how he can make some money by informing on a certain band of moonshiners for whom he has been long searching. Wes at first indignantly denies all knowledge of the band, but at sight of a roll of bills and thinking of his sick child gives the revenue officer the information he wants.

Next we see him on his way to the doctor, who on receiving his fee visits the child, while Wes makes some necessary purchases at the store.

A group of mountaineers loafing around the store become suspicious of Wes when they see him with the money, and demand to know where he got it. Wes returns home with his purchases and his wife in surprise eagerly asks him how he came by them, but he answers evasively and inquires about the child.

A few days later a kindly neighbor tells Mrs. Clayborne that her husband is suspected of informing on some moonshiners who have been arrested by the revenue officers, and warns them to flee. She begs her husband to deny the accusation, but he only shakes his head and tries to hide his face. But the inexorable law of the mountains has been broken and Wes is shot from behind and dies, having sacrificed his own life for the sake of his child.

GEORGE MELIES.

THE LIVING DOLL.—Christmas Eve, Polly, a little girl, is in great excitement. She wishes to get so many toys from Santa Claus! She hangs her stockings on the mantelpiece, says her prayer, bids her mother good-night, and goes to bed.

As soon as she is sleeping, two kidnappers come into her bedroom, take her and bring her into a miserable cellar. The man quarrels with the woman and reproaches her for having taken the little girl. Polly cries very much from fright. The kidnappers, fearing the police, take her away from the cellar.

While she is out with them, she runs away and gets lost in a forest. The snow falls. She remembers the tale of Tom Thumb and she climbs a big tree and sees in the distance a church illuminated for the midnight mass.

She goes there directly. The beadle will not let her in, but a kind woman sends her to the gallery. She notices a beautiful colored window and admires it. Suddenly the window turns like a wheel and disappears and in its place Santa Claus is there loaded with toys. He smiles at her, calls her and then invites her to visit his palace. He then vanishes. Again she sees a vision of children finding their Christmas presents, and sees the angels blessing her. She leaves the church and goes to Santa Claus' palace.

Everything was beautiful. Polly is delighted to see such wonders. She finds a big box which contains a doll as large as herself. She undresses the doll, takes her clothes, puts them on and goes into the box herself.

Santa Claus appears and is very busy getting ready to distribute the toys in his aeroplane loaded by angels. They take the box containing Polly and put it with the other presents.

The aeroplane loaded with toys goes over the city, stops at the different chimneys and leaves the toys.

The box containing Polly is put down a chimney and placed with the other presents.

Polly is so glad to find herself at home, she leaves her box and dances about the room. At this moment the nurse awakens Polly and the child finds it was only a dream.

She runs downstairs and finds her parents waiting for her near her stockings and she soon forgets the dream.

The last scene shows her with Santa Claus, who is saying farewell to all and giving them toys, candies, etc. Polly also sends kisses to everybody.

PATHE FRERES.

LA GRANDE BRETECHE.—In 1816 there appeared in the office of the Sub-prefect of Vendome a Spanish prisoner of war, the Count de Feredia. The Spanish nobleman was a handsome man who carried himself with the hauteur proverbial among the Spaniards of noble birth. Before the stern, forbidding Sub-prefect, the Count de Merret, Feredia stands awaiting the result of a note from the Prefect to his subordinate, ordering the latter to find suitable quarters for the prisoner and to obtain his parole. Having given his word of honor not to attempt to escape, the Spaniard seeks to beguile the hours among the gay throngs along the avenues where he sees and meets the Countess de Merret, the beautiful wife of the Sub-prefect.

Condemned to a monotonous and uneventful life in the quiet province and married to a man in whose stern character she finds nothing to respond to the joyousness of her own nature, the Countess discovers in the person of Feredia a congenial companion; while in the society of one so beautiful and sympathetic, the courtly Spaniard finds palliation of his melancholy and forgets the irksomeness of his parole. Between two such souls a friendship such as this could scarce do less than ripen into love, and soon the fleeting moments in each other's company in the presence of others seem not so sweet as stolen hours beneath the fragrant rose bower in the old formal garden. Even here, however, they are not alone, as two masons soon intrude their rudely material selves upon the spiritual loveliness enveloping these two throbbing souls.

The Sub-prefect, though scarcely one to whom his wife's fair charms appeal, guards jealously the honor of his ancient name and, his suspicions having been aroused, he lays the trap in which he hopes to snare the fluttering wings of Cupid-gone-astray.

The Count de Merret announces his departure on some business of a pressing kind and drives away from La Grande Breteche only to return within the hour. In the meantime the Countess, thinking that her husband has now left for several days, has summoned her Spanish lover to her side and now within the dainty boudoir Feredia pours forth in a torrent of words the passionate story of his love. Seeing a crucifix suspended on a thread of gold around his sweetheart's neck, he swears upon it fidelity through all eternity and then thrusting it next his heart, he gives his own ebony crucifix to her in return. Fatal gift. He little knows how in this emblem of the greatest tragedy and love earth ever witnessed his own doom is sealed.

When the Sub-prefect returns and hurries to his wife's apartments, he finds Rosalie, the maid, on guard. Thrusting her aside, he rains thunderous blows upon the door. Within terror blanches the face of the pretty wife. Ruin stalks before her eyes. Disgrace cries out in every blow her furious husband delivers on the panel. In desperation she forces Feredia into her closet, and mustering all her self-control, she opens the door. As the Count enters he is surprised to find his wife alone, but his glance falling on the closet, he accuses her of having hidden her lover there. This she denies and when her husband, doubting, advances toward the door, springs before him. "If you find no one," she cries, "reflect that all will be over between us."

Apparently convinced by his wife's declaration, he turns to leave. On the table lies the ebony crucifix. Seeing it, the Count makes his now terrified wife swear that no one is concealed within her closet. For the sake of her lover she consents to the perjury.

"I know," exclaims the Count, "your purity of soul, and since it would mean separation either way, I prefer not to examine the closet." With that stands by and sees it all. Tears start to his eyes as he realizes that there is no joy or happiness for him. Love seems to have passed him by. No one cares for him, he has no home, he's alone and poor; while everybody else this glorious day seems to be bubbling over with the joy of living, with plenty of friends to love and he kind to them.

After leaving the happy scene in the meadow, the tramp wends his way to the home of his benefactress, a beautiful, kind young lady who gives him a little change and a kind word whenever he stops at her window. Her charity has so touched the friendless one that he looks upon her as a sort of goddess and trembles with joy when he sees her sweet kind face. To-day after thanking her not only with words but also with his poor eyes, he tramps along until he comes to a quiet spot by the brook, where lying down he he summons the two masons working on the grounds and orders them to seal up the door which so nearly wrecked their home.

Baffled, the frenzied girl stands watching the hideous work go on. Once, when the Count is called away, she makes a vain effort to rescue her imprisoned lover, but her implacable husband returns after only a momentary absence, and the attempt has only been rewarded by a fleeting glimpse of two sombre eyes which burn their reproach into the wretched woman's soul.

For twenty days thereafter the Sub-prefect sits at the bedside of his wife, who has succumbed to the frightful ordeal. The end is near. The Count is feigning sleep in his arm chair. Slowly, with

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BIOGRAPH FILMS

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This is possibly the most stirring and artistic subject yet produced by the Biograph. It starts with an animated portrayal of Millet's masterpiece "The Sowers," which shows the genesis of the greatest factor in financial circles The Wheat King succeeds in cornering the entire commodity, after a fierce fight in the pit. The price soars, bread becomes a luxury almost out of reach of the poor, the bread fund is cut down so that the unfortunates of the "bread line" are forced to go hungry, and for what? Just to satisfy the ambition of a gambler. However, this crime has cried to Heaven for vengeance, for while showing some of his friends through the elevators that contain his wheat, he falls into one of the bins and is buried. Length, 953 feet.

Released December 16th, 1909

IN A HEMPEN BAG

This is a short subject of unique construction containing quite a few thrills. A cat is put into a bag to be drowned. The children release the cat, and the discharged maid, to get even with her former employer, not knowing the bag's destination, hides the infant child in it. The bag is carried off by the deaf gardener towards the river, and is overtaken just in time. Length, 455 feet.

THE TEST

Hubby is starting off on a business trip, and wifey sets a trap to test his sincerity. She extracts from his card case her photo. He writes that he is lonesome for her, but has her picture ever before him. She writes back in harsh terms what she thinks of him, and he would have been lost had he not wired his mother to send to him a duplicate photo she had. Hence hubby wriggles out of an awkward position. Length, 545 feet.

A Full Description of these Subjects will be Found on Another Page

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infinite effort, the Countess drags herself from her bed and tottering to the relentless harrier, taps a feeble, last farewell with the ebony crucifix—the fateful gift of her lover slowly dying behind the wall.

THE TRAMP'S ROMANCE.—A beautiful day in the country! Sunshine, flowers and happy youths and maidens playing games. Tom, the poor tramp, falls asleep and has the most vivid of beautiful dreams. A lawyer-like looking man with a frock coat and top hat comes up to him and handing him a paper waits until he has read it. Poor Tom almost faints from joy when he sees that an unknown uncle, whose fortune amounts to almost a million dollars, has made him his sole heir. He can scarcely realize his good luck, but when the lawyer hands him over the money he no longer doubts the truth. His first thought is to buy himself some clothes, because now that he is rich he must go at once to seek the hand of his beautiful benefactress. The tailor fits him out so splendidly that he scarcely recognizes himself. He hurries to the house of his adored one and when he enters he finds her in the drawing room with her father and mother. He tells the latter the object of his visit and at first they are indignant at such a request, but when they see the fortune he produces from his pocket, they are more inclined to look kindly upon their new acquaintance.

When the girl sees him she recognizes him and extends her hand with a smile on her face; he waits a moment and then taking her in his arms he reverently embraces her. The next scene is their marriage; she pale and beautiful leaning on the arm of her proud and happy husband.

Poor Tom; he sees all this as plainly as he ever saw anything in his life—when all at once he receives a blow which seems to shatter his every nerve and opening his eyes he beholds two bluecoats, who stand telling him to "move on" or they will lock him up. He rubs his eyes and moves on, and then as if still in a dream stoops to pick some wild flowers growing all around him. With the thought of his beautiful lady still in his mind, he takes the simple little bouquet to her house, where he is met by the butler who tells him that his young mistress is at that moment being married in the parish church, and asks him if he does not hear the bells. Tom does hear the bells and waits outside until the ceremony is over. As the gay party leaves the church he approaches the bride and presents his flowers. She stops and graciously thanks the poor man, who kisses her hand and then stands back as the richly gowned wedding guests impatiently push forward.

HONEY INDUSTRY.—After seeing this picture one could almost go into the culture of bees oneself, so much information can be obtained by observing with attention the different views given in this film.

There are two kinds of hives, the natural and the artificial. In a natural hive the combs are made by the bees themselves and in an artificial hive, layers of perforated wax are placed in frames which can be removed without disturbing the bees. Our visit to the artificial hives here gives us a splendid idea of how the latter are used. Another picture shows us the bees at work. The latter are divided into three classes: the queen, who is the only prolific female bee; the males or drones, which the swarm exterminate when they wish to enter the hive again after the impregnation of the queen bee; and the workers. The latter gather the honey from the flowers and cleverly fashion hexagonal or six-sided cells of wax inside the hives where the queen deposits her eggs.

The honey is gathered the end of May or beginning of August. To extract the latter the hives are placed in a special sort of apparatus which leaves the cakes of wax intact.

The next picture shows us the honey being put into jars which are packed in cases for shipping. The last scene shows a big fat rosy baby enjoying a perfect feast of the beautiful golden honey.

THE UGLY GIRL.—Canta, known as "the ugly girl," is hooted at by the children, shunned by all men and made a laughing stock of by the women. Sad indeed is her lot and despair is written on her unattractive countenance as she draws her shawl more closely around her and hurries away to some solitary spot where she can rest in peace.

The scene is distinctly an Oriental one. Wherever one turns the richest of coloring greets one's eyes. The tiny dark native children in picturesque costumes play in the streets. Everybody seems happy and contented except poor Canta, who passes out of the town into the country where she can be alone with Nature, who kinder than her fellow beings smiles on her and whispers beautiful things to her such as she never heard from human lips. Reaching a cool quiet stream Canta stops to quench her thirst. In the distance she hears someone approaching, and looking around she sees a splendid looking youth coming along with faltering steps in her direction. She crouches as if to hide, as she does not wish him to see her ugly face. As he draws nearer she sees he is handsomer and more splendid than he appeared at first, but she also sees that he is blind and guides himself with a staff. No longer fearful, now that she knows the stranger cannot see, the girl stands erect and when he asks her for a drink hastens to give it to him. He gently kisses her hand in gratitude for her kindness and Canta begs him to allow her to be his guide. These two afflicted mortals therefore start out together each glad of the companionship of the other.

One day the blind man, Ivab by name, meets a dervish, who presents him with a lotion which he says will restore his sight. When Canta hears it she becomes alarmed because she is fearful that should Ivah see how hideous his guide is he will flee from her as do the rest of her fellow creatures. But her love conquers her pride and she decides to induce Ivah to use the cure no matter what the consequences might be to herself. Her unselfishness is rewarded and shortly after Ivah has used the liquid they both stand at the feet of one of their gods, he not only regains his sight, but the generous girl, as a reward for the sacrifice she was willing to make, becomes the most beautiful of maidens, and when Ivah looks upon her he makes up his mind that she and no one else will be his bride.

THE LUCKY NUMBER.—A rich miserly old fellow whose greatest pleasure in life is counting over the money he has hoarded by depriving himself of all pleasures, sends his faithful old serving maid to bed while he sits alone and fingers his gold. Old Susie comfortably settled in her attic chamber dreams that night that number 13 is the winning number in a lottery which has been largely advertised in the place. In the morning she begs and implores her master to lend her the amount with which to purchase a ticket, and the latter being a superstitious old codger, on hearing her dream gives her the money and she starts out at once to purchase the ticket. When she arrives at the grounds where the lottery is being held she meets an old woman who is selling sweets. Going over to her Susie soon forgets all about the ticket, she is so carried away with the delicious dainties the woman has in her basket. Before long she has spent all her money, but on returning home, never says a word to her master about what she has done.

The morning of the drawing of the prizes the old miser reads with joy in his heart that No. 13 has won. He makes up his mind at once to marry Susie as he must have possession of all the wealth that will now be hers. He calls her, therefore, and tells her that he has decided that he cannot live without her and begs and implores the stupefied old woman to go with him at once to the Mayor's office where they will get married. Scarcely believing her ears she rushes up to her attic chamber to put on her best duds, and the miser spreads the news of his approaching nuptials through the village and invites his friends to assist at the ceremony. After his guests have left and all is over, the happy husband begs his bride to show him the lottery ticket. Poor Susie confesses to him how she was tempted that day by the candy woman and how she didn't purchase the ticket after all, adding philosophically that she thought "a bird in the hand was worth two in the bush." The newly made husband turns purple with rage and looks as if he would annihilate the trembling woman beside him. To think of all his trouble and all his expense and all he has for it is an ugly old hag on his hands for life.

A STRONG TONIC.—An attentive husband very much worried about his ailing wife buys her a tonic which has been highly recommended to him by the drug store man. He coaxes her to take a good big drink of the medicine as he knows it will restore her strength, and to encourage her he takes a dose himself. Hardly has he replaced the glass on the table, however, when he becomes possessed with herculean strength and performs all sorts of impossible feats, which finally get him into a good deal of trouble. As he walks along the street an inoffensive pedestrian coming in the opposite direction accidently collides with him and the strong man fells him with a single blow leaving him prostrate on the ground. As soon as he recovers his breath he pulls himself together and races after his assailant. Several others join in the chase among them two or three hurly policemen. The strong man seeing that he is pursued, quietly uproots a lamppost and turning defends himself with same, wielding it as if it were a light hickory stick. After a while the crowd manages to get our friend down and try to carry him off bodily to the station house. As they are crossing a bridge in the park the strong man breaks away and catching the policeman and others by the neck pitches the whole bunch right over into the stream. They swim ashore and get help and are again on the strong man's track, succeeding finally in arresting him. He is not long in his cell, however, because he breaks through the wall and comes tumbling in on the captain and his men as they are talking over the wonderful feats of strength performed by their prisoner. Their amazement is great and thinking to tame this new Samson the whole force jumps on him and gives him a terrible beating.

HECTOR, THE ANGEL CHILD.—Hector has always been a "mama's boy" and has managed to so deceive his parents that they think him a model youth and are constantly boring their friends with accounts of his perfections. It is "dear Hector's" birthday, as the scene opens, and having spent a pleasant day with his parents the latter bid him good-night and give him his candle to light himself to bed. Hardly has he left the room before they begin singing his praises to each other. To think, twenty-one years of age and as obedient and respectful to his parents as if he were a little boy! And so good and simple minded! Another youth at his age would want to spend his evenings at the theaters and going about town with other wild young men. But not so Hector. He spends his evenings at home reading some instructive book and then at eight-thirty sharp he takes his candle and goes off to bed. They are indeed fortunate to possess such an angel son.

Well, it is our sad duty to relate that Hector is not quite the angel child his parents think him. In fact Hector is a terrible hypocrite and has been fooling his parents for many a long day. We see him go up to his room and piling some of his wearing apparel under the bed clothes arranges the latter in such a way that it looks as if he were comfortably snuggled up in bed. He then hastens to get on his evening clothes and makes a hasty exit out of his window. When his parents enter his room on tiptoe about a half hour later, they stand over the bed almost afraid to breathe for fear of waking him and then going out close the door behind them and go happily to bed. We next see the angel one at a cafe, the gayest of the very gay party assembled there for a night of fun and pleasure. His highly respectable old uncle is also one of the party. Hector did not expect to meet the latter at this resort but concealing his surprise he just winks at the old gentleman and they understand each other perfectly. Judging from the next picture (time about 4 a. m.) the party must have been a howling success. The cafe is a wreck; the only guests still there are three disreputable looking men, with hats caved in and limp rumpled looking bodies, one of whom—the oldest—is endeavoring to fix himself comfortably in the very middle of the table. The waiters hearing all the racket put the three undesirable guests unceremoniously out into the street. They spy their cab still waiting (which is a wonder as the cabby growing tired of standing in the cold had joined the jolly party about two o'clock). A most amusing sight indeed is the sorry looking trio driving home. The angel child on the box; the cabby and highly respectable uncle lounging on the back seat. Well the end of it all is that the angel child's entire family get the shock of their life when they are summoned to his room by the terrified maid and find Uncle and Cabby sleeping soundly in their son's bed. The latter hearing someone coming conceals himself in the cupboard and to this day his parents still think him "An Angel Child."

SELIG POLYSCOPE CO.

THE INDIAN.—It is the afternoon of a hard day's drive, and we see two settlers ambuscaded, as best they can, behind their "prairie schooner," with their wives and children. Indians are circling about on ponies, gradually drawing closer to the little party and firing as they approach. The two settlers are assisted by Wahnatee, the redskin, who is friendly with the whites. A shot is fired and one of the children falls mortally wounded. Seeing this, Burton, one of the settlers, tells Wahnatee to take Mrs. Burton and his child to a distant hill and that he will cover their retreat. The Indian conducts the half-fainting woman and child to a place of safety, then returns to find both settlers dead. With the calm stolidity of his race's nature, Wahnatee bemoans the fate of the two massacred men, then returns to guard the woman and child entrusted to his care.

The dawn of the next day. The Indian bears the beat of horses' hoofs. He listens. Closer and closer come the riders, until at last he recognizes a band of cowboys. At once he wakes Mrs. Burton, then rushes in the direction of the cowboys and informs them of what has happened.

Now, among these cowpunchers are two men who play important roles in our story. One is termed "Black Bart" because of his ungovernable temper and ugly demeanor; the other is a big, good-natured individual named Jack; and both being enamored of Mrs. Burton, the feeling between them is not over-friendly.

The Indian has never forgotten the trust placed in him by his white brother Burton. He knows that Jack is honesty itself and that Black Bart is treacherous and brutal.

Well, one day in old Dutch Pete's saloon, Bart sees Wahnatee sitting by the stove. In his half-drunken mood he begins to taunt the Indian, but Wahnatee remains dignified and imperturbable. About this time Jack enters the saloon. Bart invites him to take a drink. Jack refuses. Words ensue into a quarrel, and as Jack strikes his enemy to the floor, the latter draws his gun and fires, wounding Jack. He then rushes from the saloon, closely followed by the Indian. We see a fierce combat on horseback. Both men are desperate and slash unmercifully at each other with their bowie knives. The fatal blow is struck and the white man lies dead at the feet of the other, whom he had taunted for weeks. Wahnatee tells Jack that his enemy lives no more, and then, with his usual dignity predominating, he slowly sinks to the floor, as his soul wanders onward and upward to the "happy hunting grounds."

PINE RIDGE FEUD.—In the far West there lived two families between whom there existed a feud of many years' duration. John Fully, in a drunken brawl, had killed one of the Hewby family, and from that time on no opportunity was lost until many relatives of both families were shot to death, and the only ones surviving of the Hewby family are old Hank, his son Karl, and his daughter Lucy. Now it happened that Luke Fully becomes violently enamored of pretty Lucy Hewby, and these two secretly plight their troth. They are discovered by Karl Hewby, Lucy's brother, who upbraids her for her disloyalty to her own kith and kin, and determines to kill Luke at the first opportunity. He haunts the paths of the mountain forests and finally discovers John Fully and Luke, who have just set out on a hunt. He follows them stealthily,

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No. 6560 Code, VERWUNDET Approx. Length, 920 feet

Releases of December 21st and 24th

RELEASES OF DECEMBER 21

A HAPPY ACCIDENT (Christmas Story)

No. 6561 Code, VERWUNDING Approx. Length, 450 feet

THE MISCHIEVOUS ELF (Comedy)

No. 6562 Code, VERWURSTEN Approx. Length, 540 feet

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takes aim, fires, drops his foe to the ground and flees. Arriving home, he relates to his father the story of his dastardly work, in the presence of his sister, who calls them cowards, whereupon her father drives her into the house. She watches her opportunity to make her way to the Fully home, and arrives just as Luke is being carried into the house. Old Fully is much distressed over his son's condition. Lucy pleads to be allowed to remain there and care for him, and for the first time old Fully learns of the great love existing between his son and Lucy. Horror-stricken, the old man rushes from the house, swearing that he will wreak vengeance on those who attempted his boy's life.

Luke, knowing his father means what he says, sends Lucy with a letter, in which he begs him to spare the lives of Lucy's father and brother. The old man reads the letter, relents, and returns home.

Months have passed. Lucy and Luke are happily married, when one day her father, who has been driven from home by his dissolute son, arrives at the home of Hank Hewby and begs for shelter. Hank at first refuses, but through the pleading of Lucy, whom he has learned to love as a daughter, grasps his old enemy by the hand and thus ends forever the old-time feud.

URBAN-ECLIPSE.

(George Kleine.)

SWITZERLAND; CONQUERING THE ALPS.—The scenes depicted are as follows: Engaging guides—Leaving Lauterbrunnen—Boarding the train for Scheidegg—The mountain railroad and surrounding scenery seen through a telescope—Ascent to the Guggi Hut—Partaking of refreshment—Watching a sunset—Amidst the terraces of the Guggi Glacier—Typical Dolomite rocks and treacherous "traverses" warily negotiated—Tremendous heights and sheer depths—Snow everywhere—Camping out on the plateau—Resuming the journey over awful chasms and pinnacles—Crossing glaciers, ice falls, avalanche, ice caves and scracs—Sublime panorama—Arrival at the summit.

THE RED SIGNAL.—The daughter of a signalman, assailed by a villain, is rescued by her sweetheart. The villain, with an accomplice, plans to wreck the midnight express train and rob the passengers. The plot is overheard by a waitress, who informs the heroine. Meantime, the train-wreckers have fixed an obstacle across the railroad tracks. The express is fast approaching, when the brave girl climbs the signal ladder, detaches the red lamp and waves it to stop the train. She succeeds, and thereby saves the lives of the passengers and crew, only just in the nick of time. Scene in the board room of the railway company—congratulations from the president and reward of the heroine.

VITAGRAPH COMPANY.

THE PROFESSOR AND THE THOMAS CATS.—Professor Squills, after a hard day's work, retires to his bedroom and prepares for slumber. Hardly has he got into bed when he hears unearthly howls which make him start up and look out of the window. He sees a big Thomas cat on the roof of the adjoining house and immediately begins a bombardment with shoes and whatever he can lay hands on, but without budging the enemy of his slumber. Ah! the attic. He will get him from there. So he crawls up the ladder in his nightdress and stocking feet and picking up some loose bricks from the attic floor he opens the scuttle leading to the roof and again opens fire on his enemies. Meanwhile, the servant girl, feeling the draught, discovers the open scuttle, which she closes and locks from the inside.

The shivering professor is in a sad predicament, but he clambers down a water pipe and almost into the arms of a policeman, who is making love to the cook next door. There is a lively chase after poor Squills, who manages to evade his pursuers by hiding in a barrel. Using this as a protection, he reaches his home, where the pursuers discover that it is not a burglar after all, and the luckless professor is glad to get into bed.

A MERRY CHRISTMAS AND A HAPPY NEW YEAR.—Tom Constant, a hard working and underpaid bookkeeper in the employ of O. U. Mehan, a crusty and close-fisted old broker, is surprised to find on his desk the day before Christmas the following letter:

"Departing from my usual custom I present you with this Christmas token of my appreciation for your twenty-five years of faithful services. O. U. MEHAN."

With this was an oblong package. With surprise and expectation on their faces, the bookkeeper and the stenographer and the office boy hastened to undo the mysterious package, which consisted of a shoebox in which was a small chicken that had all the appearance of having died of starvation. However, Tom brings home the chicken and his wife and large family welcome it as an addition to their Christmas board.

On Christmas morning, as Tom and his family are getting ready for dinner, they are thrown into a state of consternation by a letter from his brother.

"Dear Tom—It has been fifteen years since I have heard from you. Found your address in directory. Am bringing my wife and daughter to take Christmas dinner with you.

"Your brother, BILL."

While they are discussing how they will manage to make the small chicken go around, Brother Bill and family enter, followed by a chef from the neighboring hotel bearing a huge tray laden with turkey and side dishes. Bill is a prosperous miner and, quick to see the signs of poverty, he presses upon his brother as a gift a generous roll of bills. He engages Tom at a handsome salary to go West with him and take up an important position at the mines, and next morning Tom fails for the first time in twenty-five years to be found at his desk by Mr. Mehan.

Ten o'clock comes and passes, and as Mr. Mehan rages, Tom saunters in, taking great satisfaction in discharging his employer. Brother Bill, in the background, enjoys the scene, and, making handsome presents to the surprised stenographer and office boy, they leave the greedy Mehan speechless with anger.

Independent Films.

POWERS CO.

REUNITED BY SANTA CLAUS.—Ethel, the daughter of a wealthy banker, marries Harry Wright, a manly but poor clerk, and presents her wedding certificate to her father on Christmas Eve as her Christmas present to him. The father, enraged at her having married without his consent, drives the couple from his house, notwithstanding his son's intercession in behalf of the young couple. Eight years elapse—Harry and Ethel have not prospered, but have struggled along uncomplainingly. Ethel, used to every luxury and attention, has suffered in health and Harry's meager earnings have been strained by doctor's bills and necessary medicines. Their little daughter Gertrude sees a large doll in a store window Christmas Eve and gets her mother to write for her a letter to Santa Claus asking him to bring her the large doll she saw and Gertrude takes the letter to put into Santa Claus' letter box placed in front of the store. The young mother tells Harry what their little girl expects and makes him take her wedding ring and pawn it to get necessary funds to make a real Christmas for little Gertrude. Gertrude mails her letter, from exposure and tired with her long tramp, she falls exhausted and goes to sleep in front of the window and dreams that Santa Claus presents her with the big doll in the window which comes to life. Her dream is interrupted by Helen Rich, who is also on a mission to mail a letter to Santa Claus, accompanied by her maid. Helen, against the maid's objection, takes Gertrude to her home where the grandfather of both little girls, questioning Gertrude as to her name and parents' names, recognizes her as his daughter's child. He sends his son to bring his long absent daughter and her husband home. Harry at first refuses to go when Frank appears with his father's message, but is induced to do so for the sake of his wife and child. Arriving at the banker's home, Harry will not enter unless the father who drove him from his door welcomes him into it. As Ethel enters and is greeted by her father Gertrude asks for papa. Frank explains why Harry refuses to enter the house. The old and repentant banker, humbling his pride and urged on by little Gertrude, goes to the door with her, asks Harry's forgiveness and welcomes him to his home. So were an estranged family "Reunited by Santa Claus."

INDEPENDENT M. P. CO.

THE TWO SONS, a Pathetic War Drama.—The little French family consists of only mother and two sons. The Franco-Prussian War is on, and one son enlists for his country, while the other stays at home—a coward. In the course of service the soldier son is sent with a message on a dangerous journey through the enemy's lines, is espied, and in a running fight is badly wounded. He manages to get to his home, however, and before the pursuers arrive gives the message to his brave mother, who secretes it under the bonnet she wears. The German soldiers now come storming in, but death cheats them of their prey. They search the corpse, but find nothing. Foiled and chagrined, they seize the other son who is now cowering in fear and march him out, struggling. In order to save his neck he tells the enemy where the dispatch his dead brother bore is hidden and soon we see it torn from the person of his mother. The coward further agrees to deliver a false dispatch, a decoy to the French generals; his captors agree and he is soon on his dastardly errand. But his patriotic mother learns of what is under way and reaches the French camp just in time to frustrate the deed, even though it means that she sacrifice the son. He is sentenced to be shot at sunrise, and she heroically stands by him encouraging him to do bravely the last act of his existence—to die.

NEW YORK MOTION PICTURE CO.

THE LOVE OF A SAVAGE.—The synopsis of this picture will show that it is one of interest. Scenic particulars, acting and photographic detail have been given especial attention. White Elk, a Sioux brave, visits a friendly tribe, and when landing at the river bank sees a young squaw, Arrow Head, for whom he immediately conceives an infatuation. He helps her fill a jug, which she carries away with her, while he stands looking after her in rapt admiration. Her lover, Spotted Tail, greets her upon her return, but when White Elk enters and constantly glances tenderly toward Arrow Head Spotted Tail shows anger. The Sioux brave gives the squaw a necklace, which Spotted Tail takes from her neck and stamps on when his rival departs. He follows White Elk and is about to stab him when a shot is fired by Arrow Head, who has followed both. At this White Elk turns and struggles with Spotted Tail. The Sioux brave succeeds in forcing down the arm of his victim until the knife enters his breast, and then he and Arrow Head go away. With his last breath Spotted Tail calls his friends to him and tells of events. They swear to be revenged and trace White Elk. Next follows a canoe chase in which White Elk wins out, but an arrow hits him and he is captured. They torture him to reveal where Arrow Head is, but to no avail. They tie him to stakes in the water and leave him to death when the tide rises, but Arrow Head comes to his rescue and with him in a canoe paddles away.

GREAT NORTHERN.

TEMPTATIONS OF THE GOLD FIELDS.—William and Robert are two friends engaged in seeking gold and live in two small one-room huts. Although William is much older than Robert, the two have become very great friends through the daily life they both lead in digging for gold; especially the elder has a fatherly affection for his friend. One evening, after a hard day's work, both return to their huts to rest. William, who it seems is more fortunate in striking gold than Robert, places his valuable find which he has made during the day on the table. After a short talk they say good-night and part, each going to his own hut. The great luck of his friend William worries Robert, who himself has been rather unfortunate of late. Before retiring he pauses in the doorway and notices a company of natives coming along the road. He stops to watch them and sees among them Minca, a very pretty half-breed Indian girl. He has always been more or less fascinated by her and this evening the dark eyes have a mysterious influence over him and he steps out to talk to her. She will not leave her friends, but promises to see him later. While impatiently waiting and thinking she will not keep her appointment, there is a knock at the door and Minica appears. He offers her refreshments and after they have talked a few minutes she induces him to show her the gold he has found and stored away. Robert walks over to the wall and takes out a few stones, but in which he has hidden three small bags full of the precious metal. When she sees the small amount she laughs and tells him that it is a mere trifle and if it is his intention to make her his wife he must possess more gold. She gives him a hint that it would be easier for him to get this gold if he would remember that his old friend William in the next hut must have saved up a good amount. With all the ability of a woman who knows the power of fascinating ways she tempts him to make up his mind to betray his best friend for her sake. The next day the two friends are working together and the older one notices that Robert is not quite the same as usual and as he is a man of considerable experience and knowledge of human nature he has no difficulty in guessing the reason and makes up his mind to be on the lookout. Robert, after using pick and shovel for some time with the usual bad luck, suddenly throws his implements down and runs back to his hut. He is fighting hard against the temptation which the woman's words had put into him, but his desire to make her his wife kills every reasonable thought and he goes to her for encouragement for the deed which he intends to carry out that night. But Minca, who wants his gold only and not him, sneaks secretly to his hut after he is gone and removing the stones in the wall where he keeps his treasure she quickly takes it out, but in her haste she finds it difficult to replace the stones and is not able to leave them as she found them. William has in the meantime made a dummy out of blankets and has put it in his bed, he himself hiding in a corner of the room to watch what Robert will do. Quietly Robert comes in with a knife in his hand, trembling and pale, steps over to the side of the bed, but at the last moment his good nature gets the better end. Without lifting the knife to strike he runs out of the hut in great despair and returns to his own quarters, but sees Minca, who at once guesses that her plan has failed and in her temper she accuses him of being a coward. This makes Robert most furious, and he lifts his weapon to strike her when he notices the displaced stone in the wall. He pauses for a moment and realizing suddenly the truth that the woman only wanted his gold and that she had robbed him of the little bit he already had he rushes at her, but she, expecting his revenge, throws the bags of gold away, and flees from the hut. As she disappears William makes his appearance and he knowing the temptation of gold forgives his friend and he knows now that he can trust Robert with his life.

CENTAUR FILM COMPANY.

BEYOND THE ROCKIES.—Two orphans, Helen Clayton and her sister, Favetta, are living on their ranch, which is managed by their uncle and, having consummated a large sale of cattle, Helen is returning with the money when she is intercepted by Silverton, a former suitor, who again urges his love on Helen. She scorns him, knowing he is a "bad man." Silverton plots with Bob Hatfield, another

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"WOULD YOU BE SATISFIED, SALLY?"—Published by Fred. Fischer Pub. Co., N. Y.
"YOU'LL COME BACK" (High-class Coon Song)—Published by F. B. Haviland Pub. Co., N. Y.
"PUT ON YOUR OLD GREY BONNET" (Descriptive)—Published by J. H. Remick & Co., N. Y.
"JUST A GIRL LIKE YOU"—Published by M. Witmark & Sons, N. Y.
"IN THE HARBOR OF SUNSHINE AND LOVE"—Published by F. B. Haviland Pub. Co., N. Y.
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"had man," and a renegade Mexican to steal the money. While in the act of removing the money from the fireplace, where it was hidden, they are interrupted by the entrance of Helen, who is seized and carried off by Hatfield and the Mexican. Just as Silverton is about to escape with the money, Favetta enters and drives him out at the point of a gun. For revenge, he decides to hold Helen for a ransom and, with the aid of Hatfield and the Mexican, he takes her to a shack in the mountains. Dan Clayton, their uncle, and Favetta's lover, Jack Thorne, start in pursuit and gain entrance to the shack in the absence of the gang, who return while the rescue party is searching the premises. Approaching Jack from behind, they knock him senseless, escape with Helen and then blow up the shack. Dan Clayton, Jack and Favetta barely escape from the ruins with their lives and, learning that the gang have taken Helen to Mexico, they decide to follow, but refuse to allow Favetta to go with them. She resolves to follow them and disguises herself as a Mexican boy that she may continue to assist them in their search for her sister. The picture closes with a thrilling rescue scene and the death of Silverton at the hands of his own gang.

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Monday, December 13.

Biograph—A Corner In Wheat (Dr.).
Luhin—When Courage Fled (Com.).
Luhin—Jinks, the Grouch (Com.).
Pathe—The Tramp's Romance (Dr.).
Pathe—Repairing the House (Farce).
Selig—Pine Ridge Feud (Dr.).

Tuesday, December 14.

Gaumont—Nothing Is Ever Lost (Com.).
Gaumont—The Life Buoy (Dr.).
Edison—Fenton, of the 42d (Dr.).
Vitagraph—The Professor and the Thomas Cats (C.).
Vitagraph—A Merry Christmas and a Happy New Year (Dr.).

Wednesday, December 15.

Urban—The Red Signal (Dr.).
Urban—Switzerland: Conquering the Alps (Scenic).
Melies—The Living Doll (Dr.).
Pathe—The Ugly Girl (Dr.).
Pathe—Punch and Judy (Juvenile).
Essanay—A Female Reporter (Com.).
Essanay—An Amateur Holdup (Com.).

Thursday, December 16.

Biograph—In a Hempen Bag (Dr.).
Biograph—The Test (Com.).
Luhin—Romance of the Rocky Coast (Dr.).
Selig—The Indian (Dr.).

Friday, December 17.

Kalem—The Law of the Mountain (Dr.).
Pathe—The Lucky Number (Com.).
Pathe—The Strong Tonic (Com.).
Edison—A Gift from Santa Claus (Dr.).

Saturday, December 18.

Gaumont—The Shepherd's Flute (Dr.).
Gaumont—Cambyses, King of Persia (Dr.).
Luhin—Two Christmas Tides (Dr.).
Pathe—Hector, the Angel Child (Com.).
Pathe—Honey Industry (Industrial).
Essanay—The Spanish Girl (Dr.).

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"The biggest and best film renter in the world."

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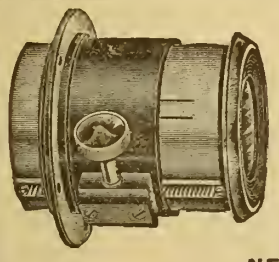

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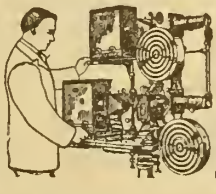

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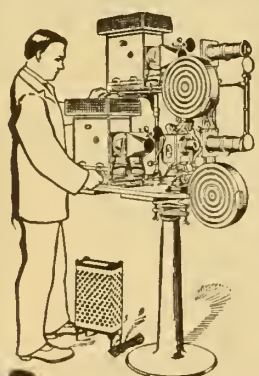

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Nov. 22-27—Legend of the Good Knight (Eclair).
Nov. 22-27—Ali Bey's Dancing Drops (Duski).
Nov. 22-27—Honest Little Rag Picker (R. & R.).
Nov. 22 27—The Hostage (Ambrosio).
Nov. 22-27—Heir of Claven Court Castle (Eclair).
Nov. 22-27—John Farley's Redemption (Eclair).
Nov. 22-27—Mr. Sadman's Cure (R. & R.).
Nov. 29-Dec. 6—Prof. Shortsight's Surprise (R.& R.).
Nov. 29-Dec. 6—Servant of the Actress (Itala).
Nov. 29-Dec. 6—Explorer's Dream (R. & R.).
Nov. 29-Dec. 6—Marvelous Shaving Soap (Deutscbe).
Nov. 29-Dec. 6—Motor Cyclist (R. & R.).
Nov. 29-Dec. 6—The Double Six (R. & R.).
Nov. 29-Dec. 6—Dr. Lyvenemup's Elixir (R. & R.).
Nov. 29-Dec. 6—The Painter's Idol (Eclair).
Nov. 29-Dec. 6—The Song that Reacbed Her Heart
Nov. 29-Dec. 6—Leopard Hunting in Abyssinia (Ambrosio).
Dec. 6-13—The Song That Reached Her Heart
Dec. 6-13—Captain Fracassce (Eclair).
Dec. 6-13—Athlete of a New Kind (Cines).
Dec. 6-13—The Little Vendean (Ambrosio).
Dec. 6-13—The Electric Safe (Comerio).
Dec. 6-13—Heir of Clavencourt Castle (Eclair).
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Oct. 9—Adventures of an Emigrant (Com.)..460
Oct. 16—The Red Domino (Dr.).....902
Oct. 23—The Bracelet 823
Nov. 6—The Destiny of Paul Wang (Dr.)....840
Nov. 10—The Suicide Woods (Com.).....426
Nov. 10—The Short-sighted Governess.....272
Nov. 10—Yachting on the Baltic.....230
Dec. 1—A Boy Hero.....600
Dec. 1—Trollhattan 380
Dec. 4—Little Willie's Trip to the North Pole.407
Dec. 4—Wrestling 420
Dec. 8—Temptations of the Gold Fields (Dr.).750
Dec. 8—Gerhardi Mohr (Com.).....194

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Nov. 1—Love's Stratagem.....954
Nov. 8—Destiny 864
Nov. 15—Forest Ranger's Daughter.....700
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Nov. 22—Levitsky Sees Parade.....704
Nov. 22—Honor Amoug Thieves.....296
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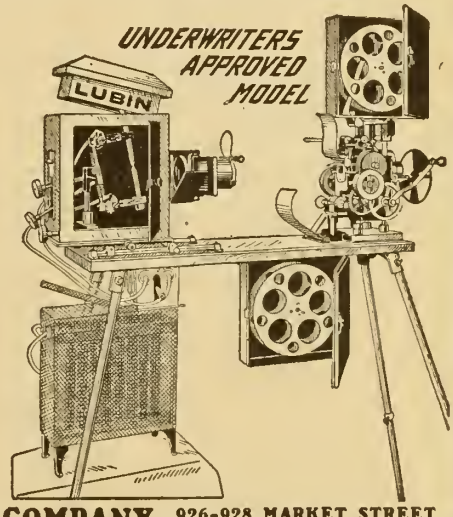

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Nov.	15—Two Women and a Man (Dr.)	988
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Nov.	18—Sweet Revenge (Dr.)	471
Nov.	22—The Open Gate (Dr.)	988
Nov.	25—The Mountaineer's Honor (Dr.)	977
Nov.	29—The Trick that Failed (Dr.)	645
Nov.	29—In the Window Recess (Dr.)	337
Dec.	2—The Death Disc (Dr.)	993
Dec.	6—Through the Breakers (Dr.)	974
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Dec.	14—The New Policeman (Com.)	100
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Nov.	24—On the Wrong Sceut (Com.)	408
Nov.	27—Judgment (Dr.)	988
Dec.	1—Two Sides to a Story (Com.)	593
Dec.	1—Baby Swallows a Nickel (Com.)	388
Dec.	4—His Reformation (Dr.)	1000
Dec.	8—A Pair of Slippers (Com.)	601
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Dec.	11—The Ranchman's Rival (Dr.)	1000
Dec.	15—A Female Reporter (Com.)	464
Dec.	15—An Amateur Hold-up (Com.)	442
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(George Kleine.)

Oct.	30—The Song of the Cradle (Dr.)	647
Oct.	30—A Barrow Race (Com.)	357
Nov.	2—Don Quixote (Dr.)	721
Nov.	2—Mystic Melodies (Magic)	266
Nov.	6—The Warrior's Sacrifice (Dr.)	933
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Nov.	9—The Pigmy World (Com.)	272
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Nov.	24—Tulips (Educational)	105
Nov.	24—A Heart's Devotion (Tragedy)	842
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Nov.	27—The Mixup at Court (Dr.)	590
Nov.	30—In the Consomme (Com.)	491
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Dec.	11—Daughters of Poverty (Dr.)	953
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Dec.	18—The Shepherd's Flute (Dr.)	528
Dec.	18—Cambyses, King of Persia (Dr.)	486

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(George Kleine.)

		Feet
Oct.	27—Awakened Memories (Dr.)	544
Nov.	3—The Tale of the Fiddle (Dr.)	734
Nov.	3—Ursula, World's Fastest Motor Boat	237
Nov.	10—The Robber Duke (Dr.)	668
Nov.	10—A Heavy Gale at Biarritz (Scenic)	256
Nov.	17—Workhouse to Mansion (Dr.)	610
Nov.	17—Fighting Suffragettes (Dr.)	380
Nov.	23—Belle of the Harvest (Dr.)	511
Nov.	23—Marriage of Love (Dr.)	452
Dec.	1—"Consul" (Com.)	810
Dec.	8—The Secret Chamber (Dr.)	623
Dec.	8—Capturing the North Pole (Dr.)	381
Dec.	15—The Red Signal (Dr.)	355
Dec.	15—Switzerland; Conquering the Alps (Scenic)	605

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Oct.	22—A Brother's Wrong (Dr.)	955
Oct.	29—The Girl Scout (Dr.)	945
Nov.	5—The Cattle Thieves (Dr.)	860
Nov.	12—Dora (Dr.)	965
Nov.	19—Pale Face's Wooing (Dr.)	930
Nov.	24—On the Wrong Scent (Com.)	408
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Nov.	19—Pale Face's Wooing (Dr.)	930
Nov.	26—The Governor's Daughter (Dr.)	955
Dec.	3—The Geisha Who Saved Japan (Dr.)	953
Dec.	10—The Rally Round the Flag (Dr.)	955
Dec.	17—The Law of the Mountain (Dr.)	875

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Oct.	28—More Precious Than Gold (Dr.)	
Nov.	1—Brave Women of '76 (Dr.)	530
Nov.	1—A Lesson in Palmistry (Com.)	405
Nov.	4—Let Bygones Be Bygones (Dr.)	845
Nov.	8—For Love's Sweet Sake (Dr.)	750
Nov.	11—The Blue Garter (Com.)	610
Nov.	11—Found in a Taxi (Com.)	385
Nov.	15—Children of the Sea (Dr.)	900
Nov.	18—Servant's Revenge (Com.)	610
Nov.	18—Foiled (Dr.)	375
Nov.	22—When Women Win (Com.)	550
Nov.	22—The Rubber Man (Com.)	270
Nov.	25—Martyr or Crank (Dr.)	580
Nov.	25—Finnigan's Initiation (Com.)	420
Nov.	29—A Life for a Life (Dr.)	850
Dec.	2—The Cub Reporter (Com.)	945
Dec.	6—She Took Mother's Advice (Com.)	465
Dec.	6—He Wanted a Baby (Com.)	460
Dec.	9—If Love Be True (Dr.)	950
Dec.	13—When Courage Fled (Com.)	250
Dec.	13—Jinks, the Grouch (Com.)	700
Dec.	16—Romance of the Rocky Coast (Dr.)	1000
Dec.	18—Two Christmas Tides (Dr.)	952

GEORGE MELIES.

Dec.	1—Seeing Things (Com.)	280
Dec.	8—The Fatal Ball (Dr.)	1000
Dec.	15—The Living Doll (Dr.)	1000
Dec.	28—Tobacco Mania (Com.)	360
Dec.	28—The Fallen Idol (Com.)	330
Dec.	28—The Cap of Fortune (Com.)	290
Dec.	31—Fishing Industry at Gloucester, Mass. (Industrial)	975

PATHE FRERES.

Oct.	29—Buffalo Racing in Madoera (Scenic)	508
Oct.	29—Life Behind the Scenes (Dr.)	446
Oct.	30—Burglar in the Trunk (Com.)	505
Oct.	30—Mountebank's Watchcase (Com.)	407
Nov.	1—The Lonely Bachelor (Dr.)	636
Nov.	1—Across the Island of Ceylon (Scenic)	344
Nov.	3—Eat Your Soup (Dr.)	512
Nov.	3—The General's Birthday Present	341
Nov.	5—The Prodigal Son (Dr.)	1017
Nov.	6—Malicious Rival (Dr.)	607
Nov.	6—Cops on a Strike (Com.)	351
Nov.	8—Culture of Tea in Java (Educational)	492
Nov.	8—Misadventure of a Pair of Trousers (Com.)	469
Nov.	10—The Flight of Mons. Valette (Dr.)	878
Nov.	12—Man With the Dolls (Magic)	525
Nov.	12—Running in Hard Luck (Com.)	443
Nov.	13—Good Lesson in Charity (Dr.)	508
Nov.	13—Sam's Artistic Beard (Com.))	410
Nov.	15—Two Chums Looking for Wives (Com.)	561
Nov.	15—In India. Marriage of the Nephew of the Maharajah of Tagore (Dr.)	344
Nov.	17—Her Dramatic Career (Dr.)	1030
Nov.	19—The Nobleman's Dog (Dr.)	754
Nov.	19—How French Perfumes Are Made (Ind.)	230
Nov.	20—The Patient from Punkville (Com.)	551
Nov.	20—Adonis Is Robbed of His Clothes (C.)	417
Nov.	22—The Crocodile Hunt (Scenic)	266
Nov.	22—Late for the Recital (Com.)	656
Nov.	24—The Sleeper (Com.)	604
Nov.	24—A Convenient Lamp-post (Com.)	390
Nov.	26—The Bigamist (Dr.)	951
Nov.	27—The Mixed Letters (Com.)	584
Nov.	27—Chinese Amusements (Scenic)	397
Nov.	29—Bunch of Lilacs (Dr.)	423
Nov.	29—Spanish Marriage (Dr.)	551
Dec.	1—The Wolf Hunt (Scenic)	269
Dec.	1—A Legend of Orpheus	705
Dec.	3—The Three Neighbors (Com.)	413
Dec.	3—Forced into Marriage (Dr.)	561
Dec.	4—From the Egg to the Spit (Ed.)	398
Dec.	4—A Cask of Good Old Wine (Com.)	535
Dec.	6—The Lady's Companion (Dr.)	804
Dec.	8—Impossible to Get Sleep (Com.)	315
Dec.	8—The Evil Philter (Dr.)	623
Dec.	10—Masquerader's Charity (Dr.)	394
Dec.	10—Bear Hunt in Russia (Scenic)	564
Dec.	11—Exploits of a Cowboy (Scenic)	446
Dec.	11—Willyboy Gets His (Com.)	502
Dec.	12—La Grand Breteche (Dr.)	900
Dec.	13—The Tramp's Romance (Dr.)	541
Dec.	13—Repairing the House (Farce)	413
Dec.	15—The Ugly Girl (Dr.)	620
Dec.	15—Punch and Judy (Juvenile)	364
Dec.	17—The Lucky Number (Com.)	538
Dec.	17—The Strong Tonic (Com.)	433
Dec.	18—Hector, the Angel Child (Com.)	620
Dec.	18—Honey Industry (Industrial)	331

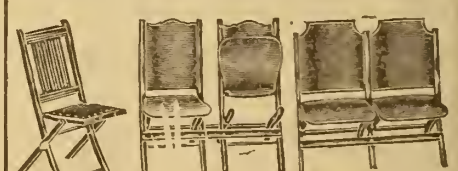
SELIG POLYSCOPE CO.

Nov.	15—The Fisherman's Bride (Dr.)	
Nov.	18—Up San Juan Hill (Dr.)	1000
Nov.	22—On the Border (Dr.)	630
Nov.	22—In Wrong Simms (Com.)	345
Nov.	25—On the Little Big Horn; Or, Custer's Last Stand (Dr.)	
Nov.	29—Brought to Terms (Dr.)	615
Nov.	29—Making It Pleasant for Him (Com.)	380
Dec.	2—An Indian Wife's Devotion (Dr.)	470
Dec.	2—A Million Dollar Mix-Up (Com.)	520
Dec.	6—The Engineer's Daughter (Dr.)	1000
Dec.	9—The Heroine of Mafeking (Dr.)	1000
Dec.	11—Pine Ridge Feud (Dr.)	975
Dec.	16—The Indian (Dr.)	
Dec.	20—Through the Hood River Valley (Sc.)	
Dec.	20—A Modern Dr. Jekyll (Com.)	

VITAGRAPH COMPANY.

Oct.	9—For Her Sake (Dr.)	995
Oct.	12—Red Wing's Gratitude (Dr.)	562
Oct.	12—Too Many on the Job (Com.)	410
Oct.	16—The Diver's Remorse (Dr.)	900
Oct.	19—The Mexican's Revenge (Dr.)	680
Oct.	19—A Dull Knife (Com.)	275
Oct.	23—Cosette (Dr.)	987
Oct.	26—The Two Mr. Whites (Com.)	543
Oct.	26—He Fell in Love With His Wife (C.)	435
Oct.	30—Entombed Alive (Dr.)	994
Nov.	2—Miss Aunette Kellerman (Dr.)	539
Nov.	2—Adele's Washday (Com.)	432
Nov.	6—From Cabin Boy to King (Dr.)	958
Nov.	9—Into the Shadow (Dr.)	642
Nov.	9—A Sticky Proposition (Com.)	323
Nov.	13—Launcelot and Elaine (Dr.)	1000
Nov.	16—Benedict Arnold (Dr.)	685
Nov.	16—Indian Basket Making (Ind.)	245
Nov.	20—The Sins of the Fathers (Dr.)	985
Nov.	23—Why They Married (Com.)	905
Nov.	27—Jean Valjean (Dr.)	990
Nov.	30—The Bridegroom's Joke (Com.)	690
Nov.	30—Dirigible Balloons at St. Louis (Scen.)	275
Dec.	4—The Life of Moses (Dr.)	981
Dec.	7—A Lesson in Domestic Economy (C.)	684
Dec.	7—A Day with Our Soldier Boys (Sc.)	302
Dec.	11—Gambling with Death (Dr.)	933
Dec.	14—The Professor and the Thomas Cats (C.)	405
Dec.	14—A Merry Christmas and a Happy New Year (Dr.)	586

Folding and Assembly Chairs



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MOTIOGRAPH, PATHE FRERES, POWER'S, EDISON and LUBIN MACHINES and PARTS ALWAYS ON HAND

Write for our new proposition:—Supplying two customers in the same town each with twelve reels a week, keeping each one's supply away from the other, and no repeaters to either.

ESSANAY FILMS

Should Head Your Bill Do You Get Them?

Those who have learned to expect something funny in Essanay comedies will be particularly tickled with this week's release. "There's a laugh in every foot."

THIS WEEK

COMEDY **WEDNESDAY**

RELEASE OF WEDNESDAY, DECEMBER 15.

"The Essanay Kind"

"A FEMALE REPORTER"

(Length, approximate 464 feet.)

and

"AN AMATEUR HOLD-UP"

(Length, approximate 442 feet.)

WESTERN **SATURDAY**

RELEASE OF SATURDAY, DECEMBER 18.

"THE SPANISH GIRL"

(Length, approximate 968 feet.)

NEXT WEEK

COMEDY **WEDNESDAY**

RELEASE OF WEDNESDAY, DECEMBER 22.

"The Scream Variety"

"A KISS IN THE DARK"

(Length, approximate 400 feet.)

and

"OBJECT: MATRIMONY"

(Length, approximate 635 feet.)

WESTERN **SATURDAY**

RELEASE OF SATURDAY, DECEMBER 25.

"THE HEART OF A COWBOY"

(Length, approximate 959 feet.)

"BREAKING RECORDS EVERYWHERE!"

The superb, clean-cut photography in our Western pictures is a feature **worth emphasizing.** The scenic sittings, truly Western, are remarkably beautiful, while the stories are of absorbing interest, full of snap and go, excitement—action.

Order one from your film exchange today.

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435 North Clark Street - - Chicago, Ill.

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To every singer at present employed, who applys and registers his or her name, along with the name and address of the theatre at which they sing, also supply us with his or his manager's photograph, we will present them with a **beautifully colored slide FREE.** All names and photographs to be received on or before December 18th, 1909. Call Christmas morning and receive your present :: ::

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Did you see the sensation of 1909

Santa Claus and the Miner's Child

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Centaur Film Co., New Jersey

Member N. I. M. P. A.

NEXT FEATURE

Beyond the Rockies

PRODUCED BY

Centaur Film Co., New Jersey

Released Week of December 13, 1909

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WRITE US for samples of our plain and tinted titles
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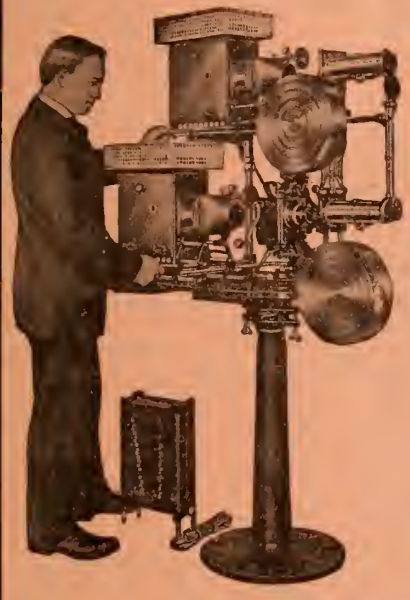
It will not crack or peel off any kind of a curtain or surface—If properly used.

CURTAINYLINE Will give you better results than any other curtain paint on earth under all conditions. A $3.00 carton will cover 150 square feet of surface. ALL EXCHANGES carry it in stock.

We Build Curtains and Scenery of All Kinds
CURTAINYLINE CURTAIN AND PRODUCING COMPANY, Inc.
Room 405 Northwestern Building, 22 Fifth Ave., Chicago, Ill.

WHY—*The* Motiograph is the *Best* Motion Picture Machine



Because the Pictures are More Brilliant. The special patented Shutter is so arranged that it saves a lot of illumination otherwise lost.
Because Flicker is eliminated by the new patented Shutter.
Because the Pictures are Rock Steady when using a good film, and are restful to the eyes of your patrons. The result is because of accurate workmanship and excellence of design.
Because it has patented quick Rewind (one and one-half minutes) connected to main crank handle. No other similar.
Because it has the only perfect Fire-proof Shutter, automatic and absolutely reliable.
Because it has Enclosed Spiral Gears. They work smooth and wear longer.
Because it has a Perfect Take Up. Easy on the film and always reliable.
Because it has inclosed Framing Device. Wears longer, is quickly removed and patented.
Because it has "Wide Open" Lamp House, convenient for changing carbons, adjustment, etc.
Because it is absolutely Fireproof.
Because it has Double the Wearing Qualities possessed by other Machines.
Because it is almost Noiseless; runs more quiet than any other.
Because it has Heavy Pedestal Base, adjustable and patented.
Because it has more than 40 other points of special merit. Boston, New York, Chicago and San Francisco approved.

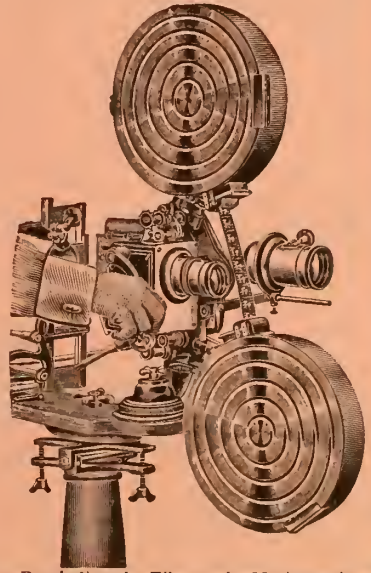
SEE WHAT USERS SAY:

ON MARCH 28TH, F. L. F., CHICAGO, ILL., SAYS:
"I purchased my Motiograph Machine latter part of August, and have not spent one penny for repairs since. To say that I am pleased can hardly express it."
D. F. E., DENVER, COLO., FEBRUARY 1ST, SAYS:
"I have not sold a Motiograph to anyone who is not delighted with it."
O. T., GREAT FALLS, MONT., JUNE 7TH, SAYS:
"It's running fine, and we get the picture and the 'Biz.' We cannot say enough for the Stereo Motiograph. A snap for any operator."
M. F. F., OKLAHOMA CITY, OKLA., MAY 18TH, SAYS:
"The Motiograph is the talk of the town."
E. T. S. CO., PHILADELPHIA, PA., JUNE 2ND, SAYS:
"Machine at the Grand Opera House is a dandy, and is daily making Motiograph converts."
P. & K., ST. ANTHONY, IDAHO, APRIL 16TH, SAYS:
"The Motiograph projects the best picture in the country. We show a much better picture than our competitors."

Hundreds of Others Say Similar Things

OUR CATALOG will tell you lots of interesting things about Motion Picture Machines. Write for it To-day

ENTERPRISE OPTICAL MFG. CO.
564-572 West Randolph Street - - - Chicago, Ill.



Rewinding the Film on the Motiograph

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YOU MAY RENT THEM

WRITE OR WIRE

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Automatic Exposition Company

CHICAGO Dec. 4, 1909.

Rice-McNew Co.,

C/o Brayton Mfg. Co.,

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Gentlemen:

I hand you herewith our check for $70.00 in payment of rental for your "Cherry Mine Disaster Slides". We take especial pleasure in saying that these slides are as clear and perfect as any ever used by us.

It gives us further pleasure to state that these slides have been the means of drawing larger houses for us than we have ever had on week days before.

Yours sincerely,

Orpheum Theatre Co.,

Sig. Faller.

Vice Pres.

RICE'S PICTURES

OF THE

Cherry Mine Disaster

WILL FILL YOUR HOUSE

RICE-McNEW, Care of BRAYTON MFG. CO, 122 E. Randolph St., CHICAGO

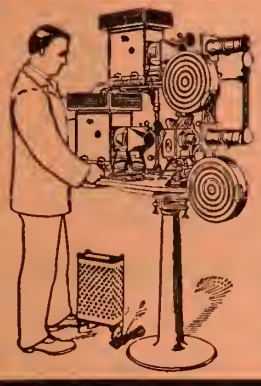
Vol. 5., No. 26. December 25, 1909 Price, 10 Cents

THE MOVING PICTURE WORLD

WHICH IS INCORPORATED WITH THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

Published Weekly by THE WORLD PHOTOGRAPHIC PUBLISHING CO., 125 E. 23d ST., NEW YORK



The Motiograph Motion Picture Machine is A Wonder

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It projects **Flickerless, Steady** and **Wonderfully Brilliant** pictures, has Patented 1½ minute Rewind from main crank, revolving Magazines, Automatic Fireproof shutter, etc., not found in other Machines.—**WILL WEAR TWICE AS LONG.**

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Will Profit By Our Christmas Offer

on POWER'S ADJUSTABLE INDUCTOR. In view of the many cheap, so called electric current saving devices and economizers on the market, which the manufacturers claim to be "just as good" as POWER'S INDUCTOR, we are going to prove the superiority of the INDUCTOR by placing one for reference in every town in the United States where alternating current is used. This offer is of interest to the film exchange as well as the exhibitor. WE WILL BEAR THE BURDEN OF PROOF.

Are You The Fortunate Man

in your town? If you are now using a rheostat on alternating current and your application for an INDUCTOR reaches us first you will be. Ask for proposition G, and state the exact voltage and frequency of your current and length of throw. Don't delay.

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"THE AWAKENING OF BESS"

(Released Monday, December 27th)

It's a love story, not mushy but powerful and convincing. This kind of picture helps build up a reputation for your theatre, not only with the matinee crowds but the evening ones as well. Your competitor using trust films will have a sinking sensation in the pit of his stomach when he sees this film, because he will realize, as never before, that the marvelous improvement in Independent films sounds the doom of the crowd he is supporting with his trade. Now then, if you really want "Imp" films, WRITE TO YOUR EXCHANGE UNTIL YOU GET THEM. Lots of exchanges are not buying new stuff. If yours is not, you are entitled to know it. Any reputable Independent film manufacturer will give you the information on request. The film exchanges that **ARE** buying new films every week are the only ones entitled to **YOUR** consideration. We'll be only too glad to tell you who they are. Don't buy a pig in a poke.

IMP

Independent Moving Picture Company of America
111 East 14th Street, New York
Carl Laemmle, President

Released Monday, Dec. 13th

"The Two Sons"

Released Monday, Dec. 20th

"Lest We Forget"

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DON'T GET A

HALLBERG Automatic Electric Economizer

If you want to squander money in exorbitant electric current bills, and if you are satisfied with your old and hot rheostat, and the poor, flickering light from so-called current savers. But if you are on the job for all there is in it,

TALK TO ME

Have you a HALLBERG?

IF NOT—WHY NOT?

I guarantee to save 2-3 on your electric bill and to give the best light possible, or refund your money. Over 1,200 exhibitors are now using the HALLBERG, and I am replacing so-called current savers every day.

THE REASON:—I save more and give a better light and, besides, the HALLBERG does not need a hand operated switch—it requires no attention after once installed, as it is automatic and lasts a lifetime.

I have other equally important and necessary specialties for you, including —THE MOTIOGRAPH Flickerless MOVING PICTURE MACHINE, ELECTRA PINK LABEL CARBONS, HALLBERG SPOT LIGHTS, EXHAUST FANS—4000 C.P. FLAMING ARC LAMPS, and all kinds of high grade supplies and Announcement slides. WRITE FOR FREE CATALOGUE No. 12 W. It tells you all about my excellent products. I also have a lot of current savers of several makes, as good as new at bargain prices, replaced by the "HALLBERG."

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J. H. HALLBERG, 28 Greenwich Avenue, New York

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NEXT RELEASE, DECEMBER 18th

Mother-in-Law Crazy with Music

Length, 460 Feet

The Butcher's Bill

Length, 230 Feet

Two Very Laughable Comedy Subjecty

In Southern Sweden

Length, 292 Feet

All Exchanges Rent Great Northern Films. One Quality Only—THE BEST

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ONE REEL A WEEK TRADE MARK

REGULAR RELEASE DAY FRIDAY TRADE MARK

Next Issue, Friday, December 24th

AN ITALIAN LOVE STORY

Dramatic Code Word, Reap Approx. Length 900 ft.

Jealousy is the foundation of much distress in this world and is the hasis around which this story has been woven, an exceedingly interesting and powerful love story, full of emotion throughout. In every particular this film is up to the Bison standard of photographic excellence.

NEW YORK MOTION PICTURE CO.

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PHONE 6690-1 MADISON SQ.

Released Tuesday, Dec. 28th, 1909

EXCELSIOR

Approx. length, 950 feet. Code Word "Mead"

A comedy of rare merit

Side splitting excitement from start to finish

DON QUIXOTE

In a new role, "a Knight for a Day," creates many amusing adventures

Crackerjack Actors! Charming Photography! Perfect Staging!

A picture of the type which always makes a hit

THE "POWERS" CO.

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FILMS LIKE NEW at ridiculously low prices. Song Slides and Accessories very cheap. Write for lists quick.

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"You can fool some of the people all the time and all of the people some of the time, but you can't fool all the people all the time." We have outlined for ourselves a **policy** of **open business methods** to conduct a straight legitimate **film exchange** and to give the **exhibitor exactly what he pays for,** no more and no less. Some wise ones say it can't be done in the **film business** but the wise ones also said **Columbus was crazy** when he attempted to cross the Atlantic Ocean, **Did he succeed? YES.** Then **there's the answer.**

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We have recently acquired the entire second floor of **No. 1 First Street, Troy, N. Y.,** where we are now located, and have at your command a large and well equipped **demonstrating room** for the exhibition of our **exclusive Independent film service** and also the **CINEPHONE,** the only perfect talking and singing picture machine on the market.

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PATHÉ FRÈRES FILMS

Bad Bargain

A scream. One of the best comedies ever produced.

RELEASED DECEMBER 27th — ABOUT 630 FEET

Marvellous Garlands

A beautiful colored, mystifying film

RELEASED DEC. 27th — ABOUT 295 FEET

Oh, You Doggie!

An immensely amusing film for everybody.

RELEASED DEC. 29th — ABOUT 187 FEET

A Well Earned Medal

A beautiful picture of a beautiful story. How a sailor lad on duty in China, was expected to return soon to his sweetheart and parents, but they receive only the news of his death and the medal he won for bravery in the field.

RELEASED DECEMBER 29th — ABOUT 728 FEET

A Live Corpse

A picture every manager should have. It's a laugh from beginning to end. Everyone will enjoy this comedy.

RELEASED DECEMBER 31st — ABOUT 610 FEET

Corsican Hospitality

Full of dramatic interest.

RELEASED DEC. 31st — ABOUT 390 FEET

Tabby's Finish

Full of Gipsy life and character

RELEASED JAN. 1st — ABOUT 426 FEET

Trials of A Schoolmaster

A touching and pathetic story of an old schoolmaster's efforts to save his boys from ignorance and how they repaid his kindnesses.

RELEASED JANUARY 1st — ABOUT 528 FEET

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DECEMBER 20, 1909

Through the Hood River Valley and along the Columbia River in Oregon

Code Word, Hood Length, 529 Feet

A Modern Dr. Jekyll

Code Word, Jeky Length, 471 Feet

Two on one reel

The first an eductional science, the second the funniest ever. You cannot afford to miss them.

DECEMBER 23, 1909

The Christian Martyrs

Code Word, Mart Length, 950 Feet

A Big cast produced the Selig way. An Artistic triumph of Early Roman times.

COMING

DECEMBER 27, 1909

Buried Alive

WATCH FOR THE BIG RELEASE

DECEMBER 30, 1909

Selig Four Color Posters at all Exchanges. Weekly Bulletins, sent post Free

Let us put you on our mailing list

THE SELIG POLYSCOPE CO., Inc. 45-47-49 RANDOLPH ST., CHICAGO, U. S. A.

VITAGRAPH FILMS

THE FILMS OF "QUALITY"

Tuesday, December 21

The Forgotten Watch

Jumping at wrong conclusions has often brought the most dignified personages intc ridiculous situations, but an actual misconception and its finale was never more cleverly illustrated than in this Vitagraph comedy. Approx. length, 413 feet.

The Cook Makes Madeira Sauce

Another positive laugh producer—uproariously funny throughout and acted with a realism that will carry the audience along. Approx. length, 561 feet.

Don't Miss this Reel—It's a Winner

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Moving Picture World

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Editorial.

Kinemacolor.

Supplementing our advance criticism of the results produced by this process, which we published in last week's MOVING PICTURE WORLD, we print in this number a report of the meeting at which the demonstration was given wherein we endeavor to convey to the reader at a distance some idea of the reception the Urban-Smith pictures had at the hands of the New York public. Moreover, as interest in the subject is very large, we also print in this number an article by Burton H. Allbee, giving the impressions of a layman on the process. Also, in order that the reader may acquaint himself, as far as practicable, with the theory and practice of the Kinemacolor process, we annotate the important paper by the inventor, G. Albert Smith, F.R.A.S., which he read in London about a year ago. This and the previous issues of THE MOVING PICTURE WORLD will, therefore, give the reader a very full and clear idea of what Kinemacolor is and how the results are produced, and its probable future influence on the moving picture industry.

A Time Schedule for Exhibitors.

"Punctuality is the true test of business" and "procrastination is the thief of time." These two little bits of wisdom we desire specially to commend to managers of moving picture houses, most of whom are in need of all the business maxims and methods of applying them that can be handed to them. For at this stage of the industry, we cannot truthfully say that it is generally conducted on the best business lines.

We should hear probably less about the difficulty of handling the public who patronize these performances if the public were more systematically dealt with. In the continuous show houses it is quite common for one to enter at the middle of a performance and have to sit out half of the one following in order to get one's money's worth. Then, again, managers find it necessary to resort to the exhibition of "chasers" in order to get the people out. It amounts to this, that by the continuous performance system you get people in at the wrong time and you get them out at the wrong time. There is a constant ebb and flow of people in the theater which has a disturbing effect on the performance.

It has been suggested to us that a very simple means might be adopted for obviating, or at least minimizing this trouble. It is, for the manager of a theater to place outside his house, in a prominent position, a board or sign indicating when the next performance takes place. Thus a house which opens at 11 o'clock in the morning and continues until the same time in the evening, might have a permanent board with the words "Next Performance" on it, and then in a suitable place the hours, 11:45, 12:30, 1:15, etc., right throughout the day.

Whether this suggestion is either particularly or generally practicable, we are hardly prepared to say, but at any rate we think it worth while mentioning here in order to assist exhibitors to manage their houses on systematic lines rather than on the go-as-you-please plan which prevails, especially, in the smaller places.

The American idea generally favors the continuous performance. In other countries entertainments are conducted on the two houses a night principle or on the so many performances a day with, generally speaking, good results. The suggestion which we are here making, and which has been made to us, might be worth the consideration of up-to-date moving picture exhibitors anxious to show the public that they are studying their best interests.

The Moving Picture in Toyland.

"Straws show which way the wind blows," and "the boy is father to the man." The reader will not at first sight perceive any connection between these two bits of aphoristic philosophy, but if we say that the Christmas season is with us a glimmering of our meaning may be apparent. Christmas, with its long established habit of exchanging gifts, once more claims attention and the small child is to be catered for. He has been catered for by the toy makers this year in a manner which shows that they have intelligently appreciated the crowning sensation of the year in the juvenile mind. That sensation is the moving picture, and the straws to which we referred to in our first sentence are moving picture toys, which are figuring in the stores. The deduction from the second part of our first sentence is this, that what the child is interested in, the man will be interested in also. Moving picture toys, therefore, are popular at this season of the year, and the toys take many shapes. There is the lantern with the strip of colored positive, there is the small camera for taking them and, we believe, there is the toy moving picture theater. Other toys of a small kind are probably out, but these are only a few that occurred to our mind as having been put on this Christmas market which, by the way, is also being fed by miniature monoplanes, bi-planes and the like.

The demand for moving picture toys by the small members of the community at this season of the year, carries another lesson, namely, the enormous popularity of the moving picture in all sections of the community. Here we are tempted to remark that the field of the moving picture toy, irrespective of the season, is only imperfectly covered. Twelve or fourteen years ago when moving pictures became popular with the public at large, many interesting toys were placed on the market. There was the moving picture in book form, in the revolving cylinder form, and it also took other shapes. It amounted to this, that one could sit at the table and examine a series of rapidly moving, slightly dissimilar photographs of a moving object—moreover, photographs were not necessary, you could have cuts and get all the effect of persistence

of vision, such as one gets in a moving picture theater to-day. Enormous numbers of these interesting toys were sold in Europe and probably in the United States, and they certainly served to arouse interest in the subject when then only appealed to thousands, while to-day it appeals to millions.

The object of this article, while drawing to the popularity of the moving picture in toy form, is to direct the attention of enterprising manufacturers to the fact that there are many useful, cheap and profitable ideas in this direction lying dormant. These books and toys were made and put on the marekt in their old form twelve or fourteen years ago, and we believe there would be an enormous sale for them to-day. In future numbers of THE MOVING PICTURE WORLD we shall direct closer attention to this matter.

More Signs of the Times.

A theatrical friend of ours the other day, discussing the general entertainment situation, sadly informed us that in the previous week no less than twenty-nine well-known theatrical shows travelling the country had closed down and come into New York City. Business is bad generally throughout the theatrical world. Mr. Belasco says so, Mr. Oscar Hammerstein, of the Manhattan Opera House, says that opera is not paying and of course everybody knows that the Metropolitan Opera House is always run at a loss. So far in New York City and, we believe, in other parts of the country, the theatrical season has been the most disastrous for many years. We shall not inquire into the reason for this, for it is not our business. We are simply content at the present moment to take note of the fact in conjunction with another.

That other fact is this: A few days ago a well-known, downtown marionette theater closed its doors to marionettes forever and went over to the moving pictures. It seems that this marionette house had been struggling for a long time against the rising tide of all pervading motion picturedom and only succumbed when it was seen that even amongst our Italian neighbors there is no longer a public for the marionette in competition with the moving picture.

Marionette shows were always popular in Italy and other Latin countries. We have seen and enjoyed them in Great Britain, but the entertainment was one which we believe appealed peculiarly to the Southern temperament—a temperament very, very conservative in its love of amusement, and therefore when we see a marionette show going by the board, we are tempted to think things. One of them is this, that when the mere shadow on the moving picture screen is powerful enough to displace from the Italian mind the love for the marionette show then must there be something very powerful indeed, very convincing—something that makes a universal appeal to the Italian mind to account for such a change—in the picture.

There is no getting away from the fact that the moving picture is advancing daily in public favor. It has a larger audience any one night in the year than the ordinary stage play and the opera. It is ousting prejudice, conservatism, ignorance, opposition and stupidity in its onward progress towards the goal which is so nearly in sight, namely, that of being the most popular and profitable, useful, instructive, entertainment factor in the world. It is not only displacing the marionette and driving it off the stage, it is also driving off real flesh and blood, men and women, or such of them as the public, in its increasing knowledge and acumen, will no longer tolerate on the stage.

The Kinemacolor Demonstration.

The concert room of the Madison Square Garden, New York City, on Saturday evening, December 11, was filled with a very large number of people who had come to see moving pictures in natural colors, by the Urban-Smith process, of which we made mention last week. The audience must have numbered somewhere around about a thousand, if not more. Every available seat on the floor of the hall was occupied and the boxes were also filled. To give a list of those present would be equivalent to mentioning all the prominent film manufacturers, film renters, exhibitors, employees of the various film works, newspaper men, art critics, photographers, society people and others, who had been brought to the meeting by a very widely distributed list of invitations. People came from far and wide to the demonstration, and there were many ladies present. It may be safely said that the entire moving picture trade of the United States was represented at the meeting, which, numerically, scientifically, commercially and otherwise, must be set down as a great success. In point of attendance it was probably the largest meeting interested in the subject of film photography which has been brought together in this country.

There was no denying the widespread interest aroused by Messrs. Urban and Smith's invitation to the demonstration of the fact that moving pictures in natural colors had been made practicable. Indeed, we are convinced that if more publicity had been given to the matter it would not have been at all difficult to fill Carnegie Hall with an audience. As it was, however, the Madison Square meeting quite met the requirements of Mr. Charles Urban in the matter. He came to this country from London, where the process of Kinemacolor is tolerably well known, in order to give the American moving picture public the opportunity of judging whether he had or had not succeeded in the claims that had been made on behalf of his process in London these last two years.

There was a more personal aspect of the matter. It seems to have been allowed that, and indeed the assurance was given us, the demonstration was arranged partly for the purpose of convincing THE MOVING PICTURE WORLD that these results could be obtained. It was said so by word of mouth, it was said so by writing, and said so in print. It is needless to say that we highly appreciate the compliment paid us by the party of friends, especially journeying all the way from London in order to give us this opportunity, and we must consequently take credit to ourselves for having been the more or less direct means of bringing about this unique demonstration. Indeed, we go so far as to suggest that the thanks of the moving picture public are due to us for having provided them with the display.

It is evident, however, that our writings on the subject have not been so carefully read as they might have been, or it would have been seen that we have never doubted the *bona fides* of Mr. Urban and Mr. Smith in this matter. We certainly have been critical, but never skeptical. We never said the results had not been produced, but we certainly have expressed decided opinions as to the practicability of the process in ordinary hands. Smith and Urban, we know, are experts in the moving picture game, and we are not at all surprised at what they have done. All our doubts had reference to the suitability of the process for the man in the street or the person of average capacity in moving picture making. In other words, we want to see the process made a factory process.

That our attitude throughout this matter has been justified is established by the fact that our friends Urban and Smith have returned to England with the avowed object of reducing this very beautiful system down to an actual everyday workable process. The value of a thing of this kind must ultimately be judged by the fact that not merely one or two persons can produce good results by it, but that it should be sufficiently plastic to be amenable to general treatment. In other words, Kinemacolor must be brought within general use and application, which it certainly is not at present. It is magnificent, but it is not generally practical. Still, we live in hopes that it soon will be. Indeed, our faith in Mr. Urban, Mr. Smith and their associates is so great that we look forward to the early time when Kinemacolor will be a standard process in every moving picture factory throughout the world. That is our hope and our wish.

Meanwhile, our object in this account is to give the reader some idea of how the process seemed to strike the large body of people who sat and watched the pictures on the screen last Saturday night. And here we will say that the demonstration was effectively staged and managed. Mr. G. Albert Smith made a clear and able exponent of the merits of his process, whilst the projection lantern in the gallery threw an excellent picture on the screen. In fact, the entire demonstration, both in its inception and its execution, reflects the very highest credit on Mr. Charles Urban and those associated with him. It was satisfying, satisfactory, and must have satisfied all connected with it, as it obviously satisfied the public.

The program was selected from the following series of subjects:

1. Our Floral Friends (10 Studies). Smith.
2. Natural Colour Portraiture (12 Studies). Smith (7), Mackenzie (5).
   Dealing with details of costumes and flesh tints.
3. The S.S. "George Washington" leaving Southampton for New York. Mackenzie.
4. Scenes on the Riviera, South Coast of France, including Views of Cannes, Nice and Monte Carlo. Mackenzie.
5. Carnival and Battle of Flowers, Nice. Mackenzie.
6. Waves and Spray, Waterfall and Mountains (French Alps). Mackenzie.
7. The New Sultan of Turkey going to the Semelik, Constantinople. Smith.
8. Life on the River Thames from the Tower of London to Henley. Mackenzie.
9. "Our Farmyard Friends." Luncheon on Straw, Among the Sheep, Feeding a Lamb, Donkey and Carrot, the Parrot, Mesmerized Rooster, Rabbits, Cattle, Horses, Cat at Toilet, Kitten and Parrot, etc. Smith.
10. British Races and Military. The King's Derby, Royal Ascot, The Soldier's Pet, Band of the Cameron Highlanders, Sentry at Aldershot, March of Gordon Highlanders, etc. Smith (4), Mackenzie (2).
11. Their Majesties, the King and Queen of England, driving through London. Smith.
12. Scenes on Galata Bridge, Constantinople. Smith.
13. Motor Boat and Yacht Racing, England. Smith.
14. German Uhlans and Infantry, Berlin. Mackenzie.
15. West Point Cadets. Mackenzie.
16. Views of Potomac Falls (note rainbow) and the Home of George Washington, Mt. Vernon. Mackenzie.
17. The Harvest—Ploughing, Reaping, Loading Crops, off to the Barn, Threshing, Relaxation after Labour. Smith.
18. Review of the British Navy, at Spithead, England. Urban.
19. London Zoological Gardens, showing Pavilion and Flower Vase, Camels, Polar Bears, Buffalo, Tigers, Swans, Hippopotami, Zebra, Brown Bear, Leopards, Flamingoes, Elephants, Giraffes, Macaws, etc. Mackenzie.
20. "Old Glory," showing 2,000 children forming the Stars and Stripes on the steps of Albany Capitol during the Hudson-Fulton Celebration. Mackenzie.

In parenthesis the names of the actual photographers of these subjects are given, by which it will be seen that Mr. Smith and Mr. Mackenzie divided the honors, whilst Mr. Urban himself is also credited with a color picture. This, then, allows of publicity to be given to the fact that somebody else besides the inventor of the process can produce results by it.

The audience certainly seemed to highly appreciate the beauty of the pictures shown, being specially applausive of the scenes illustrative of an English harvest, the London Zoological Gardens and the rainbow effect in the views of the Potomac Falls. These subjects gave the Madison Square audience an idea of the process as we described it last week, namely, its use and capabilities of reproducing an almost unlimited range of color effects and color combinations. In other words, the program was especially diversified so as to bring out this point.

"This, then," to quote Mr. Elbert Hubbard, is Kinemacolor. It has been successfully demonstrated to the American moving picture public; and Mr. Urban and Mr. Smith, we believe, have returned to England, thoroughly well pleased with the reception of the process, and incidentally of having satisfied somebody who never doubted their abilities to do what they claimed to do. So far, so good. It only remains for us now to await further developments of Kinemacolor in the United States, which will be governed very largely by the course of events commercially and otherwise. Mr. Urban, we understand, has not yet decided in his own mind as to how the process is to be marketed here.

Kinemacolor.

The Theory and Practice of the Process Briefly Described by the Inventor, G. Albert Smith, F.R.A.S.

(Annotated from Moving Picture World of January 2, 1909.)

Animated photography is snap-shot photography, without much interval between the shots. To do the work you provide yourself with a special camera and a roll of sensitive film, which latter may be of any length from say, 50 to 500 feet, and on this film you take snap-shots at the rate of 16 per second. A handle on the camera actuates machinery which carries the film forward. You turn the handle at a speed which causes the film to pass behind the lens at the rate of one foot of film for every second of time, whilst a revolving shutter with an opening in it permits 16 images to the foot to fall in rotation upon the travelling sensitive surface. It is important to note that the sensitive film is not travelling past the lens continuously; the machinery causes it to stand still momentarily while the actual snap-shot is being taken, and whilst the film is being whisked forward preparatory to another snap-shot being recorded, the revolving black shutter intervenes to protect the moving film from light. Thus the film jumps forward sixteen times every second and stands still sixteen times every second. When all the film has run through the camera, or when you think enough of the scene has been recorded, the film is developed like any other negative. When dry, a contact print is made on another piece of transparent film of corresponding length, and when that print is finally developed and dried it is ready to exhibit to an audience. It is run through a machine fitted with a lens and provided with a good light, in such a manner that the snap-shots are projected just as lantern slides are shown, only that they change at the rate of 16 per second. A black shutter here again revolves and obliterates the light every time a picture changes. The sheet is, therefore, being bombarded with a stream of snap-shots at such a rapid rate that before one snap-shot has had time to fade from the observer's retina another one is in view, and as each view is a record slightly different from its predecessors, the illusion of movement is conveyed. The part played by per-

sistence of vision in this process is important, because we shall meet with that phenomenon again presently.

It is admitted that "animated photographs" are of great interest and educational importance, enabling us, as they do, to participate at our ease in scenes and happenings which we can never witness without their aid. But now that the extreme novelty and wonder of the thing have lost their first spell over our minds, how frequently the thought occurs that if only color could be added a much more realistic impression of the situation would be conveyed.

HOW IS IT TO BE DONE?

But how is it to be done? What methods are open to us? Science tells us, with proofs that cannot be disputed, that there is no such thing as color in an objective sense; color is a sensation—a something supplied by our own minds—a subjective phenomenon entirely. A red object is conveying to our eyes a series of physical impulses numbering some millions per second; a violet object is sending impulses at nearly double the rate; other colors are sending impulses at different rates per second; and the brain translates these different impulses into sensations which we term color. Colors, then, in all their innumerable shades and gradations, are actually impulses, shocks, or waves of varying intensity and proportion, each impulse or shock having its own characteristic velocity by which we recognize it and assign it its value.

The only field of operations presented to our view (assuming that we have secured a photographic medium sensitive to all colors of the spectrum) is the three-color theory promulgated by Thomas Young early in the last century, and since adopted in every process of color photography with which I am acquainted. This theory refers all human color sensations to three primary ones—red, green, and violet. It suggests that we have a sort of triple seeing-mechanism capable of exciting sensations in the mind when stimulated by light-waves, and that all the color sensations we experience are caused by the stimulation and activity of these triple avenues in varying proportions.

Briefly, the theory indicates that, applied to photography, we are to take a photograph through red glass, which, by cutting out all other rays, permits us to secure a record of all that is red in the view and of all that relates to red; we are to take another through a green glass and so obtain a record of green and of all that relates to green, and of nothing else; finally, we are to take a third photograph through a violet glass and secure a record of all that is violet and of all that relates to violet. When these three photographs are ultimately viewed in the colored light that belongs to each, and they are somehow superimposed so that we view them all at once, each picture will contribute the requisite proportion of color recorded in it and the reconstruction of the colored scene will be complete.

The simplest illustration of the principle is perhaps the triple lantern, when the top lantern may shed a light through red glass on the sheet, the middle lantern may throw light through green glass, and the bottom lantern supply a beam of violet light. These three beams of colored light superimposed upon the sheet will form white light. Then if the photographs, taken as described, and made into lantern slides, are inserted in their appropriate lanterns, and correctly focussed and superimposed on the sheet, the proportions of colored light passed through the three slides suffice to reproduce to our eyes the proportions of color in the original scene.

The most startling example of the three-color theory is admittedly afforded by the recently-introduced and plate itself, so that one exposure secures the photograph wonderful Autochrome plate, in which, by the marvellous skill of the brothers Lumiere, the required color filters are embodied as microscopic particles in the photographic in three-color value, and, when finished, a light at the back of the plate enables us to see the three colors in proper proportion. The multitude of microscopic filters (red, green, and violet) embodied in the plate abolish all the intermediate steps necessary before the introduction of the plate, and at the same time afford the most brilliant example of the application of the three-color principle.

The three-color principle having been proved by numerous lines of demonstration to be a sound working theory, it would naturally suggest itself as being applicable to animated pictures.

THE INVENTOR AT WORK.

Some years back (1902), I was invited by Mr. Charles Urban to assist in a thorough trial which he was making, regardless of reasonable expense, of a three-color process applied to the cinematograph. At that date very little was known about the possibilities of sensitizing film to red and green, and, to that extent, we were handicapped, although we had very expert assistance. Nevertheless, in good sunlight we did succeed in taking a few negatives in which the three colors were duly recorded. It was when we came to superimpose the pictures on the sheet through the three colored glasses that we found the process unworkable. As soon as the handle of the projecting machine was worked the three pictures refused to remain in register, and no knowledge that any of us could bring to bear upon the matter could even begin to cure the trouble. I do not know whether any other workers, if there are any, succeeded where we failed; but, if they did succeed, the public have never, so far as I am aware, been permitted to see the results. The difficulty is mainly due to the fact that cinematograph pictures are small to begin with (about the size of a postage stamp), and they have to be enormously magnified in exhibiting, as you all know. The slightest defect in registration is pitilessly magnified, and when the minute defects of registration in the first three pictures are followed by minute defects of another sort in the next three, and by yet another sort in the succeeding three, and so on throughout the length of a film, the effect on the observer is almost unbearable.

During the last four years I have renewed the inquiry, to the exclusion of almost all other work, with the enthusiastic support and ever buoyant encouragement of Mr. Charles Urban. I have concentrated attention specifically upon four points:—1. Sensitizing the film to all color waves, specially pressing the sensitiveness as far into the red end of the spectrum as possible. 2. Superimposing the color records by persistence of vision. 3. Compressing the color records into a less number than three, so as to give the least possible interval of time between successive presentations. 4. To conform to the condition that any scheme must be easily applicable to the existing cinematograph machinery, and that the standard film with standard perforations must be used, so that any successful results might be readily adopted by every cinematograph user without much trouble or expense.

The first of these lines of inquiry (sensitizing) has been already referred to; it simply consisted of repeated trials and experiments day by day for a year or more until the required conditions for sensitizing emulsions for cinematograph work were better understood. The third line of inquiry, that of reducing the number of pictures in which the color waves could be recorded in a monochromatic scale from three records to two, also resolved itself into a matter of repeated trial. For, in addition to deciding upon the particular shades of grey deposit which

should be adopted as the equivalent of particular colors, the variations of different emulsions in yielding these greys had to be taken into account. The final deduction from the experiments under the third heading was that, proceeding from the red end of the spectrum, all rays from dark red to blue could be recorded in proportions which our eyes accept as sufficiently truthful through two filters only.

If we ask individuals to set down the principal colors of nature, placing them in order of luminosity or brightness to the eye, the average of the lists will be as follows: White, yellow, orange, red, green, blue, violet, indigo, black.

Now reference has previously been made to the unfortunate fact, that photographic plates or emulsions do not see as we do; thus, to the plate, blue and violet come at the top of the scale next to white, and not at the bottom end, as they do in the luminosity scale. I find that it is possible with two carefully-adjusted filters to pass to the sensitized plate or film colors in proportions parallel to the above order. Through one filter I pass white and yellow, then on through orange and scarlet to the darkest red I can sensitize for. Through the other filter I pass white and yellow again, as these two are at the head in luminosity and require fullest representation; then on through green, blue-green, blue and violet in the proportions suggested by the above luminosity list. The aim is to secure, by a careful adaptation of filters to emulsion, a record of color luminosity stated in gradations of tone from white to black through a scale of greys, this scale being fully represented in two successive pictures.

I take the pictures with an Urban bioscope camera fitted with the required filters to come into action alternately. One film only is used, of the usual standard size, and I take the pictures at the rate of not less than 16 per second through each filter, or 32 pictures per second in all.

When the negative record has been duly developed, and a positive transparency made from it, this positive transparency represents, by its gradations of tone from white to black in each successive pair of pictures, not only a record in form and shape, but it also acts as a filter or sifter of light; for when it is passed in the path of rays of colored light it will screen or filter them so as to reconstruct for our eyes the various proportions of color luminosity which were present in the scene when the record was made.

In an interview we had this week with T. P. O'Connor, M. P., the well-known Home Rule champion and British newspaper editor, who has just concluded an important political mission to the United States, he expressed himself as much struck by the wonderful popularity of the moving picture in this country, and promised on his return to England to interest himself in the matter, journalistically and otherwise.

Competition on the lines of quality is the only sound basis for the success of any line of industry, and quality in moving picture making can only be attained by men who are trained in the various branches of the art. A few of the new Independent manufacturers realize this and have done their best to engage experienced men.

Some of these newcomers are frank in saying that their success counts much on being able to hire away the most expert help that older concerns have trained. On the ethics of this kind of competition we have our own opinion. If "all is fair in love and war" it must be also so in business, but experience will prove that an ensemble of workmen who have not been trained together will not command success until after years of common experience.

IMPRESSIONS OF KINEMACOLOR FILMS.

By Burton H. Allbee.

Whatever the trade may say it is to the layman, the people, those who go to the motion picture theaters, that pictures must appeal if they repay the inventor first, and the manufacturer next, for the effort exerted and the money expended in the development of a new process and the manufacture of the films after the process is perfected. Or, to put it another way, the pictures when finally shown on the screen must please the people or this is all useless. It may be, therefore, that the impressions of a layman will not be out of place in helping the trade to form an opinion of the merits of this revolutionary process and its value as an attraction in the theaters before an every-day audience.

Color may almost be said to be the life of the average picture. The principal objection to photography in pictorial work is it lacks color. Everything must be reproduced in monochrome, either black and white, brown or sepia and white or some other snigle color or tone. And though the photographer himself, and a few who have devoted some attention to art subjects appreciate the art quality of a perfectly graduated monochrome print, almost invariably the average person will say: "What a pity it is you can't get the color in that print." And unquestionably much the larger proportion of those who see photographs sympathize with this remark.

The same observation has applied to motion pictures, and the same feeling has led manufacturers to undertake the long, laborious process of painting the films by hand. When well done hand coloring is a reasonably satisfactory substitute for nature's colors, but even the best of them lack life; and this is said in no spirit of criticism or fault finding. It is stating an absolute fact, and no one recognizes it more forcibly than the manufacturers. But it is, in a great degree, a reproduction of nature, and has been brought to a high degree of perfection.

After seeing the wondrous delicate half tints in the different flowers shown in the new process, and after watching the horses and cattle walk across the screen in all the depth of full, rich, yes, pulsating, color and life of the original, the weakness of the really excellent substitute becomes more apparent, and the revolutionary character of the new invention is the more readily comprehended.

Perhaps the most marvelous thing shown at the Madison Square exhibition was the little rainbows in the spray rising from the Potomac Falls. To be able to catch and forever preserve for reproduction whenever one desires those little, flickering, flashes of color is an achievement quite as epoch making as the invention of the motion picture itself. The colors of flowers are permanent, and even in the ordinary printing out or developing paper their values can be preserved and pictures of great beauty can be made; but no film or plate has ever recorded those little, dancing, evanescent rainbows that dart here and there in the spray of all water falls. And yet there they were, reproduced in all their delicate beauty on the screen. It seemed like a glimpse of fairyland, with life and color and beauty appearing at the touch of some magic wand.

The home scenes, the harvest in England, rich in the beauty of coloring of the Autumn, the scenes about the farmyard, with the different animals and the varying color tones of their bodies perfectly reproduced suggested the multiplication of such pictures, taking the place, perhaps, of some of the questionable stories which form such a considerable portion of the motion pictures now shown. They will never supersede good dramas, of course, but they are infinitely more beautiful and will unquestionably prove infinitely more attractive than the artificial picture shown in so many theaters.

During the picture of the harvest in England the spectators saw nothing else. A bit of England, as much, perhaps, as the eye would ordinarily see, was spread before them, and they saw nothing else. The rich tints of the harvest, the life color of the horses and the men and women with their variegated costumes were all there, quite as plain, yes, and quite as lifelike as they would have been had one been standing on an eminence watching the various operations at a little distance. The life of the scene was all there but the spoken word, and a little distance away that would have been inaudible.

The possibilities of reproducing characteristic scenery of every clime are little short of infinite. One may be comfortable at home and yet see the life of the most distant regions perfectly reproduced. One may have brought to his door the brilliant colors of the Orient or the sombre hues of the Arctic. The brilliant bird of paradise may flash before one like a touch of flame from some invisible source, or the sober plumage of the farmyard fowl may be perfectly illustrated. The

brilliant scarlet coats of the British soldier, the gay plaids of the Scotch and the dark hues of other costumes and objects are thrown on the same screen, side by side, as in actual life, and each color appears in its full strength, adding its share to the marvelous kaleidoscopic features of every-day life, little noticed because so common.

And with it all there was a stereoscopic quality about the pictures that made them appear the more real. The flowers stood out from the screen like real blooms, and the horses, straining at their tasks, seemed actually walking, so strongly accentuated was this quality, and when the birds with bright plumage fell from their perches one half expected to see them fluttering on the floor below the screen.

This is a layman's view, the opinion of one who understands something of photography and has followed the films closely for some considerable time. These pictures satisfy. They supply the lack. They reproduce life. No more would be possible.

THE OPTICAL DESIRABILITY OF COLOR IN MOVING PICTURES.

[Abstract of an address to the Massachusetts Optical Society.]

By W. W. Harmon.

The time is not far off when the moving picture shows will either be obliged to discover some method of giving color to their pictures or give up their business as conducted along the present lines. As it is now, the crude light vibrations are certainly productive of nervous headaches, partial paralysis of the optic nerve and disorders within the center of the head of every individual having the "habit" of attending this form of entertainment now so popular in every city in the country.

The whole secret of these nervous disorders lies in the fact that the rays of light producing the moving pictures are totally lacking in color and not caused, as is commonly supposed, by the so-called "flicker" of light on the screen. It is exactly on the same principle that snow blindness, dizziness and other disagreeable features are caused by traveling over a field of snow in the bright sunlight.

We are constantly surrounded by color, and the softening shades of color as constantly modify the effects of color, which in their crude and glaring form, without harmonious contrasts, are equally "jarring" to the more finely organized human being. Therefore, as we perceive and recognize in our consciousness these colors and shades of color through the medium of the eyes and are so susceptible to their effects, it is reasonable to suppose that there is a medium of transmission from the eyes to the conscious perception and that this medium of transmission is constructed to withstand certain normal conditions. The normal conditions consist of a continuous chromatic glow of color effect, and by being thus continuous throughout life it becomes an actual necessity to our well being. Consequently any sudden transition from these kaleidoscopic effects of color into a condition wherein there is an entire absence of color invariably results in an abnormal action and reaction of the whole nervous system in its effort to adjust itself to those conditions, their effects, or in other words, between the objects seen, the medium of transmission and the conscious perception there are no magnetic rays of color to relieve the high tension currents of unaccustomed forces, and the strain is too great from the objective condition to the subjective state of conscious perception.

Thus there are involved three possibilities of analysis—the object seen, the medium of transmission, and the conscious perception. Now, on this plane of physical existence there are three fundamental colors as found by physical science—red, indigo-blue and yellow. From these are produced all other colors and shades of color, but properly speaking there are seven colors whose vibrations range from the red to the violet. Although it has been demonstrated that there are slower vibrations than the red and far more rapid vibrations than the violet, yet our range of perceptible vibrations of color is limited to these seven.

The magnetic waves emanating from the 465 trillions of vibrations constituting the extreme red, is what gives conscious perception of the color red. The highest number of vibrations which the optic nerves are capable of transmitting to the conscious perception of color is that of the extreme violet, consisting of 759 trillions of vibrations. Thus between the extreme red and the extreme violet there are the other five colors having their proper rates of vibration, together with all known shades and color combinations. The white ray and its opposite—darkness—is simply the absence of perceptible color in either case, and this absence of visible color is magnetically opposed to the corresponding principles of the conscious perception, which is of necessity made up of corresponding magnetic conditions, that it may receive the chromatic effect of those color vibrations by which we are enabled to feel and understand the outer and visible world of effects and apply them to the inner and invisible world of consciousness.

As the electric wire is the medium of transmission through which the electric current is sent to produce certain effects, so the optic nerves are the wires through which the magnetic forces of color vibrations are sent to produce those effects termed the conscious perception of sight. Between the object seen, the medium of transmission, and the conscious perception there must be no violent intrusion. If an electric wire is intended for the conducting of only a certain number of "volts" it will soon be destroyed if the voltage is doubled, and so it is with those delicate nerves, constructed and educated by accustomed daily and hourly habit to withstand the necessary combination of color vibrations. Double the voltage, so to say, and the result must be nervous disorders.

As there are seven colors, so there are also seven magnetic qualities corresponding to those colors, both of which may be divided into two groups, each group corresponds to certain qualities within our consciousness, which gives us, what is commonly called, intelligent perception. The first and highest group consists of the blue, the yellow and the indigo; the second consists of the red, the orange and the green; while the violet acts as a synthesis or vehicle, so to say, of the sensation and form constituting the conscious perception of the object seen within the inner world.

Therefore, the right eye is more attuned to a reception of the first group, while the left eye is more attuned to a receptivity of the second group. But strange to say, the optic nerves cross each other, or rather some of the fibres of the optic nerves decussate, or mingle, in the commissure, located just back of the eyeballs before they terminate in the respective nucleus of gray matter and organs of the brain. Finally and from this latter point of anchorage there results certain chromatic effects of color upon a screen of radiant light in the center of the head and from whence consciousness itself may be said to derive its experience of the outer world of effects.

It is clear that these color vibrations are tremendous factors in the life of every human being. We may logically conclude and maintain that color has at least one-fifth of the whole power of character forming processes without going into any further argument, or analysis of its influence upon health and sickness, life and death, joy and sorrow, pleasure and pain, etc., for it has much to do with every pair of opposites, their affinities and their afflictions. We may now understand more fully the concatenation of causes leading to the nervous disorders spoken of at the beginning of this article. There is no need of argument to convince any member of this organization of the effect of impaired vision upon the whole nervous system, and therefore upon the general health of the body. Every one of you in your daily experience and practice know how the blue rays of the chromatic test will be focused as far in front of the retina as the red rays are foscused behind it if the eye is emmetropic, consequently the two rays will intersect at the position of the retina and cause the flame to appear as of a diffused violet color, with a fine border of deeper blue. If the eye is hypermetropic the retina will be advanced and approach the focus of the blue rays and cause the flame to appear with a blue center and a red border. In the myopic eye it is just the reverse, and so on through the more irregular forms of the flame as it appears to the eye of various degrees of astigmatism, etc. If color vibration is thus proven to be of such importance in demonstrating these various disorders, is it not equally demonstrative that the absence of all color must of necessity act and react upon the whole instrument of sight and in such a manner as to be worthy of our further investigation.

If at some future meeting it is desired that this question shall be gone into more fully, we will endeavor to do so, meanwhile I conclude by suggesting the following remedies as a partial improvement in the manner of lighting and treatment of films in the moving picture effects, some of which have been lately adopted by the better class of exhibitors:

First—Rays of light carry more detail and reflect more clearly and with less intensity of action in a hall dimly lighted by concealed lights than with the present method of having almost absolute darkness.

Second—Color the films in sections as near as possible to nature as the subject will allow.

A Merry Christmas and a Happy New Year to all Moving Picture World readers.

The Kinemacolor Demonstration.

That was an ausipicious gathering of moving picture people at Madison Square Garden, last Saturday night, in response to the invitation of Mr. Charles Urban, F.Z.S., of London, England, to witness the first exhibition in this country of Kinemacolor, which, stripped of technical color of speech, means animated photography in natural colors. The exhibition was not given in what is popularly known as Madison Square Garden, but in the concert hall located in the upper part of the building. At the same time the great six-day bicycle race was in progress in the main part of the structure, where twelve to fourteen thousand people were yelling themselves hoarse in encouragement of their respective favorites in the great race, but this in no way interfered with the scientific demonstration. A few of the invited guests got into the wrong place, but eventually landed right. I do not think there has ever been such a gathering of picture people in New York, at least I know of none, and I have kept in pretty close touch with all of them. I do not mean that it was an exceptional one in point of numbers or distinguished representation, but refer to the bringing together at one time of many different interests. Ordinarily the manufacturers, film renters and exhibitors hold separate meetings. I cannot recall when all have met as they did last Saturday. All branches of the industry were represented. Mr. G. Albert Smith, F.R.A.S., England, who is co-inventor with Mr. Urban of Kinemacolor, lectured briefly on the new art. As the subject has been fully treated by The Moving Picture World, it would be superfluous to go into the matter at this time, and it is a little too early to reflect satisfactorily the impressions received by those who witnessed the exhibition. Time for reflection is always required in such matters, but the instantaneous verdict of all was that Messrs. Urban and Smith were deserving of the highest compliments for what they had attained.

The cordiality with which Mr. Urban was greeted publicly and privately at the exhibition was sufficiently convincing that he has many warm friends on this side of the Atlantic. I heard so many people address him as "Charlie" that for a time I was nonplussed. To tell the truth I felt a little nettled at what I considered a presumption, but upon inquiring into the familiarity I found that scores of those present knew the genial inventor and manufacturer twelve or fourteen years ago, when he resided in this city, and this acquaintance was revived upon each of his frequent trips to this country since that time, as he is always cordial and whole-souled, and no distinction he may attain seems to enlarge his cranium.

I believe I am justified in saying there is nothing connected with the technical branches of animated photography with which Mr. Urban is not thoroughly acquainted, but I am certain that as a story teller he eclipses all in the business. He always has a funny one on tap, and having this happy faculty, I do not understand why the Urban-Eclipse productions have not monopolized the field of comedy. He also has a keen eye for business and, from what he tells me, can "book up" with the best of them. The Kinemacolor has run for weeks in the largest halls of England at weekly rental equally as high as the salaries paid the best of vaudeville attractions, and in many instances surpassing them; and Mr. Urban says the bookings are way ahead.

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Color Photographs by Wire.

Contemporaneous with the Urban demonstration my attention has been called to Paris correspondence in the New York World of the 12th inst., in which it is stated that "two Frenchmen have invented an apparatus for transmitting by wire the reflected likenesses of persons standing at either end, enabling people talking over a telephone to see as well as hear each other." Now if this referred simply to a conversation over the telephone between two individuals my interest in the announcement would not be aroused to the extent that it is; but the article also states that by increasing the candle power, number of wires, mirrors, etc., it will be possible to transmit moving pictures. Isn't that enough to take your breath away? The scope of such an accomplishment challenges the remotest conception of the revolutionizing effects on moving pictures as they exist to-day. The invention will be in practical working order in a few months, the inventors claim. There is consolation for the moving picture manufacturers and renters in the knowledge that similar inventions have been heralded before, but never developed into practicability. If this latest invention makes good we can see none but the exhibitors rejoicing. The manufacturers may buy it up and join in the jubilation, but the film renters will certainly be forced out of the field. For years experiments and demonstrations have fruitlessly been made to produce talking moving pictures mechanically as desired. The accomplishment of this is awaited with the greatest interest, but what effect will it have if the latest Paris invention is perfected? And I forgot one claim made by the Parisian inventors, which is of particular interest to Messrs. Urban and Smith. The two Frenchmen even assert that it will be possible to transmit pictures in natural colors. Whew! Just imagine a plant similar to that now used by the telephone companies furnishing all the theaters and nickelodeons in a city with talking pictures—and in natural colors! All the houses could be supplied with a change of program nightly and only one set of reels would be required each night by the central station! And the operators! It is chilling to think of the reduction that would be made in the required force. Thank goodness the invention is not perfected, and I can hear the prayers of many that it never will be. Imagine the distributing company having a switch tender in each theater and nickelodeon asking the manager: "How many reels do you want to-night?" and when the sufficient quantity has been delivered he pulls the switch, locks the handle and goes on his way, as the milkman does when he has given you your measure! There is one thing about it, if the invention becomes practicable the moving picture distributers will be able to guarantee the exhibitors that there will be no repeaters because they will not need enough reels to make repeaters necessary.

* * *

I can hear the clicking of the cables as directions are being hurried to France for representatives to investigate the report I have referred to, for certainly it is the most disconcerting that has been let loose since the advent of animated photography. It may be a premature reflection of some Frenchman's imagination, and yet it may be well founded. Men all over the world are constantly working to improve and introduce something new and novel in connection with the making and projection of moving pictures, and for that reason all reports of such a nature are worthy of at least some inquiry.

* * *

The Patents Company.

The anniversary of the organization of the Motion Picture Patents Company occurs on Saturday, December 18. It is not likely to be celebrated until some day during the week following. As Christmas falls on Saturday, the 25th, the affair will probably take place during the early part of the week. A dinner is likely to be held at one of the prominent hotels. Messrs. Urban and Smith would in all probability have been among the invited guests, but they sailed for England on the 15th inst., as they want to be "home for Christmas."

On my visits to the various film exchanges I find a well defined spirit of dissatisfaction on the part of the managers of them relative to the enforcement of the clause in the contract with the Motion Picture Patents Company relative to the return of old film, which has been operative since September 1. No objection is made to complying with this part of the contract, but it is felt that sufficient consideration is not accorded the exchanges under it. From the appearance of matters I conclude that a contingency that was not foreseen has arisen and that when the matter is brought before the Patents Company in a proper manner the exchanges will receive a concession, which is apparently due them. Each month the licensed exchanges are required to return to the respective manufacturers an amount of old film equal to the amount the exchanges received from them during the month dating back seven months. The points raised by the exchanges are that the licensed films are issued at approximate length and have been invariably from five to ten feet short. In addition to this, a film in use for seven months loses from 20 to 30 per cent. of its length by reason of the cut-outs and repairs in the exchanges and made by the operators. In other words, a film originally issued as 1,000 feet in length will very readily shrink during seven months' use to 800 or 700 feet. I have heard many having immediate knowledge of the film rental business say that these arguments are by no means unreasonable. The renters say that if some relief is not afforded they will eventually become demoralized, because to live up to the contract with no allowance for the striking shrinkage of length of subjects they must draw upon a supply of film that was really never contemplated. For instance, an exchange is

required to return 10,000 feet of film to cover an equal amount it received from one manufacturer seven months ago. The exchange sends in that amount based on the lengths of the shubjects as originally received. The shrinkage being 20 to 30 per cent., aside from the oriignal approximate lengths, the exchange is notified later on that it only returned 8,000 or, possibly, 7,000, so that to make good its compliance with the contract the exchange must send in two or three more thousand feet, or two or three more reels, that really they should have reserved to apply to the returns to be made the following month. This one case embraces a large item of deficiency, but what must the deficiency and extra draw be in the case of an exchange that buys approximately eight thousand feet of film from, say, eight manufacturers per month. If the rate of shrinkage claimed applies in his case then he is required to make an extra draw on his stock of from sixteen to twenty-four thousand feet. I understand that steps have been taken to put the matter in shape for presentation to the Patents Company to secure an allowance that will bring the requirements more in keeping with the spirit of the contract and justice. I received an intimation the other day that if the claims could be sustained by the exchanges there would be no difficulty in securing a proper allowance, but that thus far no official steps had been taken to bring the matter before the attention of the proper parties; that the exchanges had only talked about the matter, and nothing more. In answer to my query the party who gave me this information stated that the exchanges should bring the matter to the attention of the Patents Company, as that company alone governs the matter and directs the licensed manufacturers as to what allowances shall be made.

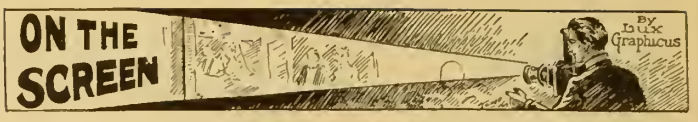
THE AMERICAN FILM MARKETS FROM BRITISH AND FRENCH VIEWPOINTS.

[From The Kinematograph.]

The American market has proved a disappointment. For some time prior to the formation of the International Projecting and Producing Company, little or nothing was being done with America. At the inception of that company, under the excellent leadership of Mr. J. J. Murdock orders commenced to pour into this country until June last, when they again ceased. It is agreed by all parties that if there is to be an open door for films in America, it requires a strong combine to carry the thing through. Mr. Murdock has worked unceasingly to prevent the tariff on films into the United States being raised to a prohibitive degree, but unless there is cohesion amongst the European makers, it is feared that the man who has broken the tariff will also be able to create one, and so prevent all outside supplies from entering the States. There is an old adage which says, "it is suicidal to cut off one's nose to spite one's face," and yet, if we are informed aright, this is what is being done in respect to the American market. The European makers should hold together like wax, for if petty jealousies are allowed to creep in, the whole structure will fall like a pack of cards. There is some talk of a few of the Continental makers starting a co-operation agency in the States, but all such ideas are hot air, unless the American branch can be subsidized with untold capital. At all events, endless litigation, instituted by the trust, is sure to follow such a campaign, and it seems a pity that negotiations, at all events at the present moment, should be transferred from the sphere of reason to the arena of force, when the European makers have not even got a fighting chance.

[Paris Correspondent of The Kinematograph.]

Of the conditions in the United States, which have been investigated by MM. de Beaulaincourt, Vandal, Ambrosio, and Prieur, we can only say very little without running the risk of being contradicted. They are more reticent than they ever were before. Mr. Prieur at least has decided his own way of meeting the emergency, and he probably has no need of keeping silent; his company indeed shows the greatest satisfaction at the results of his enterprise. What the other companies will do is still unknown, and only one thing is certain, and that is the dissatisfaction of the present, which does not exclude, however, a possible adjustment of future conditions. Mr. Raleigh, whom we saw at his busy headquarters, refuses to be drawn, and has only emphasized one point which we will note as of a certain value in the present uncertainty: He has absolute faith in the future of the Film Import and Trading Company, and highly praises the ability of the company's manager, Mr. Freeman, from whom he expects great achievements, and a considerable measure of success for the interests entrusted to him.



By Lux Graphicus.

I read an account the other day of what Senator Walsh proposes o do, or is doing, in that large new house of his which is approaching completion on upper Fifth avenue. Upper Fifth avenue is one of my favorite walks—I mean that little bit of the avenue just about the hotel, the Plaza, where I occasionally stop (outside), up to about Eighty-second street. Millionaire row, in fact. I have made up my mind to have one of those houses one of these days, and when I enter into possession of it I will invite all my enemies to a peace feast. You see, it being Christmas time, there or there abouts, I am in quite a benevolent mood.

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What would happen at the festive plank when I and all my enemies gathered together I do not know, nor does it much matter; nor would it matter, I am sure, if I could get them all into such a house as I mean to live in—one of these days. They would be so lost in admiration of it that if they did not become my friends they would have no language left for calling me names; they would be simply bewildered by my good taste in the way of furniture, pictures, decorations and the like. For my house would be completer than Senator Walsh's. Besides all modern improvements, it would have something which I believe no large dwelling house at present possesses: namely, a private moving picture theater.

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I think I am right in this. Ordinary theaters, concert rooms, gymnasia, Turkish baths, and other luxuries, are fairly common conveniences in your modern millionaire's house, but, so far, I never remember to have read that the moving picture theater has been included. This little ambition of mine has grown on me during the past few weeks, in making the acquaintance of the private exhibition rooms of the manufacturers and others, which are springing up in New York City, and I have never so strongly felt the desire to have a moving picture theater of my own as when I have been present in the Pathe private moving picture theater, on Twenty-fourth street, New York City—a theater which is always a pleasure to me as well as a duty to visit.

* * *

Everybody knows what a Pathe picture is in public. It is a marvel of steadiness, good photography and good acting. But to enjoy a Pathe picture at its very best, one must have the opportunity or privilege of examining a prominent release in Pathe's own little theater. Here you may sit at your ease in a quiet, spacious, tastefully appointed room and study Pathe drama almost by yourself, and realize beforehand something of the enormously pleasurable effect which those pictures are about to create on the great outside public.

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It would be superfluous of me to hand out any more adjectives in regard to the general pleasure one gets from a Pathe premiere: let it suffice to say that one is conscious in the Pathe theater of having the pictures shown in the very best possible manner. This appealed to me very convincingly the other day when, having seen a recent release, the success of which depends very largely upon the well-timed dramatic action of the piece, Mr. Franconi, the courteous operator, remarked, "I hope all the operators who handle this film will time it properly." He, himself, had properly timed it. The result was that not a single part of the dramatic action was misrepresented in the way of speed and so one got an impression that the movements on the screen were perfectly natural and synchronized with the emotions of the characters photographed. This is half the battle in properly representing a moving picture to an audience.

* * *

There is another and most important respect in which the Pathe theater commends itself favorably to me. It is this: That here one is able to judge of the color in the Pathe colored pictures at sufficient leisure to enable one to appreciate the beautiful effects which the Pathe people get on their positives. As I remarked on this page a few weeks ago. "Color is in the air just now." Everybody in the moving picture field is talking about it, discussing it, praising it, criticising it, wanting it; the phrase "natural colors" is passing finally into the vocabulary of the writer on this subject; into the minds of manufacturers; into the minds of the public. So that some general interest attaches to the Pathe colored films.

There is no question that the Pathe colored films, however they may be produced, are very beautiful things, are very satisfactory things, and are assuredly very artistic things. Many a time have I sat and appreciated them in the Pathe theater. They seem to me, as a mere member of the great moving picture public who pays five or ten cents several times a week, to have a most esthetically pleasing effect on the mind, as pleasing as a richly colored stage scene produced by a Belasco or a Mansfield. They are always in good taste, you never see any crudities or violences of color. It would appear that the tints, however they may be applied to the positive, are chosen with knowledge and discretion. And the result, as I have said, is this, that on the minds of the public a Pathe colored picture has a very satisfying effect. It may not be either "nature" or "science." But let us call it "art," and if we accept it as such, then it must be considered very good art indeed.

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The Pathe colored pictures have won enormous popularity in this last year. They are certainly very cleverly done and they win the commendation of those who are authorities on the subject of the mechanical application of pigments to printing surfaces. Under this head comes of course color printing, moving picture positive making and the like. So that they are entitled to the respectful consideration of those technically interested. It must always be understood that the world's masterpieces in color from the Greek and Roman painters down to the present have been produced by hand or very largely so, and consequently we have every justification for placing the Pathe film in the category of the artistic production. At a time like the present, when so much general discussion is being devoted to the color of moving pictures, I thought it only right and just that special mention should be given to the peculiar form of coloring adopted by Pathe.

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Of course in the moving picture saloon of my upper Fifth avenue house, I should have the very best moving pictures the world produced, and in the very best possible style—that is, if the Patents Company would grant me a license, and the associated manufacturers would sell me their pictures. Then I should have every process illustrated. Of course I would have Kinemacolor, that is, if Smith and Urban would make me the pictures, and if Charles Urban would grant me a license. I would have everything of the best. Including pictures of my own manufacture by my own process! This I hope to do one day. Meanwhile, in all seriousness, I would like to see the wealthy classes who have large houses build moving picture theaters in their mansions. This would please their guests and families and stimulate interest in the subject, just as much as a private theater does. I do not know, by the way, whether a private theater is a common feature of an American mansion, but in some countries on the east of the Atlantic no castle or large house is nowadays complete without one. So now, you millionaires and others, get busy and make your houses complete by installing private moving picture theaters in them.

Some busybody has circulated the story that an advertisement appeared in last issue of the World on condition that the advertisement of a competitor be refused. The avowed principles of the publishers, to best serve the best interests of the trade stamp this as absurd; apart from the fact that such action is against the ethics of all newspaperdom and would render the publisher liable to heavy penalty. The advertising columns of the World are open to all legitimate concerns who pay the tariff rate and furnish their copy not later than noon of the Thursday of each week.

Mr. Chas. Higginbotham, proprietor of the Grand Theater, Holyoke, Mass., came to New York last week and placed an order for a complete "Hallberg" Economizer system for moving picture and incandescent lighting of his Grand Theater, including 600 assorted special incandescent lamps, varying in candle-power from 4 to 20, with two special "Hallberg" Economizers to operate these lamps. The moving picture lamp installation will be controlled by one 220-volt Standard Hallberg Economizer operating on 60-cycle A. C. circuit. The saving on the entire installation including the moving picture and incandescent lamps is guaranteed by Mr. Hallberg to be between 65 and 70 per cent. Mr. Higginbotham is the owner of three of the finest and largest theaters in Massachusetts, and is one of the men in the business who has made good in every respect, and is always on the lookout for any new devices which might reduce expenses or please his patrons.

The Kalem Company have deservedly promoted Mr. William Wright to the position of general sales manager at the main office. Mr. Wright has been the Western representative of Kalem pictures for the past two years and is succeeded in that capacity by Mr. W. F. Lynch.

The Unique Theater, of Jamaica, L. I., will soon be ready to produce high-class moving picture and vaudeville shows. After careful investigation of various makes of machines, they purchased a new Power's Cameragraph No. 5, New York approved type, and a 104-volt 50-ampere Power's adjustable inductor.

The Hudson Film Company advise us that they have received the first shipment of 300 reels from the Old Reliable Film Cleaning Company, and were surprised to find the condition in which their film were returned. Some of them are almost like new new, and as they have some films that are four or five years old, these, together with their new films which are added daily, should enable New York exhibitors to secure some very good service. They also extend an **invitation to all the exhibitors** to examine the films any time they so desire at their exhibition rooms at 138 East Fourteenth street, New York City.

"Santa Claus and the Miner's Child," a recent release of the Centaur Company, Bayonne, N. J., has been interdicted by the Chicago police and therefore denied public exhibition. We were invited by Mr. A. G. Whyte, the sales agent of the Centaur Company, to inspect the film with the view of passing an opinion upon it. And so we did; and do. An excellent piece of photography, the story is a mixture of drama, domesticity, sentiment and adventure in about equal proportions, with nothing gruesome, repulsive or immoral about it. The action of the Chicago police therefore calls for some explanation.

Mr. A. G. Whyte, who until recently had been general manager of the Film Import and Trading Company, has decided to put to his own use the experience he gained while in the employ of the above mentioned firm, and has opened a large office in the tower of the Metropolitan Building, at 1 Madison avenue, where he receives direct weekly shipments of foreign films. Mr. Whyte is also the sales agent of Centaur films. Starting in business at this time, a young man of his experience and acquaintance with the trade should make, as we predict, a very good future. Mr. Whyte extends a cordial invitation to visitors.

"Lest We Forget," the "Imp" release of this week, is a very pretty Christmas story told in a way that is both convincing and impressive. It is exceedingly gratifying to see the Independent Moving Picture Company adopt such a high standard in the selection of their stories and in their execution. "Lest We Forget" leaves an impression on the mind that is wholesome and the action and incident is lively enough to please any audience. It is unfortunate that the ultra-rich class, at whom the moral of the story is aimed, are not, as a rule, frequenters of moving picture theaters, but many will see it who will no doubt profit thereby. The photographic quality in this film sustains the press agent of the "Imp" films in his claim that each one would be better than the last.

"Everything for the moving picture theater," is the watchword of the Theatrical Equipment Company, of 51 West Twenty-eighth street, New York City, of which F. C. Taylor is manager. This means that Mr. Taylor caters for every possible need of the moving picture exhibitor. He will furnish the theater throughout, manage it, buy it or sell it. Public institutions, churches and the like can also be supplied with exhibitions of moving pictures. There is a film service available, and anyone in need of an operator can apply to the Theatrical Equipment Company. This last department of the business is a very important one, as the difficulty of securing first-class operators is ever present with the exhibitor. Stereopticons, lighting effects, etc., are also supplied by the Theatrical Equipment Company. We recommend moving picture exhibitors throughout the country to get in touch with the Theatrical Equipment Company, stating their requirements, when we have no doubt the latter will be met in the best, most business-like and up-to-date fashion.

"Rally Round the Flag" (Kalem).—One of those stirring, inspiring war dramas which cause a wave of patriotic emotion to sweep over the audience and bring tears to the eyes. Here is war epitomized. The recruiting sergeant surrounded with the eager young men anxious to sign the rolls and go forward in defense of their country; the battle field, with its varying fortunes, finally determined by a dashing charge in which one of the brothers is killed while gallantly fighting; the battle field, with the dead and dying and the long, mournful search for the dead brother; the return home, with the plaudits of the village people and the presentation of a sword for bravery displayed; the story of the brother's death to the father and mother, and finally the consummation of the love story begun long ago. Ah, well, the emotions engendered by such a picture are too deep for words, and as one sees the scenes constantly changing on the screen the years are rolled back and the yesterdays of life become more vivid and memories, long since slumbering, are aroused. One cannot criticise. The picture is too pregnant with the emotions which always surround the stirring representations of anything pertaining to war and its glories and griefs. The company is to be congratulated upon its success in this picture.

"Masquerader's Charity" (Pathe).—One of those little stories that touch the heart and cause one to feel that after all there are still kind hearts in the world and that poverty and want are not always allowed to go unrelieved by the rich and fortunate. The contrast between the little waifs and the wealthy gentleman who takes them home is great, and yet human hearts beat under silks and satins as well as under rags, and when once those hearts are reached they are found to be as gentle and loving as those each of us may know. This film is interesting chiefly because of the emotions it excites and one cannot but feel that it should be a helpful release at this season. Anything which can exert an influence toward relieving want and suffering is helpful, and this picture should make a powerful appeal in this direction.

"Bear Hunt in Russia" (Pathe).—An excellent record picture of a bear hunt in Russia, showing how it is done, and including the crowding and snarling dogs and the lumbering and unsuccessful attempts of the magnificent animal to escape. Then, at the last, the bear rolls over dead and is carried away by the hunters to their camp.

"The House of Cards" (Edison).—A drama of such power that one sits fascinated as the picture runs. It is pregnant with that strong, rugged, life of the plains, the life pulsating with the bigness, and whether or not it is always right is, at least, never little. A love story of more than ordinary interest is disclosed and the picture ends with a scene which in its intensity has probably never been surpassed on the screen of the silent drama. Here sit two men, their arms bared to the elbow, awaiting calmly the strike of a rattlesnake that will send one to his death. The sheriff took this way to give a man a fighting chance, and though it seems almost impossible, yet its strength lies in its novelty and its unusual character. But Cupid intervenes and the manly character of the sheriff finds a response in the heart of the girl, induced, perhaps, by its contrast to the character of the cowboy who stole his employer's gold to gamble with. And so the picture ends happily, yet showing clearly the marvelous strength and rugged characteristics of that knighthood of the West which is passing away as the finer civilization marches relentlessly Westward.

"Daughters of Poverty" (Gaumont).—A daughter of a poor laborer falls in love with a wealthy manufacturer's son, which drives her father to drink. He undertakes to kill his daughter and her lover, but is prevented by another sister, who is seriously hurt in the attempt. Then the young man asks for the hand of the daughter in marriage, and all ends well. A film like this may be interesting to foreign audiences, but to Americans the point is not plain. Photography, as usual with the Gaumont films, is good and the action, so far as possible, is good, but aside from these two features the picture carries little of interest.

"The Exploits of a Cowboy" (Pathe).—There is always something interesting in the wild Western life exhibited in these pictures of cowboys. This cowboy is very expert with the lasso, as shown at the start, and his dexterous work is shown in other scenes where he handles a bucking broncho, infected with all the devilment usually shown by his somewhat treacherous race. It is an interesting picture as a whole and represents interesting phases of cowboy life as it is in some parts of the West, and as it used to be almost altogether only a few years ago. The photography is clear, even though the movement is rapid some of the time, and the picturesque scenery is cleverly reproduced. So far as acting like real cowboys, they seem to do that satisfactorily.

"Willyboy Gets His" (Pathe).—An interesting story of how a masher was finally punished by two young women, who lead him a merry dance, even to the dentist's where he is forced to have some teeth extracted because he could not well escape, after pretending he had some difficulty with them. The girls then entice him home and offer him a cigarette, which is too much for him and he gets a bad attack of seasickness. The film is amusing and gets many a hearty laugh before it runs its course.

"The Ranchman's Rival" (Essanay).—A story of the West with the spirit of the big, broad ranches in the scenes and the love of a liberal hearted cowboy for a Western girl to add interest to the tale. The story is well told and there is a dash and go to the picture which can be imagined, but must be seen to be appreciated. The arrival of the apparently wealthy Eastern man, with the automobile, representing the lure of gold, followed by the coaxing of Annie to leave her Western lover and accept him, the arrangements for the false marriage, the sudden arrival of the Eastern man's wife, and all the attendant scenes and incidents add zest to the occasion. It is one of those stories which carry one along irresistibly and leave one wishing there were more of it, even though some of it is not altogether pleasant.

"Gambling with Death" (Vitagraph).—A story which deals with the uprising of a revolutionary mob against the nobility. A young count and his fiancee die, very dramatically, though the young man's death is wholly unexpected. The picture can scarcely be described, but perhaps it is sufficient to say that it is dramatically very strong and represents a possibility, rather than an actual occurrence. It might be said that the gambling mania is well represented here, since those who gambled lost. Even the priest's intervention did no good, and the picture ends with the pall of grief over all.

"The Heroine of Mafeking" (Selig).—Here is another of those stirring war dramas that sets the blood tingling and makes one want to cheer the brave woman who herself forces frightened natives to fill a water cart and then drives it through the zone of fire to where it is needed to restore the exhausted soldiers defending a kopje that commands the town. Then, womanlike, when she has succeeded and the danger is passed, falls fainting into her husband's arms. A war drama of this type, with its battle scenes and its lively action is always interesting and when enacted with the dash and spirit which the Selig Company puts into all it undertakes, makes the picture generally more attractive. One thinks that it is almost useless to undertake a criticism of a picture of this character. Possibly soldiers would see little things that are not as they are carried out in actual military practice, but it must be remembered that the average audience looks at these films as pictures, and the suppression of details helps rather than harms what appears on the screen. The action of the principal character, in this instance a woman, which adds to the interest of the picture, engages most of the attention, and right well does she perform her part. There is action and accomplishment, and the gallant officer who leads the charge on the kopje, Lady Mary's husband, by the way, is rewarded for his bravery by promotion. What more could a motion picture audience want?

"If Love Be True" (Lubin).—A love story, melodramatic in character, but spirited and alive. When a young millionaire leaves his proud position and goes to work to be near his sweetheart his action is certain to arouse a sympathetic response in the breasts of those who see the action reproduced. But here the action is carried still farther and he saves the life of his sweetheart from death by fire. That is the climax. A wedding is inevitable and occurs quite in the natural order of things. And in the absence of any evidence to the contrary, it is assumed that these two people lived happily forever after. Devotion of this character is always interesting. It never fails to catch the attention and, one might as well say, the hearts, of the multitude. The photography is clear and good, and the action sufficiently lively to be in harmony with the subject.

"The Redman's View" (Biograph).—Much of poetry could be developed from the life of the Indian, even though he appears the embodiment of stoicism. Poetry, after all, is but the language of human passion, and perhaps the Indian had fully as much passion as he has been credited with possessing. The Biograph people have reproduced one of those scenes in which the Indian was forced to move from his home far into the unknown wilderness that the greed of the

white man for more land might be satisfied. It is another chapter from the old story of persecution and wrong which characterized the white man's dealings with the Indians, and the Biograph Company is performing a beneficial service in reproducing it, emphasizing this feature of the case. They keep the Indian girl as a slave, but after the old chief's death, caused by the march and the heart break because driven from his old home, the young brave returns for his sweetheart, and after being apprehended in taking her away, is permitted to go in peace out toward the setting sun. There are reproductions of numerous Indian rites, such as the burial and others, which are accurately portrayed, while the costuming is perfectly reproduced. It is a successful picture.

"A Corner in Wheat" (Biograph).—The sowers go forth to sow. They lay the foundation for the future harvest and a very picturesque picture they make. They are, in effect, an animated reproduction of Millet's famous painting, "The Sowers," and they reck not of the future. They are absorbed in getting the grain into the ground in the present. The scene shifts suddenly. The audience is introduced to the struggling mass of brokers at the Exchange where the wheat king is engineering a corner which will give him absolute control of the wheat supply. This picture should do much to assist in clarifying the atmosphere when the question of wheat gambling and whether it should be stopped or not comes up for discussion. At last he is triumphant. Through a mass of wrecked fortunes he has succeeded in reaching victory, strewing suffering and privation everywhere he went. The scene changes again. The king is showing some friends through his bins which hold so many thousands of bushels of the grain. He stumbles and falls and is buried beneath the golden grain, feeling indeed the vengeance of the wheat. A fitting title would have been "The Vengeance of the Wheat." Nothing more graphic could have been obtained. The title given it is explanatory, but there is something beyond the corner which is forcibly taught. The vengeance of a Power higher than man is invoked to crush the man or the combination which causes the price of a necessity of life to advance so sharply that the poor must go hungry. In time the vengeance will come. Perhaps not so suddenly as it did in this instance, but it will come and that surely. This picture teaches a lesson worth while. It should serve as a warning to those who undertake to corner and control the food supply and an encouragement to those who see the menace in such illegal and altogether inhuman operations. The picture is worked out with all the skill and attention to details which characterize the Biograph work and deserves a long run. The company is to be congratulated upon producing such a graphic and satisfactory film.

"When Courage Fled" (Lubin).—A little comedy which has all the Lubin quality and sets the audience laughing within the first few feet. The little woman was afraid of nothing but a tiny mouse. That is the theme and upon it Lubin has constructed one of his characteristic and altogether delectable films. It is one of those pictures which needs to be seen to be appreciated. It is funny. It will make you laugh and when it ends you will wish it were more than 225 feet long. It is, in short, a good thing wrapped in a small bundle.

"The Tramp's Romance" (Pathe).—A story of a dream which did not come true and for which the tramp was made even more cognizant of his distress than before. He imagines himself the possessor of a fortune, seeks the hand of a beautiful young woman in marriage and is rudely awakened by a policeman to the stern realities of his existence. Nevertheless he picks a bouquet which he has the pleasure of presenting to the bride as she leaves the church on the arm of her new made husband. The picture is beautifully done and there is a certain degree of pathos about it which adds to its attractiveness. The suggestiveness of it makes it more important, or seem more important, than it really is, perhaps. These suggestions are frequently stronger than actual representation.

"The Pine Ridge Feud" (Selig).—Sometimes one feels as though these oft told stories of rough life and adventure take on a fresh interest when reproduced by Selig. His players thoroughly understand making a story of this sort so real that the characters live before one. And for a time the screen seems to be peopled with the persons who are only represented. The feud is well understood. There is a love story connected with this one and through that love story the older members of the two families, really the only ones left, are finally reunited and made friends for what is left of their natural life. There is a certain degree of ruggedness of character depicted in this picture, yet it must be admitted that the whole theory of the feud is so repugnant to the sane mind that the picture fascinates more by its horror than by any interest in the actual subject. These pictures are, in a degree, educational, in that they represent powerfully the feelings which may be engendered between two families that will last as long as there are two descendants or relatives to keep the feud alive. One or the other must be annihilated. This picture ends happier, but it is to be feared that it is scarcely representative of the actual feuds. Technically it is good and there is no fault with the acting. Both combined make an interesting film.

"Nothing Is Ever Lost" (Gaumont).—A comedy which deals rather graphically with the vagaries of an absent-minded person, who loses a number of important adjuncts to his well-being, one of which was his wife, who fell into the water and was rescued and restored to him just as he nearly forgot her. He loses his purse as a last straw, and that is not returned to him. The film is funny, and that is what is wanted in cases of this character.

"The Life Buoy" (Gaumont).—A sort of surprise story which has much in it of interest. A poor fisherman finds a baby in a life buoy, and after being driven to desperation by his creditors, he seizes the buoy and breaks it open, finding inside a roll of money sufficient to satisfy all his pressing needs.

"Fenton of the 42d" (Edison).—This picture is commonplace in the beginning, but later it gets exciting, and the battle scene, including the defense of the building in which the party has taken refuge, is so real that the spectator forgets for the moment that this is a drama reproduced on canvas. The girl's assistance in loading the guns and helping the wounded is graphically portrayed, and up to the very last she struggles valiantly to save her brother's life. But after it is all over, and the defending party has been killed or captured, the story ends happily, with the lovers in each other's arms. The acting is so real and there is so much of the actual fighting spirit in this picture that one must needs commend it, even though, as has been said, the opening is commonplace and apparently promises nothing beyond the dull, ordinary life of a frontier ranch.

"The Professor and the Thomas Cats" (Vitagraph).—The story of a luckless professor, disturbed in his slumbers by a cat, he undertakes to dislodge the discordantly musical beast from the roof next door, without avail, the ordinary articles of offense having no effect. So he climbs to the attic, is locked up there by the servant girl and has the time of his life getting back to his downy bed. But whatever vicissitudes he may have suffered, the cat has disappeared when he finally gets back. There is a good deal of fun wrapped up in this picture and the hearty laughter of the audience testifies to their appreciation of its absurdities.

"A Merry Christmas and a Happy New Year" (Vitagraph). One of those stories that everyone thoroughly enjoys, at the same time realizing the virtual impossibility. It is true faithful service is certain to be rewarded in some way, but not always is it possible for an employe to turn the tables on a close-fisted employer and turn him out as is done in this instance. It is melodramatic, but none the less vigorous and enjoyable, and probably everyone experiences a sensation of exultation when the former bookkeeper shares his sudden prosperity with his former fellow employes.

"The Red Signal" (Urban).—A thrilling railroad story which brings out first the struggle of the daughter of a railroad signalman with a villain, who is soundly thrashed by her sweetheart. The villain plots, with some accomplices, the wreck of an express train. But the girl learns of it and stops the train just as it reaches the obstruction. The usual congratulations and reward follow. The picture has a goodly number of thrills, an important point in maintaining interest, and there is a good deal of dramatic ability displayed in working out the details. The photography is clear, and the pictorial work is of a high order of excellence. Most audiences will take very kindly to this picture.

"Switzerland: Conquering the Alps" (Urban).—Travel in the Alps, even under modern conditions, is attended with considerable difficulty and discomfort, and is not wholly devoid of danger. The average individual can obtain a reasonably accurate idea of the grandeur of the Alps by looking at this picture. The photographer understood his work and succeeded in transferring to his negative much of the grandeur and beauty of the scenery in that marvelous region. The clearness of the photography, and the masterly way in which the operator did his portion of the work combine to produce what is one of the most satisfactory pictures of scenery in the Alps ever put on the motion picture screen.

"The Living Doll" (Melies).—A Christmas story which will delight the little people. It is about a little girl who dreams

that all sorts of strange things happen to her, among which is her being carried away by kidnapers, her escape, and finally she changes places with a doll, which is carried to a house and down a chimney with many other presents. But she is awakened by the nurse, and discovers that it was all a dream. The many pictures of Santa Claus and the altogether delightful Christmas features introduced tend to make the picture of unusual attraction, while its timeliness adds to the interest it excites.

"The Ugly Girl" (Pathe).—A beautiful story, told in a beautifully colored film. While this picture contains no thrills, it excites pity for the unfortunate girl whose face is ugly and who is abused because it is. Her noble character is revealed when she allows the lotion to be applied to the eyes of her blind lover, believing all the while that he will turn from her because she is ugly. But instead she is transformed into a beautiful maiden. Such touching stories, so beautifully wrought out, exert a beneficial influence upon everyone fortunate enough to see the pictures. Producers can't bring out too many of this type.

"Punch and Judy" (Pathe).—Here is a delightful juvenile picture which possesses all the attractive elements required in a juvenile picture. The children are delighted with it and older ones will not pass it by. The film is worked out with all the fidelity to details which characterizes the usual Pathe film.

"The Female Reporter" (Essanay).—A story which is intended to show some of the fool things the modern editor may do, and when he sends out Miss Flip, the society reporter, to undertake a burglary to prove that the police are not on the job, after a series of moving adventures she is confronted by the man of the house. But when he calls for the police she succeeds in getting his revolver and holds him at bay until the police arrive, when she denounces him and he is marched away to the station house. The film is funny and cannot fail to keep the audience in the best of humor. Such subjects, handled by this company, take on a more than ordinarily humorous aspect and vigorous applause greets some of the scenes as the film runs.

"The Amateur Hold-Up" (Essanay).—A complication of circumstances arising from a scare which a nervous individual received when he discovered that his watch and money were missing. There were two apparent hold-ups and a generally comical mix-up which contributes to the amusement of the onlookers. The situations are all well worked out and the sport increases as the picture progresses, reaching its culmination in the heavy fine imposed upon the frightened Brown for carrying concealed weapons. The picture has all the dash and go which characterize the Essanay films and does not fail to please.

"The Two Sons" (Imp).—A war drama, based upon a supposed episode in the Franco-German war, depicting very graphically the lives of a mother and her two sons, one a brave man, the other a coward. The brave one is killed while bearing an important dispatch. The coward dies a dastard's death. The story is graphically told, and represents an advance dramatically and photographically over some of the work of this new corner in the field.

"The Sailor's Son" (Theo. Pathe).—A story of some dramatic interest based upon a mother's reluctance to allow her son to follow the sea, in which her husband had been drowned. But an exhibition of bravery in a rescue by the son changes her mind and she permits him to go. The interest will lie more in the picturesque views than in either the story or the acting, both of which are little more than commonplace.

"Mr. Sadman's Cure" (Raleigh & Robert).—A comic representing a gentleman going away a helpless invalid and returning fully cured and carrying a liberal proportion of embonpoint. The picture is disposed to be rough-house, and its fun lies in its tumbles and some of the absurdities of action.

"The Thames in Winter" (Hepwix).—A long film, bearing nothing but one continuous snow picture of one bank of the Thames, without a sign of life. As snow scenes the pictures are good and they have an unusually strong stereoscopic quality which adds materially to the picturesque appearance. As a record it is a success, but it is little else. The real pictorial quality is lacking and the still, snowclad bank of a river in Winter offers nothing in dramatic interest.

"A Surprising Powder" (Cines).—One of those pictures which represents a professor as producing a powder that will engender a feeling of love in whoever it touches. The idea is not new, nor are the results worked out in a new way. It is reasonably funny, and is not too long to be tedious.

HOLIDAY SLIDES.

It is indeed a pleasure to see the beautiful Christmas and New Year slides which the Novelty Slide Company of New York City has ready for the Yuletide season. The designs are appropriate and very carefully executed, the photography is perfect, and the coloring, as usual, is artistic and rich in beautiful, bright colors. Exhibitors will find these slides inexpensive additions to the holiday program, and from the large number of orders coming in, it seems that every exhibitor wants them.

NEW FILM PRODUCER.

Mr. A. B. McMillan is authority for the statement that the Exclusive Film Exchange, which recently sold out to Mr. J. M. Reilly, who is also connected with the American Film Exchange, of Pittsburg, and the Southern Film Company, of Cincinnati, have completed arrangements whereby on December 30 they will put on the market an exclusive American film with the title "A Romance of the South." Mr. McMillan tells us that this will be but the first of a series of American subjects to be put on the market by the company in which he and Mr. F. M. Tracey are associated, and which will be termed "The Exclusive American Film Company." The importing business in which this company has been engaged will be continued according to present plans.

Mr. Jas. Lee Reilly, who has purchased the exchange interests formerly operated under the name of the Exclusive Film Exchange, is in active charge now in the Chicago field and is operating under the name of the Precision Film Company. As stated before, Mr. Reilly retains his interests in the American Film Exchange of Pittsburg, and the Southern Film Exchange of Cincinnati.

PUZZLE PICTURES FOR THE MOVING PICTURE THEATER.

The National Slide Company, of 53 State street, Boston, Mass., are utilizing the lantern slide part of a moving picture entertainment for introducing a novelty which should appeal to the millions of small patrons of moving picture houses. This novelty is the projection of a picture puzzle on the screen. They put out what is called a combination carrier which allows either the ordinary song slides or the Roto puzzle picture slides to be shown. These latter, as the name implies, are made to revolve in the carrier by being placed in a special holder. The revolution is effected by the movement of a belt which causes the slide to revolve in the holder and consequently on the screen. The puzzle pictures are diagrammatic in form and are colored. They cost $5.00 per set of seven slides. The carrier costs $5.00, so that it will be an easy and inexpensive matter for the moving picture exhibitor to try out this ingenious little scheme of interesting his audience. You throw a puzzle picture on the screen between the reels and there is no reason why you should not either give prizes to your audience for solutions of these puzzles, which are not too difficult, and yet are ingenious enough to keep the audience guessing. It is the intention of the National Slide Company to release two sets of new slides and subjects each week. The company takes its idea from the newspapers which, as our readers know, publish puzzles and give prizes for them. They especially appeal to children and at this season of the year and in those theaters patronized by the little ones, we have no doubt that these ingenious puzzle pictures will be popular. Exhibitors should write to the National Slide Company, 53 State street, Boston, Mass., for a descriptive circular of the scheme, and film exchanges and song slide exchanges are also recommended to get in touch with the company.

MORE FIGHT PICTURES COMING.

Abe Attell, featherweight champion of the world, holder of the title for many years, long before Battling Nelson came into prominence, is going to battle Owen Moran, England's best featherweight in this country again. Jimmy Coffroth, the dean of fight promoters, is on his way to England now to secure Moran for a July date. He plans on matching Attell and Moran as a preliminary to the big Johnson-Jeffries fight. Moran and Attell fought once before, motion pictures of which battle are now in the hands of the Fistiana Film Exchange of Chicago. There are thousands of fight fans throughout the country who know of Attell's wonderful fighting ability, having read it in all of the metropolitan dailies, yet they know little of his real style, simply because they have been deprived of the right to see him battle. They know little or nothing of Moran, yet the English fighter is so good that he secured a draw with our champion after

twenty rounds of fighting. Attell beat every man he has ever faced, including Battling Nelson. These thousands of fans throughout the country want to know the relative ability of these two featherweights; they would like a line on them so that should they desire to wager, they would not be betting blindly. They have no chance to judge their relative ability except through their former battle. They would get a good idea if they were given a chance to see the fighters in action on the screen. Picture houses have made the fight pictures popular and to-day a good fight picture draws probably a greater crowd than any picture on the market. Fitzsimmons-Corbett picture earned $200,000, Nelson-Britt earned $165,000, Gans-Nelson earned over $65,000; these are but a few examples of what the game is. Pictures are a great aid to the public and the film renters should give the public more pictures from which they can derive knowledge, no matter whether it be knowledge of fighters or of travel.

RENEWING FILMS..

Something Good for the Exchanges.

Moving picture films are like human beings in that their life or general good condition must be looked after constantly, or they will deteriorate. If we, who are writing this paragraph, were not dosed and physicked at times, we should wear out and become useless and we should write no more paragraphs; whereas, as we are constantly renewing ourselves, we hope to write many more paragraphs and pages. So it is with the moving picture film. Its good condition is very much a matter of careful treatment in the work that it has to do. Even after a day's passage through a machine it has suffered some deterioration, but when it goes on from week to week without being looked to, then all the evils of rainstorms, dirt marks, scratches and general deterioration of the film sets in and instead of it being a pleasure to the audience, it becomes an eyesore. The Old Reliable Film Renovating Company, of 132 Lake street, Chicago, Ill., here steps in as film doctors or renewers. They especially appeal to exchange men throughout the country to have their films renewed every few weeks. They have a process whereby a film, after it has run for a certain time, can have its scratches and rain marks removed and the surface hardened and brightened without interfering with or weakening the image. A film so treated actually becomes improved and takes on, as it were, a new lease of life. They point out very properly that the public want clean pictures and they quote the experience of exhibitors in this respect. It is therefore up to the exchange man to make a point of taking advantage of the service of the Old Reliable Film Renovating Company. This company carefully inspects each film before treating it, keeps it at its works only 48 hours, and also undertakes the renovation of non-inflammable film as well as the re-renovation of all films. In other words, a film can be brought back to its pristine state many times. The process should be especially valuable for standard films which are in use for great periods of time. Many well-known exchanges, including Swanson, the Dixie, the 20th Century Optiscope Company, the Twin City Calcium Light and Film Company, and others have given the Old Reliable Film Renovating Company testimonials as to the efficacy of their film renewing process.

INDEPENDENT FILMS ON FOURTEENTH STREET.

Mr. Rosenquest, manager of the well-known Fourteenth Street Theater, has solved the problem of diversified programs on Moving Picture Row, by announcing that beginning this week he will show Independent films. He has no fault to find with the licensed service he has been getting, but realizes that with six show houses between him and Third avenue, he had very little chance of drawing any patronage from the teeming East Side. He has had the idea in mind for some time, but there was no Independent exchange that could guarantee him the quality of service. A few weeks ago a new exchange started out right by buying all the new films first and then going after the customers. The United Film Renting Company, 121 East Twenty-third street, convinced Mr. Rosenquest of their ability to supply him—and the fact convinces us that their business principles are right.

Since the United Film Renting Company came into the field the independent manufacturers have had a good supporter and many more exhibitors are talking of going independent.

Fort Madison, Iowa.—A. E. Burke, of St. Louis, is preparing to open a new moving picture theater here.

ON THE ROAD.

Pittsburg.—The Pittsburg press is antagonistic to the moving pictures and has done its best to kill the amusement of the people. If the editors would only walk up and down Fifth avenue, during the present busy shopping season, they would realize how dear moving pictures are to ladies and children. The Government has appointed a commission to determine the danger of the film. Those scientists made some great tests; one of these is of placing some film in a bottle and corking and heating same. Although those scientific tests can have a relative value, we cannot abide by them, as, if we wanted to put faith in all tests, we would go hungry, as our great professors show us microbes in everything. A theater is far from a corked bottle; at least, that is my experience, as I am suffering from a severe cold, caught in one of the show places. With a continuous performance, the doors are constantly swinging in and out, and no gases could ever accumulate in such a volume as to cause an explosion. If a foot of film is required to explode a bottle, it would require millions of feet of film to generate enough gas to cause an explosion, and no theater carries more than five to six thousand feet of film at a time. The newspaper proprietors are not such ignoramuses as represented. They want sensational news to create a circulation, as the circulation booms up the advertising. As the moving picture folks do not advertise in the dailies and as the moving picture managers have ruined the theatrical managers by adopting the vaudeville, it is only natural for the newspapers to protect their regular advertisers, the theatrical managers, in running down the moving pictures. Before leaving Pittsburg I had the pleasure of meeting Charles E. Williams, the inventor and manufacturer of the Excela Soundograph, a most ingenious device to increase the value of a picture in reproducing the sound effects.

Harrisburg is doing a good business, and, according to the local exchanges, everything is as could be desired. I did not question the statement of Mr. Bernstein, the owner of the Union Film Exchange, as his office shows great prosperity, and a pleasant smile greets everyone. My main object in stopping in Harrisburg was to interview the Chief Factory Inspector on the recent laws which have caused so much trouble to the Pennsylvania exhibitors. I was well received and found them well disposed to give me all the information in their power. The chief clerk presented me with a set of the acts and a blue print showing how the new booths should be constructed. The Chief Factory Inspector will strictly enforce the laws on all new places. We cannot blame him, for he is a State officer and must obey the law. The exhibitor has no excuse whatever, as before erecting a new place it should be his duty, or the duty of his architect, to conform the plans to the laws in existence. As to the old places, the Chief Inspector does not wish to be quoted as unjust; he studies each case, and if he sees that the place can be made safe without fully enforcing the acts passed by the last Legislature, he will grant a permit. This is optional with the Chief Factory Inspector; he uses his own judgment, and he does not want Jones to believe that he is entitled to the leniency shown Smith. There are many points considered by the Inspector—the personal character of the exhibitor, his desire to make his place as safe as possible, the sort of help employed, the original construction of the building, etc. In the eye of the Inspector we have a number of undesirable exhibitors that have to be watched very closely, and with such men the law must be enforced. The question of help is a very serious one, and I understand that a bill will be presented at the next Legislature, that only proper and competent help be employed in moving picture parlors. The Inspector finds that too many show places are a mere family affair. The father smokes his cigar in front of the place to show himself or act as a barker, the mother sells the tickets, the daughter plays the piano, a boy in knee pants operates the machine, while the other sons act as ushers. Under those circumstances the Inspector claims that the safest place is a menacing danger. Yes, in case of an explosion there would not be a cool head; there would not be strong, brave ushers to calm a panic, establish order, and even rescue victims. As the new Legislature will not meet before 1911, the Inspector is looking over acts to see if he cannot find a way to keep mere boys from acting as operators and ushers. I can safely say that the Chief Factory Inspector is a friend to all Pennsylvania exhibitors willing to conduct a legitimate business.

York.—Upon reaching York, fresh from Harrisburg, I had a chance to examine one of the new booths at the Jackson, and proclaim same as a safe device. York is doing a good business. I do not care what some unscrupulous exhibitors try to hammer into my head—that the public wants long

shows with vaudeville acts, etc. Once more I say, No, and tell them frankly that they do not know how to manage their places. The Jackson was not showing five reels of old junk, was not showing vaudeville; was showing only two reels, but—yes, this is where the "but" comes in—two reels of Biograph and Selig. It was the second day (the Jackson changes three times a week) and a very disagreeable night, the highest point of the cold wave, yet the Jackson was doing a good business. F. E. Barry, the manager, claims that the four houses controlled by Mr. Jackson are doing a good business in following the policy of spending money on films of quality and cutting off the expense of cheap vaudeville. Mr. Barry's statement is true, as in my last letter I said that the Palace, of Lancaster, and the Alvin, of Columbia (both Jackson houses), were doing an excellent business.

Baltimore.—This was my first visit to the Monumental City since the big fire of 1904. I was fairly amazed at what should be called "Moving Picture Row," the section of Baltimore street between Holiday and Gay streets. Nine moving picture palaces, six of them one after the other, and all fine looking houses. Baltimore seems to lead the way in another direction. They are tired of names like "Bijou Dream," "Nickolet," "Palace," etc., but they adopt originality in naming their places "Blue Mouse," "Black Cat," "Red Moon," "Red Feathers," "Rainbow," etc. They do not seem to care for white or cream-colored fronts; they have a mixture of white or colored marble, and the rich ornaments are either imitations of dark woods, old gold, old silver, bronze, etc. Most of the houses have very rich and artistic fronts. The "Black Cat" is perhaps the longest hall in existence; in fact, too long for a good projection. To obtain a good picture, A. Steen, the owner, projects his pictures from behind the screen. He obtains a well-lighted, clear and better picture at a reduced cost. Mr. Steen's arrangement increases the safety, as the machine and films are not in the audience proper, but behind the screen. The "Blue Mouse" shows us the greatest improvement in cinematography. The pictures are projected on what is called a mirror screen. The effects are great, as the darkest pictures appear clear and show much relief and perspective. Bohannan & Levy have a good cement for non-inflammable films. At the "Wizard" they make a specialty of showing Biograph films, and the folks wishing to see Selig's productions are sure to find them at the "New Wizard" (same owners) on their release days. As both "Wizards" are good-sized houses, it is another conclusive proof that good pictures can draw big audiences without having to be sandwiched between cheap vaudeville acts. At the "Grand," Mr. Moorehead showed me his improved screen; it is a preparation of his own, bringing out the best effects of any dull picture. As my time was limited, I promised Mr. Moorehead that I would pay him another visit to study his new invention.

JOHN M. BRADLEY.

CHICAGO NOTES.

The Exclusive Film Company, of Chicago, have disposed of their interest in the film exchange business to J. M. Reilly, of Pittsburg and Cincinnati. In an interview with F. M. Tracey, general manager of the Exclusive Film Company, he informs us the intention of his firm is to devote their entire energy to the importation of high-grade European films and also the entering in the field with at least one release a week of American-made American subjects, all of which are "exclusive" and obtainable only through the Exclusive Film Company. The first release of their American film will be on December 30 and entitled "A Romance of the South." The trade-mark will be "The Exclusive American Film Company."

The old Exclusive Film Exchange will operate under the name of Precision Film Company, and Mr. Reilly will retain his interests in the American Film Exchange, Pittsburg, and Southern Film Exchange, Cincinnati.

The Royal Film Exchange have removed their location from Security building to 225 Dearborn street.

Morton Cohn, of the Morton Film Exchange, Portland, Ore., is in town, stopping at the Annex.

William W. Wright, Chicago representative of the Kalem Company, will leave Chicago, December 23, to spend Christmas with his folks in Boston. Mr. Wright will not return to Chicago, but settle permanently in New York City in capacity of sales manager for the Kalem Company. William Wright is popular as few here in Chicago and we all hate to see him go. His many friends wish him every success in his new enterprise. The interests of the Kalem Company will be represented here by W. F. Lynch, a well-known man in commercial circles. Mr. Lynch is a gentleman of travel and experience, having spent several years in South America and, in connection with his brother, run a large mercantile enterprise in Buenos Aires, Argentine Republic.

Practical Talks to Operators.

IV.—THE PROJECTOR AND ITS USE.—Continued.

By Arthur S. Newman, in "The Bioscope."

The special parts of the projector hitherto treated of in these articles have been common to all projectors, and although next in importance come certain items concerning the intermittent mechanism, I think it best to deal first with such points as are usually present in the machines, irrespective of the systems on which they are constructed. The automatic shutter or cut-off has come to be considered an almost essential part of a complete projector. Whether its utility is great, I shall not discuss here; it is a very general adjunct to a projector, and must be dealt with. The automatic cut-off may be said to be the most delicate part of the machine, and is in consequence very liable to derangement. Many forms are in use, all depending upon the principle of the centrifugal governor. Turning the handle of the machine, or otherwise driving it, one of the quick running spindles, by communicating its motion to a part or parts, arranged to change position by being whirled round; causes a shutter to lift when a certain speed has been attained. When the speed decreases, the parts being no longer under the influence of sufficient centrifugal force to keep the shutter open, it is allowed to close. The idea is, that should the machine cease running, the automatic shutter will cut off the light and heat from the film before the machine comes to rest. Automatic shutters as a rule work well when leaving the factory, and will work well to the end of the time of utility of the machine—if properly attended to. The mechanism governing them must be kept scrupulously clean, and well oiled with a lubricant of high quality—good clock oil, for instance. An oil with the slightest tendency to become gummy will be fatal to the perfect action of most of these devices. Being lightly made, containing many joints, and usually having sliding fittings in some part of their anatomy, they are especially liable to stick if not quite clean, and to bind if they receive the smallest injury. Usually a pair of governor balls, or a disc mounted on a spindle by a pin-joint on which it can turn through several degrees of arc in a direction at right angles to the main spindle, constitutes the actuating mechanism, which follows very closely the throttle actuating mechanism of a steam engine. The governor balls are, or the disc is, usually opposed by a spring acting in antagonism to the position they tend to assume during rotation. A sleeve sliding on the spindle, and having a groove into which a lever connected to the shutter works, is usually the means of connection between the rotating governor and the stationary shutter parts. Both the rod on which the sleeve slides, and the end of the lever engaging with the sleeve, should have special attention as to cleanliness, and should be wiped and oiled daily if any dependence is to be placed on the device. Some of the shutters work on pin-joints, others run on slides, and in the latter case the slides should also have special attention paid to them. It needs but a very small accumulation of dirt to cause a light running slide to bind, and all these devices are necessarily light running. Some are provided with an adjustment by which they can be regulated to close at any desired speed, usually by regulating the strength of the opposing spring. The details of design vary considerably in different makes of projector, but the principle is almost the same in all. The only advice I can offer is: If you wish the automatic shutter to work well, keep it clean, and guard it from injury, and when you have done this, don't depend upon it, but depend upon your own manipulation of the hand cut-off in case of stoppage of the film.

To some of these automatic shutters is added an attachment which causes them to cut-off in the case of either the upper or lower loop of the film pulling tight or becoming too large; so that should anything go wrong and cause the film to stop in the gate, the cut-off shall act, although the machinery still runs at its normal speed. This sounds like a great improvement, and if it can be effected without introducing complication, should be of utility; but even with this addition, there still remains the danger that a piece of celluloid may shear off the edge of the film, and remain caught in the gate in the path of the rays, when, if the operator be not alert, the result may be a burn up, in spite of the automatic mechanism. This may seem a somewhat remote contingency for which to provide; it has, however, occurred twice in my experience. The proper thing to do is to at once shut off and remove the loose piece from the gate, because, should it ignite, it may be carried along with the film and fall into the lower loop. Some automatic shutters

are provided with a catch to hold them out of action while the light is being adjusted to give an even appearance on the screen, and should the operator forget to set the shutter free before starting the machine, the device remains inoperative. I should advise the complete removal of this catch, because it is so easily possible to forget to set the shutter free. In adjusting the light the shutter can be held open by the finger, and will always be ready for action when the film is threaded up, or an arrangement to automatically set free the shutter catch when opening the gate could easily be devised. Whether dependence is placed on an automatic shutter or not, it should be an axiom with every operator to see that the hand cut-off works easily and certainly, so that it can be closed by a touch of the finger, and that it will remain closed, and not be liable to jar open, also that its lever is in a convenient and easily reached position. A certain amount of confusion exists owing to the fact that all hand cut-offs do not act in exactly the same way, and that some require to be pushed, and others pulled, and that the direction of the pushing and pulling is different in different makes.

(To be continued.)

CORRESPONDENCE.

From the National Association for the Prevention of Tuberculosis.

105 East Twenty-second Street.

Editor Moving Picture World:

Dear Sir—We are overwhelmed by the number of replies received in response to the editorial in your issue of December 11.

Will you kindly say in your next issue that owing to the number of replies received and coming in with every mail it will be utterly impossible to answer them all?

You will also confer a favor by printing the list of slides we furnished you with last "copy." Price of slides will be twenty cents apiece in colors and made by one of the best manufacturers in New York City. Shipments will be made promptly in the order received.

Will you also advise exhibitors who have not yet sent in their orders to do so at once, as there is more in this proposition than appears upon the surface.

Thanking you in advance, I beg to remain,

Very truly yours,

J. M. LIVINGSTON.

List of Slides Now Ready.

1. Kindly remove your hats.
   Don't spit on the floor. It spreads disease.
2. Entire change of program to-morrow.
   If you have consumption, don't give it to others by spitting.
   If you haven't, don't let others give it to you.
3. If you like our show tell your friends.
   Fresh air and sunshine kill the germs of consumption.
4. Persons arriving late may remain for the next performance.
   Always work and sleep with your windows open.
5. Good-night.
   Every three minutes someone in the United States dies of consumption.
7. Intermission.
   Intemperance and other excesses lead to consumption.
6. One minute to change pictures.
   Don't live in a room where there is no fresh air.
   Don't work in a room where there is no fresh air.
   Don't sleep in a room where there is no fresh air.
8. No smoking allowed.
   Consumption may be cured if taken in time.
9. We cater especially to ladies and children.
   Be cheerful, don't worry, breathe through your nose.
10. Our pictures are always moral and clean.
    Consumption can be prevented. Will you join the fight?

A NOTE OF WARNING.

12 West Ontario street, Chicago, Ill.

Editor Moving Picture World:

Dear Sir—Your editorial in the issue of the 27th, "A Note of Warning," is timely and should have some effect in bringing manufacturers to their senses.

Aside from "length and flatness," spoken of in the editorial as the cause for a slump in business, there is another for which the theater owner is responsible: the choice of a program.

This afternoon I visited a moving picture theater on Madison street and witnessed a series of pictures which dealt with death in each case, and I, for one, do not approve of such a choice of subjects when there is such a variety to choose from.

First there was a lecture and pictures of scenes of death at the mine disaster at Cherry, Ill. Next, "Judgment," in which four people die; and as a fitting climax to all this, the next film was a story of war, in which were shown scene after scene of death and the horrors of war. Surely a poor selection of pictures—no happiness among them all.

Another theater nearby had "The Red Girl," a picture so full of brutality and murders as to be positively disgusting.

These are only a few cases. Programs should be selected that are varied and should combine comedy with tragedy.

The Western pictures, while excellent in their way, are bad because of the brutality and amount of killing depicted, which is bound to make some people shun them for this reason. The unhappy ending of many of these makes for dissatisfaction and is not popular.

That the happy ending is the best was shown clearly in the case of a play in New York, "The Fourth Estate," which had a sad ending at first, but because of general dissatisfaction and the possibility of failure, the ending was changed, and this play, doomed at first to failure, is now one of the greatest successes of the year. So it is with moving pictures. The wholesome drama and the happy ending are a combination which send an audience away happy and contented.

The moving picture should not be used for the presentation of horrors; brutal treatment of women and men and cold-blooded murders. When this sort of thing is modified, many of the Western subjects will be more pleasing and have a better effect on people's minds and will not drive them from the theater; for the contemplation of brutality and death is not pleasure for anyone.

Carl Laemmle's prediction in your issue of the 27th, that moving picture outfits would be sold in private homes, would certainly be a great thing for the industry, and suggests many possibilities. Its use in the family circle and in family gatherings would be of great value, both for education and amusement. Moving pictures could be taken of members of a family from infancy to old age, showing them at work and at play, and we would witness the passing of the "Family Album" and the substitution of the "Family Films." These films could be kept in a safe and taken out to show friends in after years; old folks could sit and see themselves as they appeared in their youth, and there would be no use of dreaming of childhood days. After a person's death, the film would take on an added value and interest, as it would be a great comfort to a family to have their loved one with them as he or she appeared in actual life. These films could be sent to relatives in all parts of the world, forming a collection of great value and preserving for all time the family in actual life—a pictorial family history.

Yours truly,

CHARLES R. WILHELM.

["Moving Pictures in the Home" has formed the subject of articles in more than one recent issue of The Moving Picture World.—Ed.]

VITAGRAPH NOTES.

The releases announced by the Vitagraph Company for January 4th and 8th constitute a rather unusual event in the motion picture business in America, inasmuch as both are elaborate feature productions and they are being realeased in the same week. The realease for January 4th is the second reel in the important Biblical series dealing with "The Life of Moses," and the release for January 8th is the film de luxe "Richelieu," which is declared to be one of the best things the Vitagraph has ever done. The Vitagraph Company's lavishness in thus issuing two big films within four days of each other would appear to indicate that the company feels secure in its ability to maintain an exceedingly high standard of releases in the weeks to follow.

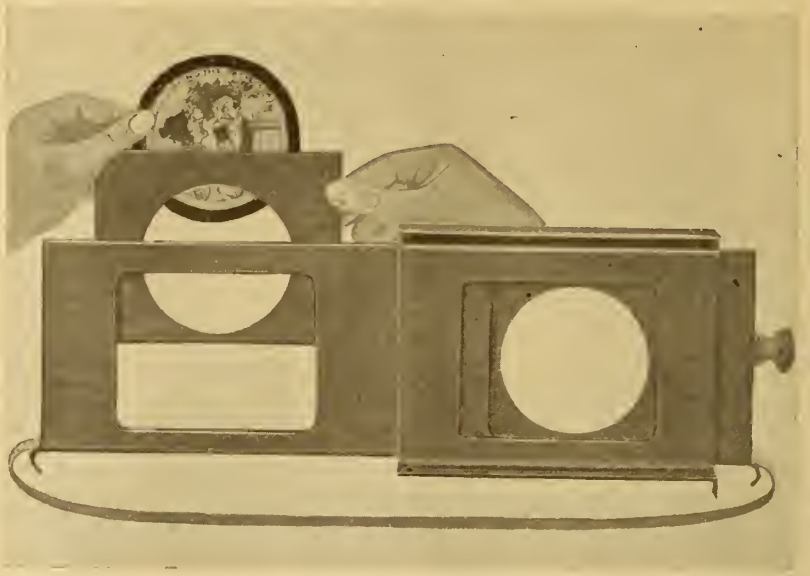
* * *

The Vitagraph's motor boat story, "Cupid and the Motor Boat," coming out New Year's Day, has added interest from the fact that it was taken at Sound Beach, near the Summer residence of Mr. Blackton of the Vitagraph Company. Sound Beach is one of the most picturesque spots on Long Island Sound and it is said that the scenes shown in the film are remarkable for their beauty and interest. The story is described as intensely thrilling, yet entirely logical. Looking into the future we may confidently anticipate other thrilling motor boat picture stories by the Vitagraph next season, as both Mr. Smith and Mr. Blackton of the Vitagraph Company are having new motor boats of large and fast design constructed for their personal use. The possibilities of producing sensational marine stories with the aid of the big motor boat fleet that will then be at the company's disposal are such that they are not likely to be overlooked.

PUZZLE PICTURE SLIDES

FOR

Moving Picture Exhibitors



PATENTS PENDING

Show Puzzle Pictures in your theatre by using our

Roto Combination Song Slide and Puzzle Picture Carrier

The Puzzle Picture Slides are handsomely colored, and your patrons can solve the puzzles in the same way as if they were handling a newspaper and turning it around.

Roto Puzzle Pictures in Colors

Are a real novelty. Your audience will like them. Children will talk about them. They will bring you business because like moving pictures they interest as well as amuse.

Two sets of new slides issued each week. Six Puzzle Picture Slides and one Announcement Slide in each set. Price $5.00 per set of seven slides. Price of Roto Combination Carrier $1.00.

Write for circular giving full description

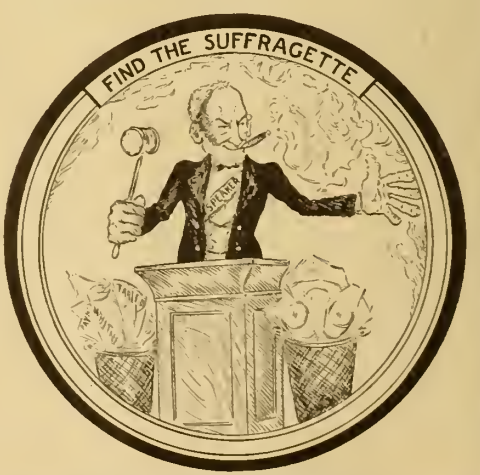
ANNOUNCEMENT SLIDES

Puzzle Picture Slides and Roto Combination Carriers can be had from all Film and Song Slide Exchanges or from the Manufacturers.

National Slide Company

53 State Street

Boston Mass.



PUZZLE PICTURE SLIDE

BIOGAPH COMPANY.

A TRAP FOR SANTA CLAUS.—He is a contemptible misanthrope who would dissipate in the minds of the little ones their faith in Santa Claus, the children's deity, to whom their fervent prayers are seldom unanswered. Scarcely do they leave their Thanksgiving dinner when they turn with wide-eyed expectancy towards the Yule season. What a beautiful sight, as the little innocents scamper expectantly from their cots in the morning to the room gaily festooned with evergreens where a stately tree stands, its branches pendant with ornaments of card and tinsel interspersed with tiny wax candles. Beneath this tree are arranged the special favors of Santa, while at the fireplace hangs their stocking cornucopia buiging with good things. This is indeed the child's elysium. We all know how the little ones have tried to keep awake during the night with the hopes of getting a glimpse of that most elusive being; alert at every sound until their eyelids, heavy with sleep, shut them from the material to the land of dreams. It was on an occasion of this kind that two little children, determined to catch old Santa, brought peace and happiness to the home of sorrow. Arthur Rogers had been in the worst of luck for some time. Honest and industrious by nature, he was in the depths of despair at the sight of the misery his little family of a wife and two small children were subjected to. They were, in fact, on the verge of starvation. With crushed spirit, he seeks solace in drink, and in a drunken condition feels his wife would be better off without him, so he leaves. Immediately after his departure a lawyer calls to apprise Mrs. Rogers that her aunt's estate, long in litigation, has been settled, leaving her a moderate fortune. This indeed is pleasant news, but if it had only come before her husband's rash act. However, they remove to new quarters, and the children, at least, are happy. It is the night before Christmas, and they are ready for bed. They want to wait for Santa Claus, but mamma tells them if they don't go to sleep he will not come, for as there is no chimney he must come through the window. They tumble into bed and mamma goes to prepare to play Santa—how different would he the day if Arthur were home. Meanwhile, the children plan to catch Santa, and creeping from bed they place a tub in front of the window and tie a string to the window sash with the other end fastened to one of their feet, so that when the window is raised the string will awaken them and they will catch him for he will have fallen into the tub. The scheme works fine. The window is raised and a form is seen to enter the window, but the crash brings the mother, who sees there Arthur whom grim misfortune has forced to desperate deeds, and he has broken into the house not knowing its occupants. The wife realizes at once his sad plight, and with a hurried explanation, smuggles him into the side room, where he dons the Santa Claus suit she intended to wear, so when the children appear he pretends to be caught by their trap, and they are simply wild with delight.

IN LITTLE ITALY.—One of the most dominant traits in the Sicilian's nature is indefatigability of purpose where a score is to be reckoned. No amount of hindrance or disappointments can shake his bulldog sedulity, for he will wait, days, weeks, and even years to accomplish his plan and this Biograph story portrays this propensity most vividly, making it one of the most thrilling subjects yet released. Marie Cadrona, a widowed mother of two small children, is sought in marriage by Victor Ratazzi, a barber, and Tony Guilletto, a laborer. Marie rejects Tony's suit, but harkens to the love songs of Victor, who serenades the pretty widow accompanied by the accordion. Tony, upon learning of Victor's acceptance, is determined to be revenged. He decides to wait, surprise him and strike him down. Several times the opportunity seems to present itself, but just as the fatal blow is about to be given some one appears on the scene to prevent it. Meanwhile, Victor is totally ignorant of the threatening danger, for Tony plays well the serpent. An Italian ball is held, and Victor escorts Marie there. Tony is present and feels now is his chance. Victor and Marie are dancing and as they pass Tony, Victor drops from a stab wound in the side—of course inflicted by Tony, who gets away unnoticed. The next morning he visits the corner saloon with an expression of satisfaction on his countenance only to learn that his deed was not fatal, and his victim is being cared for at the home of the widow. Enraged beyond measure, he makes his way to her house and tries to get into the room where Victor lies on a cot, wounded. The door being barricaded, he tries to effect an entrance through the window, but a portable cupboard placed in front prevents him, so kicking in the cellar door he climbs up a ladder to a trap in the floor; on this trap the widow places a heavy trunk and she and one of the children sit on it to increase the weight, while she dispatches the other child for the constable. Tony soon overcomes this resistance and forcing his way through the trap is just about to finish the destruction of Victor, when a well directed shot from the constable's gun, who has just arrived, causes the stiletto to fall from his hand. Tony is taken into custody, and Marie, unmolested, attends Victor, looking forward to the day when he will be well enough to make her his wife. In conclusion, we must add that this is positively one of the most intensely thrilling, as well as consistent, productions ever issued.

EDISON MFG. CO.

A HAPPY ACCIDENT.—A wealthy young lady is traveling across the country in her auto on Christmas Eve en route to her sister's home with a trunk full of presents for her nieces. The engine of the auto refuses to work when the journey is half completed. The chauffeur goes to a small cottage near by and inquires for the man of the house. No one is home but two children, a girl of twelve and her little lame sister. The lady enters and finds a home in which poverty is in evidence. The little ones are getting supper, their mother being away at a sick neighbor's.

The lady concludes to remain for the night, and, after instructing the chauffeur to bring in the trunk, she helps the children prepare supper, during the course of which she tells them of Santa Claus. She sends the chauffeur into the woods to cut a tree and, after putting the children to bed, starts to arrange the tree and decorate it with the presents intended for her nieces. The mother returns at this juncture and, after being informed of the intentions of the lady, enter into the Christmas spirit with a will.

The close of the picture shows the joy of the little ones on Christmas morning and the satisfaction of the young lady at giving happiness to others. It is a simple, touching story and full of the joy of Christmas.

THE MISCHIEVOUS ELF.—An elf on mischief bent enters a room in which a young man is making love to his sweetheart. The elf transfers the couple, still seated on the bench, across the room and in front of the door just as the girl's father enters. Of course, the old gentleman's feelings are hurt when he tumbles over the bench, and he is naturally a bit angry.

This is only one of the elf's many pranks; and strange to say the girl's father accuses the young man of causing all the trouble, and promptly orders him out of the house. Shortly after the young man leaves the father and daughter, both see the elf for the first time, and, in their fright, leave the house as rapidly as possible. Overtaking the young man in the woods, the father offers him his daughter's hand if he will get the elf out of his house.

Now, it so happened that the young man knew of a friendly witch who could do wonderful things, and he promptly called upon her. She gave him a bag of magic sand with which to lay a trail into a large box. When the elf followed this trail into the box the young man was to nail him up and throw him overboard. Her directions were followed and the elf disposed of to the satisfaction of the father.

This story, as all stories should, ends happily, with the lovers in each other's arms; and we presume they lived happily ever after. The trick effects in the picture are mystifying and the film is replete with laughable situations and incidents. The photography is also of a high order.

FAUST.—Faust, an aged philosopher and magician who has grown weary of life and has sought in vain for the secret of eternal youth, decides, after a night's long vigil, to call forth from the realms of darkness the evil one to aid him. Mephistopheles appears and offers him his services in return for Faust's soul. The aged philosopher refuses to accept until the devil shows him a vision of Marguerite in all her maiden simplicity and beauty. Faust agrees to accept the compact providing Mephistopheles will give him youth, wealth and love. This the devil agrees to do. The bond is signed—the devil gives him a powerful drink which transforms the aged man into a dashing young cavalier, and forth they go into the world to seek the pleasures of life, but which, under the evil spell, turn to wormwood and gall.

Faust meets Marguerite coming from church and offers to escort her home, but with maidenly modesty she declines. He is fired with love and enamored of her beauty, and the devil offers a plan to win her love. Stealing into her garden, a jewel casket is left filled with "pearls, rubies and diamonds rare." Marguerite finds the casket and cannot forbear to adorn herself with the jewels. It is while she is thus occupied that a neighbor, Dame Martha, discovers her. Shortly afterwards Faust and Mephistopheles appear, and here follows the winning of Marguerite's love in the rose garden.

Night draws its mystic veil around them while the mocking demon gloats over his victims. We next see Marguerite betrayed and deserted. She falls pleading at the shrine of the Virgin for forgiveness, but is even denied this solace by the presence of the devil. Valentine, Marguerite's brother, returns from the war and learns of his sister's betrayal. He seeks out Faust and engages him in a duel. By Mephistopheles' aid Valentine is stabbed. Dying, he curses Marguerite and ends his life as a soldier and a man.

Marguerite's reason has been shaken by her grief and sorrow. She kills her child and is cast into prison, where Mephistopheles brings Faust in order that he may fly with Marguerite, but she, poor thing, does not comprehend. She understands only her great love for him, and, her mind possessed by that one thought, she plucks once again the daisy of love, counting each imaginary petal as it falls. Faust in his agony begs for her forgiveness. Her dying reply, "Forgiveness! Faust, I love thee," tells the whole story, as from his arms she sinks away into eternity. Mephistopheles pronounces her damned, but the angels of heaven appear and proclaim her saved; while Faust sinks into eternal damnation, writhing under the scorn and mockery of the devil, who now claims him for his own.

ESSANAY FILM MFG. CO.

OBJECT: MATRIMONY.—Peace has reigned for three solid weeks at Miss Neverwed's Select School for Young Ladies—an unprecedented record in the history of the institution. In the girl's dormitory, the hotbed of insurrection, a dozen or more young ladies hold counsel, each one earnestly endeavoring to "start something." An opportunity comes when Miss Neverwed, wearing a long, sober face, appears and accuses one of them of some atrocious crime in the schoolroom, of which the girl is innocent. The girls immediately resolve to get even.

Miss Neverwed has a dislike for all men, since years ago she had refused to marry Timothy Pettihone, and the girls, knowing what an annoyance any masculine is to her principal, decide to at least endeavor to force her into marriage. Consequently, the next day an interesting advertisement appears in the personal columns of the local paper:

> MAIDEN LADY, not beautiful, but with warm heart and $30,000, wishes to meet gentleman of means. Object: matrimony. Address J. A., Box 23, Herald Office.

The next day large numbers of answers arrive, to which the girls mail the same reply:

> Dear Sir: I will pass along Main street and Joy avenue about 4 p. m. to-morrow with a companion and will wear a red rose and white waist. JULIET.

At the appointed time on the following afternoon, Miss Neverwed's favorite pupil coaxes her principal out for a walk, after pinning a red rose on her white shirtwaist. At the point named in the letter numbers of persistent suitors crowd about the bewildered Miss Neverwed, each arguing his case and offering her his credentials.

At this critical moment a tall, handsome gentleman comes on the scene, disperses the annoying suitors, lifts his hat to Miss Neverwed and begs permission to escort her home.

At the doorstep she holds him a moment and searches his face.

"Are—you Timothy Pettihone?"

"I am, indeed, my dear Juliet," answers Timothy. "I have come back again to plead my suit."

"O, Timothy," sobs the happy little Juliet, falling into his arms.

A few minutes later the mob of disappointed suitors again come on the scene, but Timothy waves them off, telling them that Miss Neverwed has consented to be his wife.

Later, when Miss Neverwed learns that her good luck came about through her pupils' practical joke, she scolds and lectures a little but ends in showering abundant forgiveness and thanks upon them.

A KISS IN THE DARK.—Peter O'Rourke and his pretty young wife, Mollie, receive a letter from their old-time friend Frank Morrison, who states that he is just returning from India to pay them a short visit. Mollie's heart is made glad, as the letter states that Frank is bringing her a number of priceless curios for her already extensive collection. But Peter is skeptical, as Frank was at one time Mollie's sweetheart and he is not thoroughly convinced that Mollie has quite forgotten him.

Frank arrives. He is warmly welcomed and told to make himself at home. Peter, who is inclined to be jealous, proposes a little scheme to Frank to find out what Mollie would do if another man made love to her.

Mollie and Frank are left alone, Peter stating that he is leaving the house for a few minutes, but in reality he spies on them from the window. Frank begins making love. Mollie, who has learned her husband's plan, resolves to make him thoroughly jealous, and makes love to Frank. Peter from the window shows his deep outrage and when the affair has gone far enough, as he thinks, he enters and upbraids Frank.

Evening comes and Peter tries another scheme. He daubs Mollie's cheek with ink and again leaves the house. Frank enters, mistakes Mollie for his own wife who is expected to arrive at any moment, kisses her and gets a portion of the ink on his own cheek. Mollie screams and runs out of the room. The maid enters, makes fun of Frank, who spitefully kisses her on the cheek. In comes Bill, the hired man, who kisses his fair one and also gets his cheek blackened.

Frank's wife arrives and finds the room empty. Finally Frank appears and kisses her fondly on the cheek. Peter sees the couple and thinks the woman is Mollie, preparing to elope with Frank. He rushes in with a pair of horse pistols and a carving knife, resolved to annihilate the entire colony.

He sees his mistake when Mrs. Morrison reveals her features. Mrs. O'Rourke appears, Peter falls on his knees and begs forgiveness. She takes him in her arms and presses her cheek to his. Peter looks into the glass and at the other guests. All their cheeks are daubed with ink.

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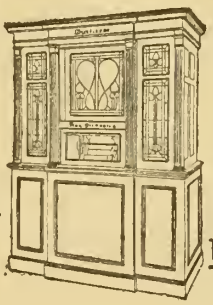

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KALEM FILMS

Issue of Dec. 24, 1909

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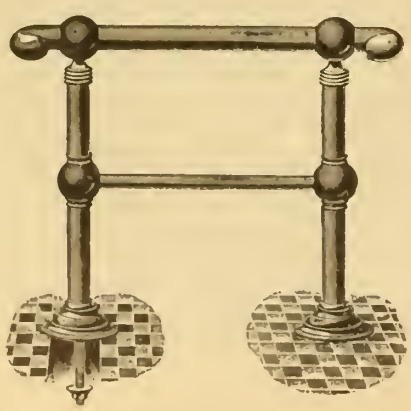

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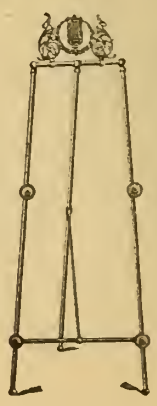

THE HEART OF A COWBOY.—Two handsome young Americans, cowboys of the "Bar O" ranch, fall in love with Kitty Blair, the pretty daughter of a neighboring ranchman. The two young fellows have been pals up to the time they meet Kitty, when a bitter rivalry rises between them. Kitty presents Stephen Bronson, one of her admirers, with her latest photograph, but shows her impartiality when she gives Stephen Howard, the other suitor, a similar photograph.

The two young fellows finally resolve to see the girl together and ask her to choose between them. When they state their case to Kitty, she hesitates but a moment and gives her hand to Bronson. Howard manfully withdraws, after shaking hands with Bronson and wishing the two a happy life together.

It is not long, however, before Bronson shows the other side of his nature. Bronson loses money gambling and plans to reimburse himself by appropriating another ranchman's cattle. Bronson takes into his confidence one Will Parsons, another cowpuncher, and when night falls they visit the corral and make away with a half-dozen of the ranchman's choicest steers. Parsons is sent on to sell the cattle while Bronson rides off to visit his sweetheart.

In the meantime discovery of the theft is made, and a photograph of Kitty, bearing the legend, "To my friend Steve," is found close to the spot where the cattle were rounded up.

A visit to Steve Howard's "dobe" follows, but Howard's entire ignorance of the entire affair seems to point out his innocence.

There can be but one other Steve who could be guilty, and Bronson is hunted up. He is apprised at his sweetheart's home, accused of the theft, and is about to be led away to the lynching tree, when Howard, who has come upon the scene, steps in front of Bronson and shoulders the guilt himself.

Bronson is thunderstruck but does not offer to interfere when Howard is led away. He is not quite capable in his black soul of appreciating the nobleness of Howard's sacrifice. On the other hand Howard is firmly convinced that Bronson is innocent and it is to make happy the girl he loves in taking Bronson's place.

Bronson, after the party has left, turns to the girl and begs her to go East with him. She consents and goes into the house to pack her suitcase. While she is in the house Parsons, having sold the cattle and returned with the money, calls Bronson aside and tells him he is ready to divide.

They are in the midst of this transaction when Kitty comes out of the house and hears them talking about the theft. Immediately she realizes Howard's great sacrifice, for the cowardly knave she has agreed to marry, and in a moment desperately resolves to turn them over to justice and to save Howard's life.

They are surprised when they look up into Kitty's revolver, but she forces Bronson to write a confession, clearing Howard, and jumping astride Bronson's horse, gallops off after the sheriff and his posse.

She arrives just in the nick of time. The rope has been thrown over Howard's neck and is ready to draw him to his death. The girl's timely arrival prevents this and her screams for them not to hang the man check them. Kitty brings forth the confession from Bronson, Howard is liberated and Kitty goes to his arms.

The sheriff and his posse jump on their horses again and ride off in pursuit of Parsons and Bronson. They overtake them finally and the two meet their just deserts.

GAUMONT.

THE STRANGER.—The scene depicts the home of a country man, a widower, who has one little daughter. The father's love is all centered in his child and everything goes smoothly and happily until an attractive peasant woman, a stranger from other parts, comes across their pathway. The countryman falls in love with this fascinating creature, whom he marries and brings to share his home with his little daughter.

Antagonism soon manifests itself between the stepmother and daughter. Finally, there is a quarrel and the little girl goes voluntarily away to stay with strangers in a distant town. These people treat her kindly, but homesickness has such an effect on the poor child's health that she writes piteous letters to the father begging him to take her home again.

The deceitful stepmother intercepts this and subsequent letters and reads them to the father in such a manner that he is led to suppose that all is well with his child.

Finally the poor little thing gets so sick with grieving that her guardians become alarmed and take her home.

Then all is explained and the deceitfulness of the treacherous stepmother is exposed. She is expelled by the angry father and the countryman and his little girl are left together in peace. The daughter now teaches the father to read so that he may never be deceived again in the same manner.

THE GREEK SLAVE'S PASSION.—Amid the most beautiful natural surroundings a young shepherd meets a beautiful slave girl and they pledge their love to one another before the statue of the great god Pan, to whom they make an offering of wreaths of flowers.

Unhappily, the poor girl is sold by her master in the slave market of Alexandria to a rich merchant who intends to marry her.

The shepherd lover is in despair and after making careful inquiries he learns of her whereabouts.

He joins a troupe of musicians and dancers and so gets into the palace of the merchant where his sweetheart is. He recognizes her at once and notices how sad she looks. In order to cheer her up he plays a tune with which she is familiar and so makes himself known to her. She throws herself into his arms and evinces the deepest emotion.

As soon as the good merchant sees the condition of affairs he gives up his slave and permits her to go free with her shepherd lover.

KALEM MFG. CO.

THE CARDBOARD BABY.—A modern fairy story for American children.

Scene I.—Elsie Neglects Her Lessons and Has Her Dollie Taken Aaway. "You see, it was this way: I was sitting on our front porch trying to do my lessons, but I just couldn't seem to get them and at last I threw down my slate and books and began to play with dollie. Mamma came out just then and when she found that I did not know my lessons she scolded me dreadfully and took dollie away and said that I could not have her again until I finished my lessons. I was awfully mad and I guess I acted real horrid and I'm sorry for it now. Anyhow, I finished at last, but was awfully tired by that time and I suppose I fell asleep, for the next thing I remember—

Scene II.—Elsie's Dream. "I was running down the garden path, just as a big wagon was passing the house. It had a baby food sign on it. I had made up my mind to run away to some place where I wouldn't have to study any more lessons. As I was crossing the street I looked down, and what do you think? I found a big Cardboard Baby, just like the one I saw in the drug store window. It must have fallen off the wagon.

Scene III.—"Maybe you think I wasn't happy to think that I had found the Cardboard Baby. Of course, it wasn't as nice as dollie, but it was better than nothing to play with. So I took it into the park.

Scene IV.—The Fairy Gives Elsie the Elixir of Life. "And as I was running by the big fountain, I stumbled and fell on the Cardboard Baby, breaking it. Of course that nearly broke my heart, too, and I began to cry, when suddenly I looked up and my heart nearly stopped beating, for there before me, was the most beautiful fairy, just like I read about in my book of fairy stories. Well, she asked why I was crying and I told her. Then she said that if I would promise to be good and always obey my mother and study my lessons and never lose my temper, that she would give me something that would make the Cardboard Baby come to life any time I wanted it to. Of course I promised and then she held out her hand and——I don't know where it came from, but while I was looking at her hand, all of a sudden, a bottle appeared in it, and on the bottle in large letters it said, 'Elixir of Life.' She handed me the bottle and I read the directions and when I looked up again she was gone. I was awful sorry for that and looked all around for her. Well at last I decided to try and bring the baby to life, so I pulled the cork out of the bottle and dropped one little drop of the Elixir on the Cardboard Baby, and, would you believe it, standing right before me, was the prettiest little live baby I had ever seen. It was just exactly like the Cardboard Baby, only it was alive. I was dreadfully scared at first, but when I touched its face and it smiled at me, I just loved it, and loved it and started right home to show it to mamma, only—

Scene V.—"I met Howard and Minnie Stuart at their front gate and we all went to play in their yard.

Scene VI.—Elsie's Little Playmates are Frightened. "Howard ran on ahead with Minnie to the front lawn and I followed with the baby, wondering what they would think if they knew about the baby. We started playing 'Ring-a-round-the-Rosy,' when all of a sudden, the baby turned to cardboard again. My! Wasn't Howard and Minnie scared. Howard fell over backward and then both of them ran away screaming. Of course I followed them.

Scene VII.—"I tried to catch them and called them back, but they were too scared and at last I was all out of breath from laughing and running and just had to stop. Then I brought the baby to life again and we started home once more.

Scene VIII.—Fun With Mike, the Gardener. "But we met old Mike, the gardener. He was busy picking up old pieces of paper and dead leaves and taking them away in his wheelbarrow. I called to him and he stopped and when he saw the baby he just fell in love with her, and sat down on the wheelbarrow and took baby on his lap and began to tell us a story. Just then the baby turned to cardboard again. I wish you had been there to see it. You would have died laughing. Mike was nearly scared to death and fell over the wheelbarrow. He was so scared and tried to get away so fast that he fell all over himself. I tried to hold him and explain, but he got away. Wasn't he the foolish old thing? I brought baby to life again and started home once more.

Scene IX.—"I was feeling so happy by this time that I felt like singing and dancing and so I grabbed baby's hands and began to dance with her, when, what do you think? She turned to cardboard again. After that I thought that I would take her home that way and show mamma how I could bring her to life.

Scene X.—The Cardboard Baby Meets With an Accident. "On the way home, I stopped at a pretty lake near our house, to feed the swans. I leaned the Cardboard Baby against the wall and as I was stooping to pick up something to give the swans, the Cardboard Baby fell into the lake. I don't know which of us was the most upset. I couldn't reach it so I got a stick and after a lot of hard work I got her out, but my, she was a sight! All soaked with water just like a dishrag. So I spread her on the ground to dry.

Scene IX.—Elsie Loses Her Temper and the Fairy Punishes Her. "When it was dry it was almost as good as new, only its dress and hair was all mussed up. So I got the bottle and brought the baby to life again so that I could straighten its clothes and hair. When it came to life it acted awful contrary. Just wouldn't stand still and I suppose I must have forgotten my promise to the fairy and lost my temper, because I was just about to slap baby's face when it turned to cardboard again, and I looked up and there stood the fairy, with the saddest look on her face. My! but I was scared. Because I know I had done wrong. The fairy said I had broken my word to her and that I could never bring the Cardboard Baby to life any more. She made me give her the bottle and then she threw it against the wall and smashed it, and was gone. I picked up the pieces of broken bottle and then I realized how bad I had been and fell on the ground sobbing.

Scene XII.—Elsie Awakens and Resolves Never to Lose Her Temper Again. "Mother says that when she came out on the porch I was asleep, but was sobbing as if my heart would break. I told her about my dream and promised to be good and when she found that I had done my lessons before I went to sleep, she gave me back my dollie, and I was happy once more. Anyway, I believe I love dollie best after all. But one thing is certain—'I do believe in fairies.'"

LUBIN MFG. CO.

THE POLICEMAN'S CHRISTMAS EVE.—A dainty touch of sentiment and the spirit of Christmas. John Barkman, a policeman, invests heavily in toys for his little ones. He has no time to help trim the tree, for he must hurry to go on duty, but his beat takes him past the house and he promises the little wife to peep in later and see the results of her efforts. Things are different in the Carter home, for Robert Carter has been out of work for several weeks and there is little food and no money for presents. He goes out upon the street to see if he cannot earn a little money in the bustle of Christmas Eve carrying packages, but his way to the shopping district leads him past the policeman's house. He peers in and temptation overcomes him. The window is slightly raised and he climbs in. Barkman, patroling his beat, glances into the window, and is surprised to see a burglar making away with the toys he bought for his little ones. He slips into the house, but before he can make an arrest Carter discovers the tiny stockings dangling from the mantelpiece. He cannot rob other children to make a happy Christmas for his own little ones and he puts the toys back just as Barkman steps out to arrest him. His eloquent tale of poverty and misery touches the officer's heart and with the toys in his arms they set out to verify the story. The truth is easily learned and not only the toys, but a generous gift of money gladdens the hearts of the unfortunates.

THREE CHRISTMAS DINNERS.—Three small boys whose ambitions are greater than their appetites, hit upon a clever scheme for prolonging the Christmas feasting. They find that different dinner hours make it possible to attend three functions. They set out to perfect their plans and each in turn introduces his playfellows to his mother with the doleful tale that they are to have no Christmas dinner at their home and the request that they be permitted to share the home dinner. Each of the three members returns a ready assent and presently we see them hugely enjoying the first of the feasts. The board groans with the weight of good things which rapidly disappear under the valiant attack of the youthful trio and they hurry off to the second dinner with joyous anticipation. But, somehow, the second dinner does not taste as good as the first; they stop with the second helping of turkey and only have ice cream three times. Still worse is the third dinner. The hospitable hostess is alarmed at their lack of appetite and anxiously urges them to eat, but they push their plates listlessly aside and are glad when they are excused from the table. You can guess the rest, a lively climax to a most attractive story; one that will more than hold its own with other Christmas releases.

BLISSVILLE THE BEAUTIFUL.—The Booths, a young married couple, envy a friend who recently moved to the country. They learn that she located the new home in the newspapers and Mrs. Booth urges her husband to get all of the Sunday newspapers that they may find a home of their own where healthful breezes blow and city nuisances do not exist. Blissville, the Beautiful, seems the most attractive name and they decide to investigate. The city agency of the new suburb is visited,

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FILMS

GREETING:—A Merry Christmas and Happy and Prosperous New Year to all

Released December 20th, 1909

A TRAP FOR SANTA CLAUS

How the artlessness of two children righted a great wrong

This Biograph subject is possibly one of the most unique Christmas stories ever produced. It shows a poor family of husband, wife and two small children. Things have gone badly with the man. There is no work for him, and starvation seems their inevitable lot. Despairing, he seeks solace in drink, and while in this condition he determines that they would be better off without him, so he leaves. Shortly after, the wife is informed that her aunt's estate, long in litigation, has been settled, leaving her a moderate fortune. It is now Christmas Eve in their new home and the children are bent upon encountering Santa Claus, and set a trap for him. The mother, of course, must needs play Santa. However, the father, whom grim misfortune forces to desperate deeds, breaks into the house, ignorant as to who the occupants are, and is caught in the children's trap. Hence their little trick brought about the happiest Yuletide they had ever known. Length, 989 feet.

Released December 23rd, 1909

IN LITTLE ITALY

The story of a rejected suitor's persistence

One of the most dominant traits in the Sicilian's nature is indefatigability of purpose where a score is to be reckoned, and this Biograph story vividly portrays this where the widow is sought in marriage by two suitors. Victor is the favored one, and Tony, the rejected, vows revenge. He follows him from place to place, and just as he is about to strike the blow something occurs to prevent it. Finally, at an Italian ball, while waltzing around the hall he passes Victor dancing with the widow, and his chance comes. Elated at first, he is furious when he learns that his deed was not fatal, and his victim is being cared for by the widow. He goes to her house and tries to finish his work. The door is barricaded, so he tries to enter by the window. Here he also meets resistance, and he finally gets in by way of a trap from the cellar. It looks as if he would be successful, but the timely arrival of the police not only saves his intended victim, but puts him where he can do no harm. Length, 956 feet.

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects—MONDAY and THURSDAY

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but they want to see the place itself and insist upon going down.

Accompanied by a man from the agent's they arrive at Blissville, a tiny flag station, and their hopes are rudely dashed, but they are still under the thrall of the persuasive talker and they permit him to take them over the land. They fall into mud holes and tiny lakes, they suffer all sorts of mishaps, not the least of which is getting caught in a heavy shower. When the skies clear they find that they have a long wait for a train and in their hurry to get back to town they borrow a handcar and escape from the still eager agent.

THE NEW CHIEF.—Ever since the days of the Caliph of Bagdad, who went among his subjects in disguise, putting yourself in the other fellow's place has been a favorite recreation of new public officials. The new Chief Superintendent of the Municipal Refuges has heard of the many abuses which have crept into the city's charitable system and he determines to make a personal test disguised as a tramp. Refuge "A" is visited first and things happen following his visit. Word is passed along the line and the Superintendent of Refuge "B" warns his subordinates to prepare for a visitation. Weary Willie, an amiable hobo, applies for a night's lodging. He treads softly, as experience has taught him to do, and he is surprised and not a little alarmed at the cordial reception given him, for he is mistaken for the new Chief and after being registered is given the supper ordered by the Superintendent for himself. When the last crumb is swallowed Willie feels like a different man and a cigar completes his satisfaction. He grows critical and declines to sleep in the dormitory, demanding a better bed. He is accommodated with the Superintendent's own bed while the latter prepares to take a nap in a chair. As he sleeps the real Chief enters and finds no one to receive him. He wakens the sleeping official and discloses his identity. Willie is rudely roused from his slumbers and thrown into the street, but we are left to guess what happens to the negligent Superintendent which calls for no great tax upon the imagination.

THE PERSISTENT POET.—Algernon Swinburne Higgs is a poet. He is a poor poet—most poets are poor—but Algernon is poor because he is a poor poet. He is not even able to pay his washwoman her trifling bill. Instead he reads her his new ode and drives her from the room. Putting on his hat he goes out to sell it, but he shoots the chute out of the first editorial office he enters and when he tries to make a second attempt he runs into an artist and as a result of the encounter the later's drawing is smashed. Algernon pursues his way reading the poem to unwilling victims until he falls into the hands of the police. In court many of his victims appear against him and he is sentenced to three months on the rock pile. This should be enough to cure any ordinary poet, but Algernon is not an ordinary poet. He hides his poem and brings it out when the guard is not watching. All of the convicts are stunned by the weird composition and even the guard falls senseless as the poet reads on. Seeking new audience he enters the office of the warden and when that official pleads for mercy a new idea strikes him. He demands that his clothes he brought him and exchanges the striped suit for his own apparel, stalking forth into the street, escorted by the warden who is only too glad to get rid of this most unwelcome guest.

THREE FINGERED JACK.—"Three Fingered" Jack Doyle is the product of the slums, a good hearted boy when left alone, but a thief through force of environment. He is loafing in one of the cheap dives in the poor quarter when a more energetic companion proposes an enterprise of burglary and Jack consents. But a moment before he threw away his schooner of beer at the urging of a Salvation Army lassie, but now he is equally willing to accept an invitation to crime. The robbery is successful, the money being abstracted from a desk by means of pick-locks which leave no trace of the crime. The day following the Salvation Army girl visits the scene of the robbery on a collection trip and through circumstances is accused of the theft. She has seen the imprint of Jack's hand upon the blotter on the table and when she is permitted to go she hurried to the dive, taxing Jack with the robbery. He admits his guilt, for he has learned to love the gentle faced little woman and he makes his partner give up his share of the spoils. Lily leads him to the church before she takes him to the home of the robbed man where he makes confession and restitution and in response to Lily's plea the charge is not pressed. Jack is to be given a chance to make a man of himself and under Lily's loving guidance it is clear that he will succeed in bringing out the good inherent in his nature.

PATHE FRERES.

THE DEATH OF THE DUKE D'ENGHIEN.—The incidents in this picture took place in 1803-4 when Napoleon was First Consul. In August, 1803, Napoleon discovered a conspiracy batched in England in which three Englishmen were implicated. The aim of the conspirators was to restore to the throne of France one of the Bourbons. The Prince de Conde, father of the Duke D'Enghien, was in England at this time and he probably was associated with the conspirators. The Duke D'Enghien had already borne arms against the French Republic in the Austrian army, but there was no particular reason for supposing that he was interested in this particular conspiracy against Napoleon Bonaparte, except that it had been learned through some of the conspirators, that had already been arrested, that a Prince of the Bourbon family was about to come on French soil and take active measures towards regaining the throne. As the Duke D'Enghien was residing at this time at Ettenheim just over the border line and was at times absent from his home several days together, Napoleon fixed on him as the probable Prince. This was altogether wrong, however, as the Duke was not interested in the affairs of state, but very much interested in those of the heart. He was very much in love with and spent most of his time in paying court to the beautiful Charlotte de Rohan and in the pleasures of the chase. One of Napoleon's officers was sent to Ettenheim, however, to spy on the Duke and on March 10th this officer sent a report to Napoleon which convinced the latter that the Duke was one of the conspirators. After consulting with his ministers it was decided to rush into Germany and capture the Duke. This was done five days after Napoleon received the information, and the Duke was brought to Strasburg and then to Versailles. Napoleon was so undecided as to what punishment to mete out to his prisoner that he retired to Malmaison for several days to give the matter serious consideration, but finally came to the conclusion that the Duke's death was a necessary political move, as the royalists must be intimidated at any cost. Murat, Napoleon's brother-is-law, was so disinclined to sign the Duke's death warrant that the first consul was incensed at their lack of appreciation of the necessity of this political step and signed the order himself. The Duke was conducted to the place of execution in the courtyard of Versailles by Col. Savary, where he was shot to death. His body was buried on the spot where he fell. It was made known after his death that Mr. Real had been sent by Napoleon to question the Duke further to find if possible a sufficiently good excuse to pardon him, but Mr. Real was not told of Napoleon's message until late and arrived at Versailles a few moments after the execution.

CONTEST FOR A HANDKERCHIEF.—Gus is making violent love to his cousin Sue, to whom he is engaged, when all at once, he has a desire to sneeze and finds to his consternation that he is without that very necessary article, a pocket handkerchief. Becoming very much excited in his embarrassment, he begins turning his pockets inside out and getting redder and looking more awkward every minute, until Sue, becoming disenchanted with her foolish looking lover, hastens to greet Arthur, whom she sees approaching. It is plain that the latter is gaining ground with Miss Sue, when all at once (due to the same draught that was the cause of the downfall in his fiancee's estimation of poor Gus) he begins to sneeze and is unable also to locate his handkerchief. He forgets that on entering he had laid it with his hat on the table, where Gus was fortunate to find it and owing to which good fortune the latter is able to regain the side of his fiancee, who is now alone, as Arthur, feeling that awful tickling sensation in his nose, had to flee.

THE LOVE TOKEN.—Mercedes, the beautiful Mexican girl, loves Pietro, who is poor, and as a token of her love gives him a medal which the faithful fellow hangs around his neck. He is very much in love with Mercedes, but she is courted by a wealthy planter and her father, who is anxious that his daughter make a good match, gives the planter his consent and encouragement to the suit. The latter, however, discovers the love of Mercedes for Pietro, and being of a very jealous nature and unscrupulous withal, hides behind some bushes and from this ambush shoots his rival. Pietro, however, is not killed, as the bullet strikes the medal on his breast and is stopped in its murderous career.

Mercedes' father, upon hearing of the attempted assassination, at last awakens to the true nature of the planter and drives him from the country. Then calling his daughter and her devoted admirer he grants his consent to their marriage and gives them his blessing. The picture is all taken in the open air and is a marvel of perfect action and photography.

THE BIRTH OF JESUS.—This story needs no detailed account, as it is beyond doubt familiar to everyone. The film follows the Bible story closely in the inimitable style of Pathe. A most appropriate and entertaining film for Christmas. The picture is beautifully colored.

AGRICULTURE IN HUNGARY.—This picture will be thoroughly enjoyed by everyone, but particularly those to whom rural life appeals. The wide wheat fields are shown with the Hungarian peasants at work gathering the grain and threshing the golden harvest. In Hungary the women work in the fields with the men and the quaint costumes add a picturesque touch to the beautiful scene.

THE GOOD DOCTOR.—Marie, the doctor's daughter, after setting the clock forward, makes her poor old father believe that it is his bedtime and sees him safely on his way to bed. She then jumps up on a chair and with a long pole, kept for that purpose, raps three times on the ceiling to let her lover know that papa is out of the way and he can come down and visit her for a while. The lover, quick to respond to the summons, is soon on the scene and the two are billing and cooing together, happy at the thought that there is no danger of being disturbed by a straitlaced and unsympathetic papa.

The latter, however, upstairs in his comfortable big bed, finds it impossible to go to sleep and wonders why, little dreaming that it is far from being his usual hour for retiring. Thinking he will go down to the library and read a while, he almost catches the two lovers, but his daughter's presence of mind saves them. Shoving her lover into the fireplace, she hastens to greet papa. The latter on entering finds it somewhat chilly so insists upon lighting the logs in the fireplace. An invisible hand, however, snatches the match from him each time he tries to light the wood. He finally succeeds, however, and the poor lover has to climb right up the chimney in an effort to get away from the flames and smoke. We get a good view of him as he makes his perilous ascent crawling along like a monkey with his poor face covered with soot. The daughter is at her wits' end, but finally decides to give papa a narcotic; papa does not feel thirsty, however, so her plans are all upset. She then writes a letter and signing it with the name of the doctor's oldest patients, rings the door bell and answering it herself brings her father the note. The latter hurries off and Marie looks up the chimney in an agony of fear. Her lover comes bounding out and suffering agonies from the heat rushes over and drains the glass containing the narcotic. Before long he falls into a deep sleep and the terrified young girl finally succeeds in getting him out in the hall in an attempt to take him back to his own apartment. Just as she is pulling and tugging away at his limp body she hears her father and rushes back to her own rooms. The doctor, seeing the man lying helpless, quickly tries to revive him, and failing to do this picks him up and takes him into his own apartment, where the application of electricity soon restores him to consciousness. The lover is so grateful to the kind doctor that he writes to his sweetheart saying that in honor they can no longer deceive the poor old man who has saved his life, and unless she promises to tell her father all he can no longer visit her.

THE HAPPY WIDOWER.—Not wishing one of her own sex to enjoy the companionship of her husband after her death and also have the benefit of her fortune, an heiress in making her will, by which she bequeathes everything to her better half, adds a clause that should the latter marry she will haunt him for the remainder of his days. When the maker of the will passes away the husband at first pays little attention to the strange clause, taking it all as a joke. He soon finds out, however, that his wife meant what she said, for every time he begins to flirt with a pretty woman an invisible hand grabs him by the leg and throws him headlong on his face. No matter where the widower happens to be, in the street, in the house, it matters little where, the ghost (a tall, thin woman enveloped in a filmy white veil) is always on the watch and causes the poor man no end of embarrassment. Realizing that he cuts anything but a romantic figure as he goes crashing down on his face while whispering some impassioned words in the ear of a beautiful woman, the widower comes to the conclusion that the only thing to do is to renounce all right to his former wife's fortune if he wishes to retain his dignity as a man and marry the woman of his choice without fear of being molested by the ghost of his former life partner.

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THROUGH THE HOOD RIVER VALLEY AND ALONG THE COLUMBIA RIVER IN OREGON.—An educational scenic novelty of compelling interest, an excerpt made from a vast quantity of recent negatives taken along the Northwest Coast of America to the stay-at-homes. The film will prove a revelation, to the traveler it will recall many pleasant moments spent in that beautiful region of scenic wonders—"Oregon."

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THE CHRISTMAS MARTYRS.—A romantic tragedy of early Rome, the story woven around the life of the Empress Faustina, the mother of Nero. She was a corrupt and voluptuous queen, who knew no law but to break it, obeyed no will except her own, and at the period of her life when occur the scenes of our present picture, she was thirty-five years of age, and madly infatuated with a handsome Roman soldier, Flavian Gato. He was a general in the Queen's service, and our opening scene shows Faustina in her magnificent pleasure craft, drifting down the Tiber to meet her lover upon his return from the wars. Flavian has prepared a feast for the

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THE BOTTENBERG SENIC STUDIOS
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Empress, and we are present at the revels—a faithful reproduction of life in Rome nearly two thousand years ago. After Faustina's departure, Flavian regales his Roman friends with a description of his battles. A slave girl, Naodamia, enters with a flagon of wine, and Flavian sees her for the first time; he becomes enamored of the girl's beauty and innocence, dismisses his followers, and orders the girl to entertain him. The impetuous Roman is used to having his own way with both men and women, and when Naodamia pleads to be gone, the infatuated soldier madly declares his love. "No, no, my lord, you cannot and must not love me, for see I am a Christian," and she holds up a cross, the emblem of her faith, before his astonished eyes. It is well known throughout Rome that the Empress hates Christians and never fails to destroy them wherever found. Flavian does not betray the girl's confidence by denouncing her, but bids her go. Cupid, however, played the same pranks in these times as he does to-day—Flavian cannot dismiss the girl from his mind. They meet again, but she is adamant: "Become a Christian; believe in the true God and His Holy Sacrament of Marriage and I will become thy wife as well as thy slave; coerce me and I will destroy my body, that my soul can live purer hereafter." Flavian listens to her pleadings and consents to accept her faith. Mantua, a jester and confidant of Faustina, overbears the compact, and rushing into the Queen's retiring room, gleefully tells of the interview. The Queen accompanies him to a rest hall within Flavian's grounds, and there she sees her lover holding the Christian girl in his arms. Mad with jealous fury, she is about to order their arrest, when Mantua makes a discovery—it is a small, white wooden cross, that has become unfastened from Naodamia's girdle and fallen to the ground. "See, your Majesty, she is lion food, for she is a hated Christian!" The Queen laughs with savage joy at the vengeful project this information offers. "But stop! He, too, must be compromised. He is strong with the Senators. I must know that he, too, belongs to the cursed sect." Disguised, she follows the Christians to an underworld church beneath the streets of Rome and accompanied by her soldiers she arrests Flavian and Naodamia at the Christian altar. Flavian pleads to be allowed to marry the slave girl. The Empress feigns consent and offers Flavian a glass of wine to show that she forgives him, but the wine is drugged, and as the soldier falls unconscious at her feet she proceeds to put into execution a plan of vengeance that only such a mind as hers could have conceived. She calls the populace together at the circus maximus and when the crowd has assembled she announces her program, sports of the arena, then twenty Christians fed to the lions. Amongst the martys waits Naodamia, a note left by Faustina for Flavian reads, "When you awake from the drug I gave you the Christian slave you dared to love will be no more. Come to the lion's feast if you dare." The horror stricken Flavian awakes, reads, and rushing to his stables secures a steed and gallops madly to the circus, pushes his way through the gaping crowd to Faustina's side. We have seen the poor girl dragged to the lion's barred door, seen her kneel in supplication. Flavian looks over the box rail and finds he is too late to save the woman he loves, and maddened by her awful fate, draws his sword and before her attendants can prevent he has revenged Naodamia. As the guards of the Empress clutch at his robe he leaps to the arena below and finds death beside his lost love.

VITAGRAPH COMPANY.

TWO CHRISTMAS TIDES.—The first scene of this pretty Christmas story shows two rival suitors for the hand of a young lady. She loves the one, but the other is wealthy and she chooses the wealth, while the rejected one, with his faith in woman shattered, remains a bachelor, prosperous but alone.

Ten years later. A bare and poverty-stricken home. The rich man having died and left no provision for his widow, she supports herself and her children by taking in washing. It is Christmas Eve and out of their window the children are wistfully watching the decorating of a Christmas tree in the window of a well-to-do neighbor. The poor mother sighs as she realizes that her loved ones cannot enjoy such pleasures as she and the little boy goes out to deliver her work.

The little girl, left alone again, goes to the window and watches the preparations across the road and as they pull down the curtain, shutting off her view she, with childish simplicity, writes a postal card to Santa Claus:

"Dear Santa: Please don't forget Bobby and me. Mamma is a widow and has no money. We live at 76 Wilson street on the top floor.
"MARIE TRIMLOW."

She goes out to mail the card, but finds that she is too small to reach the letter box and asks a passing gentleman to oblige. He becomes interested and looking at the card recognizes the name of the woman he loved and lost. Asking the girl a few questions he tells her that Santa will surely not forget.

It is Christmas. A tiny plant on the table is all the tree that Mrs. Trimlow and her children can have. A knock at the door. Bobby opens and starts back in wonder as a really and truly Santa enters laden with all kinds of presents. After he has distributed the gifts and the children are spreading them out in another room he pulls off his mask and reveals himself. It does not take long for Mrs. Trimlow to yield to his entreaty, and a more happy Christmas party it would be hard to find.

THE FORGOTTEN WATCH.—Jumping at wrong conclusions has often brought the most dignified personages into ridiculous situations, but an actual misconception and its finale was never more cleverly illustrated than in this Vitagraph comedy. Police Commissioner Forgetry leaves his home to keep an appointment but forgets his watch on the bureau, which his wife discovers after he has gone and places it in a drawer for safe keeping. Forgetry boards a crowded trolley, and when he alights at his destination he feels for his watch. Watch and chain gone, he jumps at the conclusion that he has been robbed, and as a young man who has also gotten off the car at the same time rushes away in a hurry, Forgetry thinks this must be the thief. After a hot chase and a fight, in which Forgetry gets decidedly the worst of it, he has the young man arrested and at the police station excitedly identifies the watch, which is passed over to him and the young man is locked up in spite of his protests. Forgetry is too mussed up after his chase to keep his appointment, so he goes home and explains to his wife the cause of his disordered appearance. She goes to the bureau drawer and produces her husband's timepiece; and he, after recovering from his surprise, calls up the police sergeant at the station and explains the case and asks that the young man be discharged and sent to his house. Forgetry makes humble apologies for the mistake and hands the young man back his watch. Seeing the young man to the door, Forgetry offers him a cigar, strikes a match for him and while he is lighting the cigar the young man deftly helps himself to Forgetry's watch and departs. Forgetry goes inside and his wife, missing the fob, asks where is the watch. The expression on Forgetry's face, as he finds he has been "stung" and collapses in a chair, would bring a smile to the face of a Sphinx.

THE COOK MAKES MADEIRA SAUCE.—The manager of a large hotel, having prepared a banquet for a distinguished party, sends for the chef and gives him directions, among which is to prepare a Madeira sauce. We next see the chef coming up out of the cellar with three bottles of Madeira under each arm. As he enters the kitchen the three or four other cooks are electrified by the appearance of half a dozen bottles of wine and asks what they are for as they crowd around. The chef points to the menu and all laugh, with sidelong glances at the bottles, while the chief cook agrees that they will drink to the success of the sauce with one bottle. One by one the bottles are emptied, while the cooks become hilarious and their duties are neglected. The last bottle the chief cook seizes and says that must be used for the sauce, but the temptation is too strong and it also is emptied.

The chef is now at a loss to prepare his sauce, but spies a bottle of Worcestershire sauce and gets an idea. He empties it in a saucepan, adds some red pepper and some other equally fiery condiments, helped by the other cooks, who by this time are scarcely able to stand.

Meanwhile the diners are seated at the table and the waiters begin to bring on the dishes. A young lady tastes one of the dishes and puts her handkerchief to her mouth; others taste their dishes and get their mouths burned. General disorder. The manager is called and, picking up a dish, enters the kitchen and asks what it means. "This sauce is no good." "No good!" cries the inebriated cook: "call my cooking no good! Take that—and that!" as he dashes the contents of the dishes over the manager. The waiters rush in and a general melee follows, ending with the firemen being called and a stream of water being played on the drunken cooks to drive them from the kitchen.

A MIDSUMMER NIGHT'S DREAM.—Theseus, the Duke of Athens, is engaged to be married to Hippolyta. One of the Duke's courtiers has a daughter, Hermia, who, for business reasons, he decides shall marry Demetrius; but she is in love with Lysander. Her father appeals to the Duke and he decrees that Hermia must obey her father or forever remain unmarried. The lovers decide to elope and they are followed by the rejected suitor, Demetrius, and Helena, who loves him in vain.

On the night of the elopement a number of townspeople are rehearsing in the woods a play which they intend to present at the wedding of Duke Theseus. The eloping lovers, followed by Demetrius and Helena, wander to the same part of the forest that the players frequent.

Meanwhile among the fairies of the forest a little love episode has ended in a tiff and Oberon, the king of the fairies, sends his messenger, Puck, for an herb, which, when placed upon the eyes of a sleeper, will cause him or her to love the first creature seen upon awakening.

The eloping lovers, Lysander and Hermia, overcome by fatigue, have lain down to sleep, as also have Demetrius and Helena. Puck, a mischievous sprite, touches the eyes of Lysander with the magic herb and he first sees Helena when he awakes and immdiately falls in love with her. Demetrius, who has also felt the magic spell, awakes and also first sees Helena and loves her. Helena now has two lovers and Hermia, who formerly had two, now has none. The two men quarrel over Helena. Puck has also come across the tradesmen rehearsing their play, and because Bottom, a weaver, insists that he can act a part, Puck changes his head into that of an ass. Titania, the Queen of the fairies, awakes and discovering Bottom, the ass, falls in love with him.

Oberon, the king of the fairies, discovering the mischief that has been done by his messenger, orders Puck to keep the quarreling lovers apart until the ravel is untangled. He restores Bottom to his normal shape and Titania to her normal senses. Lysander's love for Hermia is restored, while Demetrius is allowed to remain in love with Helena.

The Duke and his retinue, coming through the forest on a hunting expedition in the morning, find the four lovers happily paired off and the next day there are three weddings instead of one and the tradespeople give their play in honor of the occasion.

THIS WEEK'S PROGRAMME AT A GLANCE.

Monday, December 20.

Biograph—A Trap for Santa Claus (Dramatic).
Lubin—The Policeman's Christmas Eve (Dr.).
Lubin—Three Christmas Dinners (Comedy).
Pathe—The Death of the Duke D'Enghien (Dr.).
Selig—Through the Hood River Valley (Scenic).
Selig—A Modern Dr. Jekyll (Comedy).

Tuesday, December 21.

Vitagraph—The Forgotten Watch (Comedy).
Vitagraph—The Cook Makes Madeira Sauce (C.)
Gaumont—The Stranger (Dramatic).
Edison—A Happy Accident (Xmas Story).
Edison—The Mischievous Elf (Comedy).

Wednesday, December 22.

Pathe—Contest for a Handkerchief (Comedy).
Pathe—The Love Token (Dramatic).
Urban—Fiorella, the Bandit's Daughter (Dr.).
Urban—From the Fighting Top of a Battleship in Action (Scenic).
Essanay—A Kiss in the Dark (Comedy).
Essanay—Object: Matrimony (Comedy).

Thursday, December 23.

Lubin—Blissville, the Beautiful (Comedy).
Biograph—In Little Italy (Dramatic).
Selig—The Christian Martyrs (Dramatic).

Friday, December 24.

Kalem—The Cardboard Baby (Fairy Story).
Pathe—The Birth of Jesus (Biblical).
Pathe—Agriculture in Hungary (Ind.).
Edison—Faust (Dramatic).

Saturday, December 25.

Vitagraph—A Midsummer Night's Dream (Dr.).
Pathe—The Good Doctor (Comedy).
Pathe—The Happy Widower (Comedy).
Gaumont—The Greek Slave's Passion (Dramatic).
Essanay—The Heart of a Cowboy (Dramatic).

FOR SALE—1,000 ft. reels film, released to Nov. 1st, $5 and $10 per reel; Edison, Lubin, Power's machines, $60, new $100; odd song slides 5c., sets $1.50; 2,000 ft. Passion Play, $30; paying moving picture theaters cheap. For Rent—6,000 ft. film, 3 sets slides, $10 weekly; 9,000 ft., $12, one shipment. H. DAVIS, Watertown, Wis.

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Independent Films.

INDEPENDENT M. P. CO.

LEST WE FORGET.—It is Christmas eve, and an impoverished mother and child are shivering, hungry, in their cheerless home. Too weak to go herself, the mother writes a note, and the little girl goes out with it in the hope of obtaining relief. She is seated on the doorstep of a fine mansion as an auto rolls up and a finely dressed child of her own age alights; the poor waif just hands her the note, when the mother sees them; she promptly summons the butler, who orders the child away, and they enter the house

Inside the fine home, we see a nurse putting the little girl to bed; but she has written her note to Santa Claus, and when she is deep in slumberland fond parents, butler and servants stealthily carry a great array of toys up to the room, her usual Christmas treat.

But the poor, ragged child—she has gone home empty-handed and to bed supperless. The broken-hearted mother sees the piteous scrawled note to Kris Kringle, and resolves to do something to cheer the little innocent heart; but her constitution is too weak from want—she reels back from the door and falls to the hard floor.

Meanwhile the wealthy child has dreamed that she herself was poor, and she sees herself and mother living in the barren little room; a big, live French doll takes her there, and she and mamma go out begging on the streets; and she is cold and hungry—and suddenly awakens. Her cries arouse the household, parents and servants soon fill the room, and she tells them of her dream; and as she tells them of it she remembers the little girl who gave her the note yesterday, which she had put in her coat pocket.

Mother takes it out now, reads it and in a jiffy all are getting up a relief expedition. With a big basket of good cheer, they go to the address given in the note, and the sight that greets their eyes melts their hearts; tenderly they lift the poor young mother from the floor, where she had fallen, and to their fine home they take her and the child.

It is Christmas morn, and we see the forlorn souls being gladdened by the blessed Yuletide sunshine that lights up the hearts of men.

NEW YORK MOTION PICTURE CO.

AN ITALIAN LOVE STORY.

Marica, a young Italian girl, when carrying from a vineyard a basket on her head, spurns assistance offered by Philipo, but later gladly accepts aid from Guido. This naturally angers Philipo, who awaits his chance for revenge, which comes all too soon. He is ploughing lazily, and when reprimanded by Guido, starts a quarrel. He comes off the victor, but in his haste to get away from his crime, leaves his knife. When Guido is discovered, Marica, after overcoming her grief, recognize's Philipo's weapon, and vows to avenge Guido. Philipo leaves his native town, but not without first being seen by a young boy, who darts off to inform Marica. When she learns of this, she, too, bids farewell to her home and starts after Philipo. A year later she is playing an organ in the streets in New York, and is surrounded by many listeners. A man joins the crowd and in him Marica recognizes Philipo, whom she attempts to stab, but is prevented by two men. He escapes, while Marica is held. Philipo, however, meets with an untimely end. He fails to hear warning of a blast, and keeps on working among the rocks. They find him dying and carry him to a soft spot, where Marica finds him. Seeing his miserable plight, she throws away the knife and leaves his punishment in the hands of the Lord.

POWERS CO.

EXCELSIOR.—Weary Waggles, a fat, lazy hobo, seeing a sign outside the Excelsior Food Company's door calling for men to engage in easy work, applies and on account of his heroic figure is immediately hired as the leader of the advertising crew that has been engaged to proclaim to the world the merits of this wonderful food. The arvertising army issue forth amidst the cheering plaudits of an enthusiastic populace. Led by Weary encased in polished armor and mounted on a spirited gray jackass, the line of march continue to the very center of the city, where Weary, surrounded by his valiant army, mounts a box and declaims volubly on the use of Excelsior as a national food. A young gypsy girl, pursued by a cruel father, sees the knightly figure and appeals to Weary for protection, which he and his army give, until threatened by the long stiletto of the angry parent, who shows such willingness to use it on the entire outfit that the army and leader scatter in all directions. The exertion of Weary's quick getaway and his trouble in gathering his scattered force together have had a somewhat depressing effect and the army gathers together in a secluded street to rest and incidentally make a meal of the remaining food samples. Here Weary is approached by a lean individual who relates to him the wonderful adventures of that famous knight, Don Quixote. He marvels that Weary with his knightly figure does not go forth and seek adventure. Weary's laughable adventures in his endeavors to aid the distressed will always be of historical interest. Unfortunately for him all his endeavors seem to result in each case in his getting treatment of a decidedly harsh nature. Offering his services to a fair maiden in distress, his efforts in her behalf result in his being soaked from head to foot with a garden hose, after which he is thrown down the well by the enemy. His exploit of the woodshed results in the entire dispersal of his army, who decide that self-preservation is better than valor. Endeavoring to save a runaway baby carriage, he is held up by a policeman. In aiding a cook to subdue a fire in a kitchen the only reward he obtains is burns and bruises. To crown it all, his services offered to an eloping couple end by his being filled with buckthos by an irat parent, arrested and thrown into the adjoining cell to his faithful jackass, where he now is a sadder but wiser man.

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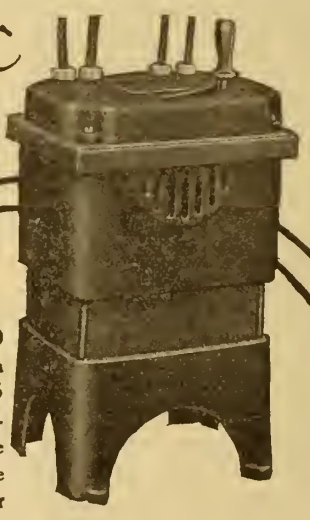

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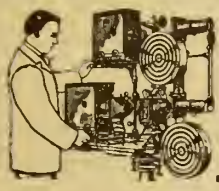

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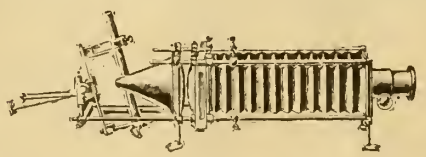

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Dec. 6-13—The Little Vendean (Ambrosio).
Dec. 6-13—The Electric Safe (Comerio).
Dec. 6-13—Heir of Clavencourt Castle (Eclair).
Dec. 6-13—Mr. Sadman's Cure (R. & R.).
Dec. 6-13—Disguised Bridegroom (R. & R.).
Dec. 6-13—Macbeth (Cines).
Dec. 13-20—The Beggerman's Gratitude (Ambrosio).
Dec. 13-20—Surprise of Prof. Shortsight (R. & R.).
Dec. 13-20—Comrades Under Grant (Carson).
Dec. 13-20—A Trip to the Arctic (R. & R.)
Dec. 13-20—Beethoven (Eclair).
Dec. 13-20—Dr. Lyvenemup's Elixir (R. & R.).
Dec. 13-20—Dottynob's Double (Duskes).
Dec. 13-20—The Smuggler's Sweetheart (Comerio).

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Oct.	23—The Bracelet	823
Nov.	6—The Destiny of Paul Wang (Dr.)	840
Nov.	10—The Suicide Woods (Com.)	426
Nov.	10—The Short-sighted Governess	272
Nov.	10—Yachting on the Baltic	230
Dec.	1—A Boy Hero	600
Dec.	1—Trollhattan	380
Dec.	4—Little Willie's Trip to the North Pole	407
Dec.	4—Wrestling	420
Dec.	8—Temptations of the Gold Fields (Dr.)	750
Dec.	8—Gerhardi Mohr (Com.)	194
Dec.	18—Mother-in-Law Crazy with Music	460
Dec.	18—The Butcher's Bill	230
Dec.	18—In Southern Sweden	292

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INDEPENDENT MOVING PICTURE CO. OF AMERICA.

Oct.	25—Hiawatha	about 988
Nov.	1—Love's Stratagem	954
Nov.	8—Destiny	864
Nov.	15—Forest Ranger's Daughter	700
Nov.	15—Brave (?) Policeman	300
Nov.	22—Levitsky Sees Parade	704
Nov.	22—Honor Among Thieves	296
Nov.	29—Her Generous Way	970
Dec.	6—His Last Game	941
Dec.	13—The Two Sons	955
Dec.	20—Lest We Forget	about 920
Dec.	27—The Awakening of Bess	950

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Sept.	10—The Paymaster (Dr.)	1000
Sept.	17—A Kentucky Planter (Dr.)	1000
Sept.	24—A Squaw's Sacrifice (Dr.)	1000
Oct.	1—Faithful Wife (Dr.)	1000
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Oct.	29—Mexican's Crime	1000
Nov.	5—Young Deer's Bravery	950
Nov.	12—The Ranchman's Wife	950
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Nov.	26—Dooley's Thanksgiving Turkey (Com.)	400
Dec.	3—The Message of an Arrow	1000
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Dec.	24—An Italian Love Story (Dr.)	900

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Nov.	2—Change of Complexion	950
Nov.	9—All for the Love of a Girl	950
Nov.	16—The Gypsy's Regret	925
Nov.	23—A Red Man's Love	830
Nov.	30—Pressing Business	850
Dec.	7—A Run for the Money	950
Dec.	14—Manhood's Reward	950
Dec.	21—Reunited by Santa Claus	950
Dec.	28—Excelsior (Comedy)	950

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Oct.	28—Dope Head Clancy	600
Oct.	28—The Love Hunter	400
Nov.	4—Actress and Child	1000
Nov.	11—"Hello, Bill"	600
Nov.	11—The Kissing Germ	350

CENTAUR FILM CO.

Dec.	11—Santa Claus and the Miner's Child	abt. 950
Dec.	18—Beyond the Rockies	abt. 950

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Real Brittany, 350 ft., Eclair, Scenic.
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Cyrano de Bergerac, 704 ft., Lux, Dra.
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Rival Sisters, 685 ft., Lux, Dra.
Repentance, 645 ft., Lux, Dra.
Reincarnated Mummy, 498 ft., Lux, Com.
Pretty Fisher-woman, 570 ft., Eclair, Dra.
Absorbing Tale, 370 ft., Le Lion, Com.
Gypsy Child, 400 ft., Lux, Dra.
Who Seeks, Find, 656 ft., Cines, Com.
Bath Chair, 225 ft., Itala, Com.
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Heinz.
In The Garden of My Heart.
Everybody's Happy When The Moon Shines.
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Sweet Star of Love.

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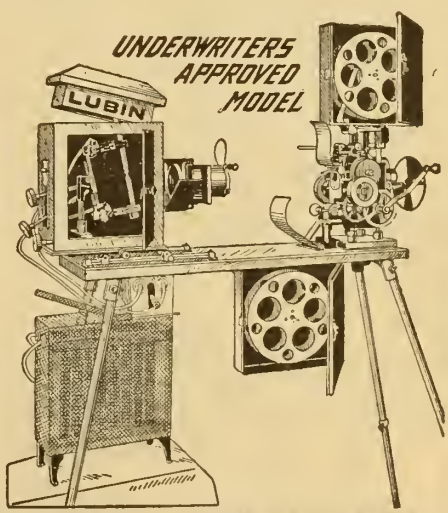

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LICENSED FILMS.

BIOGRAPH COMPANY.

		Feet
Nov.	8—The Restoration (Dr.)	964
Nov.	11—The Light that Came (Dr.)	988
Nov.	15—Two Women and a Man (Dr.)	988
Nov.	18—A Midnight Adventure (Dr.)	519
Nov.	18—Sweet Revenge (Dr.)	471
Nov.	22—The Open Gate (Dr.)	988
Nov.	25—The Mountaineer's Honor (Dr.)	977
Nov.	29—The Trick that Failed (Dr.)	645
Nov.	29—In the Window Recess (Dr.)	337
Dec.	2—The Death Disc (Dr.)	995
Dec.	6—Through the Breakers (Dr.)	974
Dec.	9—The Redman's View (Dr.)	971
Dec.	13—A Corner in Wheat (Dr.)	953
Dec.	16—In a Hempen Bag (Dr.)	455
Dec.	16—The Test (Com.)	545
Dec.	20—A Trap for Santa Claus (Dr.)	989
Dec.	23—In Little Italy (Dr.)	956

EDISON MFG. CO.

Nov.	12—His Masterpiece (Dr.)	545
Nov.	12—A Man With Three Wives (Com.)	440
Nov.	16—The Imp of the Bottle (Dr.)	750
Nov.	16—A Winter's Tale (Com.)	250
Nov.	19—The Thanksgivings (Dr.)	950
Nov.	23—A Rose of the Tenderloin (Dr.)	940
Nov.	26—Blueheard (Dr.)	400
Nov.	26—Then and Now (Com.)	250
Nov.	26—Annual Celebration of School Children, Newark, N. J. (Scenic)	300
Nov.	30—The Heart of a Clown (Com.)	600
Nov.	30—The Wonderful Electro-Magnet (Com.)	400
Dec.	3—The Keeper of the Light (Dr.)	965
Dec.	7—What the Cards Foretold (Com.)	420
Dec.	7—My Lord in Livery (Com.)	520
Dec.	10—The House of Cards (Dr.)	960
Dec.	14—Fenton of the 42d (Dr.)	860
Dec.	14—The New Policeman (Com.)	100
Dec.	17—A Gift from Santa Claus (Dr.)	920
Dec.	21—A Happy Accident (Christmas Story)	450
Dec.	21—The Mischievous Elf (Com.)	540
Dec.	24—Faust (Grand Opera)	1000
Jan.	4—Pardners (Dr.)	995
Jan.	7—The Engineer's Romance (Dr.)	670
Jan.	7—Ashes (Sentimental)	310

ESSANAY FILM MFG. CO.

Dec.	1—Baby Swallows a Nickel (Com.)	388
Dec.	4—His Reformation (Dr.)	1000
Dec.	8—A Pair of Slippers (Com.)	601
Dec.	8—The Bachelor and the Maid (Com.)	301
Dec.	11—The Ranchman's Rival (Dr.)	1000
Dec.	15—A Female Reporter (Com.)	464
Dec.	15—An Amateur Hold-up (Com.)	442
Dec.	18—The Spanish Girl (Dr.)	975
Dec.	22—A Kiss in the Dark (Com.)	400
Dec.	22—Object: Matrimony (Com.)	635
Dec.	25—The Heart of a Cowboy (Dr.)	959
Dec.	29—Jack's Birthday (Comedy)	728
Dec.	29—A Policeman's Revolver (Comedy)	281
Jan.	1—A Western Maid (Dr.)	785
Jan.	1—Why He Did Not Win Out (Comedy)	213

GAUMONT.

(George Kleine.)

Nov.	2—Don Quixote (Dr.)	721
Nov.	2—Mystic Melodies (Magic)	266
Nov.	6—The Warrior's Sacrifice (Dr.)	933
Nov.	9—Telltale Reflections (Com.)	284
Nov.	9—The Pigmy World (Com.)	272
Nov.	9—A Peace Agitator (Com.)	430
Nov.	13—The Rhymster's Ruse (Com.)	637
Nov.	13—Harlequin's Nightmare (Com.)	340
Nov.	16—A Convict's Heroism (Dr.)	638
Nov.	16—A Set of Teeth (Com.)	354
Nov.	20—Moon for Your Love (Dr.)	424
Nov.	20—Visions of a Nag (Equine Tragedy)	517
Nov.	24—Tulips (Educational)	105
Nov.	24—A Heart's Devotion (Tragedy)	842
Nov.	27—The Village Scare (Com.)	381
Nov.	27—The Mixup at Court (Dr.)	590
Nov.	30—In the Consomme (Com.)	491
Nov.	30—The Broken Vase (Com.)	472
Dec.	4—How to Get a City Job (Com.)	501
Dec.	4—X-Ray Glasses (Magic)	416
Dec.	7—Listen (Com.)	344
Dec.	7—Top-Heavy Mary (Com.)	283
Dec.	7—In a Pickle (Com.)	374
Dec.	11—Daughters of Poverty (Dr.)	953
Dec.	14—Nothing Is Ever Lost (Com.)	495
Dec.	14—The Life Buoy (Dr.)	446
Dec.	18—The Shepherd's Flute (Dr.)	528
Dec.	18—Cambyses, King of Persia (Dr.)	486
Dec.	21—The Stranger (Dr.)	935
Dec.	25—The Greek Slave's Passion (Dr.)	967

URBAN-ECLIPSE.

(George Kleine.)

		Feet
Nov.	10—A Heavy Gale at Biarritz (Scenic)	256
Nov.	17—Workhouse to Mansion (Dr.)	610
Nov.	17—Fighting Suffragettes (Dr.)	380
Nov.	23—Belle of the Harvest (Dr.)	511
Nov.	23—Marriage of Love (Dr.)	452
Dec.	1—"Consul" (Com.)	810
Dec.	8—The Secret Chamber (Dr.)	623
Dec.	8—Capturing the North Pole (Dr.)	381
Dec.	15—The Red Signal (Dr.)	355
Dec.	15—Switzerland; Conquering the Alps (Scenic)	605
Dec.	22—Fiorella, the Bandit's Daughter (Dr.)	741
Dec.	22—From the Fighting Top of a Battleship in Action (Scenic)	263
Dec.	29—Battle in the Clouds (Scenic)	658

KALEM CO.

Oct.	29—The Girl Scout (Dr.)	945
Nov.	5—The Cattle Thieves (Dr.)	860
Nov.	12—Dora (Dr.)	965
Nov.	19—Pale Face's Wooing (Dr.)	930
Nov.	24—On the Wrong Scent (Com.)	408
Nov.	27—Judgment (Dr.)	988
Nov.	19—Pale Face's Wooing (Dr.)	930
Nov.	26—The Governor's Daughter (Dr.)	955
Dec.	3—The Geisha Who Saved Japan (Dr.)	955
Dec.	10—The Rally Round the Flag (Dr.)	955
Dec.	17—The Law of the Mountain (Dr.)	875
Dec.	24—The Cardboard Baby (Fairy Story)	855

LUBIN MANUFACTURING COMPANY.

Nov.	11—Found in a Taxi (Com.)	385
Nov.	15—Children of the Sea (Dr.)	900
Nov.	18—Servant's Revenge (Com.)	610
Nov.	18—Foiled (Dr.)	375
Nov.	22—When Women Win (Com.)	550
Nov.	22—The Rubber Man (Com.)	270
Nov.	25—Martyr or Crank (Dr.)	580
Nov.	25—Finnigan's Initiation (Com.)	420
Nov.	29—A Life for a Life (Dr.)	850
Dec.	2—The Cub Reporter (Com.)	945
Dec.	6—She Took Mother's Advice (Com.)	465
Dec.	6—He Wanted a Baby (Com.)	460
Dec.	9—If Love Be True (Dr.)	950
Dec.	13—When Courage Fled (Com.)	250
Dec.	13—Jinks, the Grouch (Com.)	700
Dec.	16—Romance of the Rocky Coast (Dr.)	1000
Dec.	18—Two Christmas Tides (Dr.)	952
Dec.	20—The Policeman's Christmas Eve (Dr.)	440
Dec.	20—Three Christmas Dinners (Comedy.)	495
Dec.	23—Blissville the Beautiful (Comedy)	830
Dec.	27—The New Chief (Comedy)	495
Dec.	27—The Persistent Poet (Comedy)	525
Dec.	30—Three-Fingere Jack (Dramatic)	940

GEORGE MELIES.

Dec.	1—Seeing Things (Com.)	286
Dec.	8—The Fatal Ball (Dr.)	1000
Dec.	15—The Living Doll (Dr.)	1000
Dec.	28—Tobacco Mania (Com.)	360
Dec.	28—The Fallen Idol (Com.)	330
Dec.	28—The Cap of Fortune (Com.)	290
Dec.	31—Fishing Industry at Gloucester, Mass. (Industrial)	975

PATHE FRERES.

Nov.	3—The General's Birthday Present	341
Nov.	5—The Prodigal Son (Dr.)	1017
Nov.	6—Malicious Rival (Dr.)	607
Nov.	6—Cops on a Strike (Com.)	351
Nov.	8—Culture of Tea in Java (Educational)	492
Nov.	8—Misadventure of a Pair of Tronsers (Com.)	469
Nov.	10—The Flight of Mons. Valette (Dr.)	878
Nov.	12—Man With the Dolls (Magic)	525
Nov.	12—Running in Hard Luck (Com.)	443
Nov.	13—Good Lesson in Charity (Dr.)	508
Nov.	13—Sam's Artistic Beard (Com.))	410
Nov.	15—Two Chums Looking for Wives (Com.)	561
Nov.	15—In India. Marriage of the Nephew of the Maharajah of Tagore (Dr.)	344
Nov.	17—Her Dramatic Career (Dr.)	1030
Nov.	19—The Nobleman's Dog (Dr.)	754
Nov.	19—How French Perfumes Are Made (Ind.)	230
Nov.	20—The Patient from Punkville (Com.)	551
Nov.	20—Adonis Is Robbed of His Clothes (C.)	417
Nov.	22—The Crocodile Hunt (Scenic)	266
Nov.	22—Late for the Recital (Com.)	656
Nov.	24—The Sleeper (Com.)	604
Nov.	24—A Convenient Lamp-post (Com.)	390
Nov.	26—The Bigamist (Dr.)	951
Nov.	27—The Mixed Letters (Com.)	584
Nov.	27—Chinese Amusements (Scenic)	397
Nov.	29—Bunch of Lilacs (Dr.)	423
Nov.	29—Spanish Marriage (Dr.)	551
Dec.	1—The Wolf Hunt (Scenic)	269
Dec.	1—A Legend of Orpheus	705
Dec.	3—The Three Neighbors (Com.)	413
Dec.	3—Forced into Marriage (Dr.)	561
Dec.	4—From the Egg to the Spit (Ed.)	398
Dec.	4—A Cask of Good Old Wine (Com.)	535
Dec.	6—The Lady's Companion (Dr.)	864
Dec.	8—Impossible to Get Sleep (Com.)	315
Dec.	8—The Evil Philter (Dr.)	623
Dec.	10—Masquerader's Charity (Dr.)	394
Dec.	10—Bear Hunt in Russia (Scenic)	564
Dec.	11—Exploits of a Cowboy (Scenic)	446
Dec.	11—Willyboy Gets His (Com.)	502
Dec.	12—La Grand Breteche (Dr.)	900
Dec.	13—The Tramp's Romance (Dr.)	541
Dec.	13—Repairing the House (Farce)	413
Dec.	15—The Ugly Girl (Dr.)	620
Dec.	15—Punch and Judy (Juvenile)	364
Dec.	17—The Lucky Number (Com.)	538
Dec.	17—The Strong Tonic (Com.)	433
Dec.	18—Hector, the Angel Child (Com.)	620
Dec.	18—Honey Industry (Industrial)	331
Dec.	20—The Death of the Duke D'Enghien (Dr.)	951
Dec.	22—Contest for a Handkerchief (Com.)	459
Dec.	22—The Love Token (Dramatic)	515
Dec.	24—The Birth of Jesus (Biblical)	525
Dec.	24—Agriculture in Hungary (Ind.)	826
Dec.	25—The Good Doctor (Com.)	590
Dec.	25—The Happy Widower (Com.)	384

SELIG POLYSCOPE CO.

Nov.	22—In Wrong Simms (Com.)	345
Nov.	25—On the Little Big Horn; Or, Custer's Last Stand (Dr.)	
Nov.	29—Brought to Terms (Dr.)	615
Nov.	29—Making It Pleasant for Him (Com.)	380
Dec.	2—An Indian Wife's Devotion (Dr.)	470
Dec.	2—A Million Dollar Mix-Up (Com.)	520
Dec.	6—The Engineer's Daughter (Dr.)	1000
Dec.	9—The Heroine of Mafeking (Dr.)	1000
Dec.	11—Pine Ridge Feud (Dr.)	975
Dec.	16—The Indian (Dr.)	
Dec.	20—Through the Hood River Valley (Sc.).	
Dec.	20—A Modern Dr. Jekyll (Com.)	
Dec.	23—The Christian Martyrs (Dr.)	950
Dec.	27—Buried Alive (Dramatic)	1000
Dec.	30—A Daughter of the Sioux (Dr.)	985

VITAGRAPH COMPANY.

Oct.	19—A Dull Knife (Com.)	275
Oct.	23—Cosette (Dr.)	987
Oct.	26—The Two Mr. Whites (Com.)	543
Oct.	26—He Fell in Love With His Wife (C.)	435
Oct.	30—Entombed Alive (Dr.)	994
Nov.	2—Miss Annette Kellerman (Dr.)	539
Nov.	2—Adele's Washday (Com.)	432
Nov.	6—From Cabin Boy to King (Dr.)	958
Nov.	9—Into the Shadow (Dr.)	642
Nov.	9—A Sticky Proposition (Com.)	323
Nov.	13—Launcelot and Elaine (Dr.)	1000
Nov.	16—Benedict Arnold (Dr.)	685
Nov.	16—Indian Basket Making (Ind.)	245
Nov.	20—The Sins of the Fathers (Dr.)	985
Nov.	23—Why They Married (Com.)	905
Nov.	27—Jean Valjean (Dr.)	990
Nov.	30—The Bridegroom's Joke (Com.)	690
Nov.	30—Dirigible Balloons at St. Louis (Scen.)	275
Dec.	4—The Life of Moses (Dr.)	981
Dec.	7—A Lesson in Domestic Economy (C.)	684
Dec.	7—A Day with Our Soldier Boys (Sc.)	302
Dec.	11—Gambling with Death (Dr.)	933
Dec.	14—The Professor and the Thomas Cats (C.)	405
Dec.	14—A Merry Christmas and a Happy New Year (Dr.)	586
Dec.	18—Two Christmas Tides (Dr.)	952
Dec.	21—The Forgotten Watch (Comedy)	413
Dec.	21—The Cook Makes Madeira Sance (C.)	561
Dec.	25—A Midsummer Night's Dream (Dr.)	991
Dec.	28—The Power of the Press (Dr.)	997

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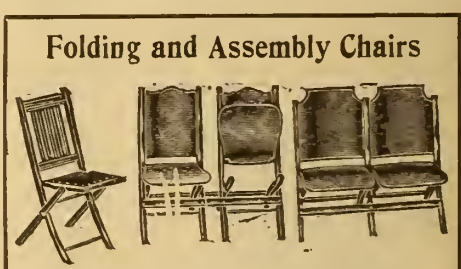

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A STIRRING WESTERN DRAMA

RELEASE OF SATURDAY, DECEMBER 25

"THE HEART OF A COWBOY"

(Length approximate 959 feet.)

NEXT WEEK

RELEASE OF WEDNESDAY, DECEMBER 29

COMEDY

"The Essanay Kind"

"JACK'S BIRTHDAY"

(Length, approximate 728 feet.)

and

"A POLICEMAN'S REVOLVER"

(Length, approximate 281 feet.)

OUR NEW YEAR'S DAY RELEASE

A WESTERN DRAMA

RELEASE OF SATURDAY, JANUARY 1

"A WESTERN MAID"

(Length, approximate 785 feet.)

with

"WHY HE DID NOT WIN OUT"

COMEDY

(Length, approximate 213 feet.)

"You Don't Know Good Comedy Until You See An Essanay"

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8—Fly Wheel	1.00	.75
9—Stereo Bracket with Thumb Screw	.75	.58
10—Stereo Bracket Holder	.60	.45
11—Crank Shaft Bearing	.35	.26
12—Framing Device Lever	.20	.15
13—Framing Device Clamp	.45	.34
14—Framing Device Link for Lever	.30	.22
15—Top Feed Swing Bracket	.50	.38
17—Toggle Joint, large arm	1.00	.75
18—Toggle Joint, small arm	.25	.18
19—Stereo Flange Collar Casting	.50	.38
20—Take-up Roller Bracket Casting	1.00	.75
21—Intermittent Bracket Roller	.75	.57
22—Steel Thumb Screw, nickeled	.10	.07
Steel Thumb Screw, plain	.08	.05
23—Reel Winder Shaft	.25	.18
24—Reel Winder Gear	.50	.38
25—Reel Winder Crank	.20	.15
26—Reel Winder Handle	.15	.11
27—Heavy Feed Sprocket	3.50	2.65
28—Feed Sprocket Shaft	.30	.22
29—Feed Sprocket Gear	.35	.26
30—Wing Nut	.05	.04
31—Set Collar	.15	.14
32—Reel Winder Spindle	.65	.61
33—Reel Winder Spindle Gear	.25	.23
Nos. 30, 31, 32, 33, per set, $1.10; our price, 85c.		
35—Toggle Joint Set Collar	.20	.15
36—Aperture Plates	.75	.57
37—Toggle Joint Spindle	.30	.22
38—Toggle Joint Gear	1.25	.95
39—Intermittent Bracket Spindle	.20	.15
40—Intermittent Bracket Spring	.15	.11
41—Intermittent Bracket Roller	.75	.57
42—Intermittent Roller Set Collar	.15	.11
43—Upper Feed Gear and Spindle	.95	.72
44—Framing Lever	.20	.15
45—Crank Shaft Gear	1.00	.75
46—Steel Peeler	.25	.18
47—Apron	.40	.30
48—Take-up Feed Driving Pulley	.35	.26
49—Geneva or Star Wheel	2.50	1.90
50—Eccentric Bushing	.25	.18
51—Intermittent Sprocket, steel	3.50	2.65
52—Intermittent Shaft	1.00	.75
53—Eccentric Bushing	.25	.18
54—Plain Bushing	.25	.18
55—Shutter	.75	.57
56—Shutter Gear	.50	.37
57—Shutter Set Collar	.15	.11
58—Shutter Spindle	.25	.18
59—Top Feed Bracket Spring	.15	.11
61—Baseboard for Mechanism	1.00	.75
62—Take-up Feed Roller Spring	.15	.11
63—Gears for Take-up Feed	1.50	1.10
64—Heavy Sprocket for Take-up Feed	3.50	2.65
65—Take-up Feed Spindle	.50	.37
66—Film Tension Springs, each	.15	.11
69—Guide Rollers, Spindle, Bushings and Springs, set	.50	.37
70—Pin Wheel or Cam	2.00	1.50
71—Main Spindle	1.25	.95
72—Steel Pinion	.50	.37
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Lamp, complete	8.00	6.10
Carbon Holders	1.75	1.30

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Roll Tickets, in lots of 100,000	.08
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Electra Pink Label Carbons, per 100, 12 x 5/8 in.	4.25
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A. G. WHYTE:

Ran "Santa Claus and the Miuer's Child." It's one of the best Independent films made lu photography and subject.

(Signed) R. A. BACHMAN, Chicago, Ill.

A. G. WHYTE:

Dear Sir—We wish to say that the "Santa Claus and the Miner's Child" is very good, the acting splendid and the photography excellent.

(Signed) WAGNER FILM SERVICE, St. Louis, Mo.

A. G. WHYTE:

Dear Sir—We received your shipment of "Santa Claus and the Miner's Child" and had the pleasure of showing same in our own very popular theater, The Blue Mouse, to great satisfaction to ourselves as well as to our patrons. The story in detail of the subject seemed to hold the patrons of the house, who showed great interest in the production until its climax.

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A. G. WHYTE:

Dear Sir—We received the first release of the Centaur Film Company of New Jersey and find same satisfactory in every respect. Trusting you will continue to favor us with such pictures, we beg to remain, Very truly yours,

W. E. GREEN (Inc.), Boston, Mass.

A. G. WHYTE:

Dear Sir—Your first delivery of the productions of the Centaur Film Company of New Jersey, entitled "Santa Claus and the Miner's Child," received; manuscript fine, photography excellent. Continue to favor us with this kind of product each week.

UNITED FILM RENTAL CO., New York City.

A. G. WHYTE:

Dear Sir—We received two communications from our first and second run customers in which they praise the photography and acting in the picture named "Santa Claus and the Miner's Child." We have already had offers to let them have this reel ahead of their regular run. Trusting you will turn out as good pictures in the future, we beg to remain, Very truly yours,

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Dear Sir—We have received your film, "Santa Claus and the Miner's Child," and after running it off wish to state that we are well pleased with it both as to photography and steadiness on screen.

You can count on our business as long as you turn out goods of such quality.

(Signed) INDEPENDENT FILM EXCHANGE, Pittsburg, Pa.

Now who can get along without these pictures?

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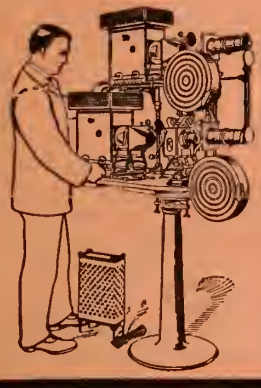

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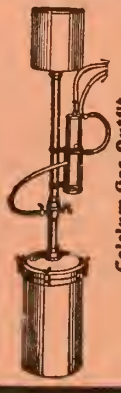

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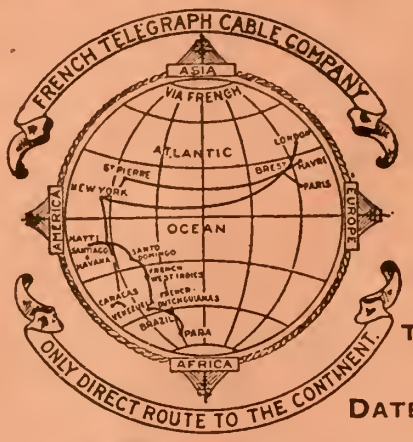

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AMBROSIO

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ITALA FILM CABLE SIMILAR

TO THE TRADE:—

On December 20, 1909, a two-page letter on the letter head of the Film Import and Trading Co., and signed by that firm was sent you. The letter did not state that the N. Y. Motion Picture Co. did not have the Ambrosio and Itala contracts, but informed the trade in general that they (The Film Import and Trading Co.) were the sole agents of the two concerns aforementioned, under a contract with Raleigh & Robert, of Paris, which purports to expire some time in 1913.

We, THE N. Y. MOTION PICTURE CO., desire to inform you and every one connected with the film trade, that we have contracts direct with Ambrosio and Itala Film Cos., for the exclusive agency in the United States of America of all their products.

The contract of itself being a lengthy document, we have had these two concerns cable us confirmations of the same for publication in the Trade Papers, of which the above is a reproduction.

Mention was made in the letter of the Film Import and Trading Co. referred to that it was possible to falsify the names of these makers on film purported to have been manufactured by them, or cause the unloading of a quantity of so-called "cold" and "old copies," which may be in the United States at this time.

In this wise, we desire to inform you that we stand ready, and take the responsibility in each and every instance that the goods which will be released by our concern will be fresh goods, new subjects, and released on dates corresponding to those in Europe, as our arrangements with these concerns require shipment to be made to us within sufficient time to provide for this contingency.

This notice to you should once and for all set your mind at rest as to the true condition of affairs affecting the products of the aforementioned manufacturers. It also would be well for those persons purchasing film advertised as products of Ambrosio and Itala Film Companies to ascertain for their own satisfaction that the goods they are getting at the present time are strictly goods manufactured by these concerns, and are up-to-date fresh productions.

Yours truly,

N. Y. MOTION PICTURE CO.,
Chas. O. Baumann, Sec'y and Treasurer.

BISON FILMS

ONE REEL A WEEK TRADE MARK

REGULAR RELEASE DAY FRIDAY TRADE MARK

FOUR REELS A WEEK

Beginning with the week of January 10th, 1910, we will issue four reels a week on regular release days, as follows:

Tuesday,	January 11, 1910,	a "Bison"
Wednesday,	" 12, 1910,	Italia
Friday,	" 14, 1910,	a "Bison"
Saturday,	" 15, 1910,	Ambrosio

and then each and every week, thereafter on the same days, one reel of the same producers. You can absolutely count on these releases and make up your programs accordingly.

Ambrosio and Italia Films

The imported reels of Ambrosio and Italia will be released in this country on the corresponding date that they will be released in Europe, so as to protect all exchanges and their first run customers. It is a well established fact that these foreign film manufacturers produce the best of all European productions.

Lithographs and Posters Free

We will furnish as usual all exchanges handling these productions with one sheet four color lithographs, also posters containing synopsis, absolutely free with each reel.

Next Issue. Friday, Dec. 31st

THE RED CROSS HEROINE

Dramatic Code Word "Ready" Approx. Length, 1000 ft

NEW YORK MOTION PICTURE CO.
Manufacturers of "Bison" Life Motion Pictures
429 Sixth Ave., Cor. 26th St., NEW YORK CITY
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FIRST NEW YEAR'S RELEASE

Tuesday, January 4th, 1910

A FROZEN APF

Code Word "Melt" Approx. length, 950 feet.

In this week's release we have embodied all the leading features of our best products. And we are satisfied that it is a picture which will undoubtedly prove an attractive exhibition. The photography is bright and clearly cut. The acting and staging are, in every way, superior from anything yet produced.

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Let me have your name for our mailing list.
We publish weekly bulletins of interest to you.

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WAKEFIELD - NEW YORK CITY
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Please mention The Moving Picture World when corresponding with advertisers.

Peeping through a hole in the wall, the girl sees her sweetheart hand his adversary

"The Winning Punch"

which, by the way, is the title of the Imp's next release, Monday, January 3d. It is a pippin, a corker, a crackerjack, and it comes JUST WHEN THE AIR IS FULL OF PRIZE FIGHT TALK. It is a love story with a hot prize fight combined. The women folks will love the love story, while the men folks will grab the prize fight and eat it alive. Ask for this film every week till you get it from your film exchange. Write to us and we'll tell you just exactly which exchanges have bought "THE WINNING PUNCH" and other Imp releases.

Independent Moving Picture Co. of America
111 E. 14th STREET, NEW YORK
CARL LAEMMLE, President

Released Monday, Dec. 20, "Lest We Forget"

Released Monday, Dec. 27, "Awakening of Bess"

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FATHER BUSY PAPERING

Comedy

Length, 360 Feet, approx.

All Exchanges Rent Great Northern Films. One Quality Only—THE BEST

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On Wednesday, Jan. 12th

THE FILM D'ART

CAMILLE

Staged and photographed by Pathé Frères in their own inimitable style and enacted by Film d'Art actors.

A thrilling and dramatic presentation of that masterpiece of Alexander Dumas, fils

"La Dame aux Camelias"

known all over the English speaking world as "Camille." The story is too well known to need any synopsis. For a generation it has been enjoyed by old and young both in book form and in Verdi's masterful adaptation known to the opera-goers as

"La Traviata"

The film represents the acme of perfection. Every shade of meaning is portrayed with the utmost skill and fidelity. For those who have read Camille this picture will be of especial interest—after seeing it. The unfortunare Margurite Gautier, who was in real life the Camille of the story, and her unhappy lover, Armand Duval, will be *real* characters, who will live forever in their memory.

YOU NEED THIS FILM

Insist on it from your exchange

BEAR IN MIND: RELEASEE JANUARY 12—WEDNESDAY

For the description of other Pathé Releases for the week of January 10th, including "The Storm," "Beggar's Repentance," "On a Racket," "Stag Hunting in Java," "Story of a Leg," and "Mtss Moneybags Wishes to Marry." See Pathé's weekly bulletin. If you don't get it, write—it's yours for the asking.

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Cupid and the Motor Boat

A Summer Idyll

A fascinating drama of love and bravery enacted on the shores of Long Island Sound

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The Life of Moses

(Second Reel)

Biblical Film-de-Luxe, Produced under the Personal Supervision of the Rev. Madison C. Peters
Beautifully toned and tinted throughout, A magnificent subject with which to usher in the New Year

Book advance orders for extra copies of

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Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

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Vol. 5 DECEMBER 31, 1909 No. 27

A Merry Christmas and a Happy New Year to all Moving Picture World readers.

SUMMARY OF THE WEEK.

The Associated Manufacturers gave a banquet to Mr. Thomas A. Edison, at the Plaza Hotel, New York City, on Monday, December 20, and presented him with a silver vase in recognition of his work in moving picture photography. (Page 954.)

* * *

With the commencement of the year, the Kalem Company will release two reels per week. One of them will be devoted to suitable subjects for women and children. (Page 953.)

* * *

On January 12 the Pathes release a Film d'Art on the subject of "La Dame Aux Camellias." (Page 961.)

* * *

Our Man About Town is in a seasonable frame of mind. (Page 956.)

* * *

Lux Graphicus discusses some aspects of "Motographic History in the Making." (Page 958.)

* * *

"More Motographic History in the Making" is also the subject of an article. (Page 959.)

* * *

The inclusion of vaudeville entertainments in the moving picture theater is deprecated. (Page 951.)

* * *

The policy of "An Open Market" in the moving picture field is advocated. (Page 952.)

* * *

The publication of reproductions of noted moving picture films in the Pictorial Supplement of the New York "Times" is held up for imitation by illustrated publications.

* * *

Kinemacolor in some of its practical aspects is dealt with. (Page 959.)

* * *

The erection of a new moving picture theater in the vicinity of Central Park West, is announced. (Page 962.)

* * *

Intelligent exhibitors give hints to the manufacturers on advance advertising and its benefits; also point out inconsistencies of the producer. (Page 957.)

* * *

J. W. Rosenquest tells why he installs Independent service in the Fourteenth Street Theater. (Page 957.)

* * *

Dr. W. H. H. Lane tells of the condition of the moving picture business in Australia. (Page 964.)

* * *

An exhibitor sends a specimen of the high-falutin language used by some of the Western exchanges in their business correspondence. (Page 963.)

Killing the Goose.

To kill the goose that lays the golden eggs is equivalent to cutting off one's nose to spite one's face. We hope the reader will forgive these and other recent incursions into the domain of proverbial philosophy, but frankly we feel like it. And we feel like it because current happenings in the moving picture field are such as to evoke comments of a proverbially philosophic or sententious nature. In other words, they are in the nature of suggested texts.

Now, we do not know how their ledger accounts stand, but we think Keith & Proctor have started out to kill the goose that lays the golden eggs. Two weeks ago we described their policy of interspersing their moving picture shows with third-rate vaudeville entertainments as a setback. Other newspaper writers concurred. They, like ourselves, see the game from the point of view of the public. Keith & Proctor, here in New York City alone, cater each day and night to many thousands of patrons—patrons who want the moving picture show in a particular style. Yet Keith & Proctor, for some reason not obvious to us, are annoying, disgruntling and repelling those patrons by temporarily appealing to a small and negligible section of the community that are lovers of inferior vaudeville.

What the public want is the picture, the picture only, first, last and all the time. And consider, too, that, as we point out in another article in this week's WORLD, the millions and millions of women and children who support the moving picture; educated women and children, refined women and children. These people do not want vaudeville of the "knockabout variety," or the vulgar *double entendre,* or the questionable dialogue which sometimes passes current on Fourteenth street and which is more suited to the Bowery. The moving picture public from coast to coast does not want this sort of thing. We reiterate that it wants the pictures only, and the pictures well shown.

We do hope that Keith & Proctor will be wise in their generation and bring their entertainments in line with the requirements of their patrons. We perceive, by the way, that Klaw & Erlanger are favorably inclined towards the moving picture. We perceive, too, that the Shuberts are also dallying with it. Keith & Proctor, therefore, are face to face with this situation, that if they fall down by diluting their entertainments with stupid vaudeville, the Shuberts, Klaw & Erlanger and other theatrical men are ready to grasp the opportunity that is offered to them.

The Press and the Moving Picture.

Amongst the great New York newspapers, the "New York Times" has always shown a sympathetic attitude towards the moving picture. The articles that it has printed have been appreciative of the good work that has been done in the moving picture field—appreciative of the dramatic and other qualities of those pictures. The writers of these articles have shown an evident wish to understand what is being done in the moving picture field to entertain the public. This intelligent attitude is rather exceptional in this way. As a rule the conductors of the great newspapers have so far taken little pains to keep themselves in touch with moving picture matters—the articles that appear in their pages are mostly written by incompetent hands and show a lamentable ignorance of the situation. Not so with the "New York Times," and we therefore feel that in this policy the paper in question will get itself a large volume of support from the general public who are interested in moving pictures.

On Sunday, November 12th, nearly a whole page of the "Times" was devoted to a description of the Urban-Smith process together with a resume of recent work in the moving picture field. In the issue of December 19th, a still more striking tribute to the popularity of the moving picture is given. This is the devotion of a half a page of their pictorial supplement to the illustration of art in moving pictures. There are seven illustrations of the recent Pathe release, "Rigoletto." The principal actors have their photos given and two striking scenes from the film are also reproduced. "The New York Times" pays tribute to the artistic quality of these pictures. We congratulate our contemporary upon its discovery of a large field for the adornment of its pictorial pages. If its art editor will only take the trouble he will find that the field before him for pictorial illustration is just as wide as that of stationary photography. He will find every phase of pictorial representation in the moving picture. There are landscapes, seascapes, groups, there are country scenes, industrial subjects, dramatic scenes, military pictures, naval pictures, history, ancient and modern, humor, comedy and tragedy. There is, in short, no phase of ancient or modern life that is not illustrated by the moving picture and which the art editor of our contemporary can reproduce in his pages. He can reproduce a scene from "Hiawatha," or one from "Nero," a scene from the Life of Washington or Lincoln, a battle subject, the inauguration of one President, the funeral procession of another, in short, in the way of illustration the moving picture affords him every opportunity of saying to himself that "the world is all before him there to choose."

We hope that this departure by the "New York Times" will be followed by other illustrated papers throughout the country and that the "Times" itself will proceed in the good path that it has set out for itself. To quote our contemporary, "of late the mediocre and the commonplace have been tabooed by discriminating audiences, and there has sprung up an ever-increasing demand for a higher order of entertainment, something more satisfying to the intellect and more pleasing to the eye." As we have already said, our contemporary will find an almost illimitable field to draw from in the way of high-class illustrations from moving pictures. The work of Pathe has deservedly won recognition, but even so, the "New York Times" can find quite a good supply of pictures in the films of Edison, Biograph, Kalem, Selig, Lubin, Gaumont and others who from time to time astonish the public with the beautiful and artistic quality of their pictures. We welcome the "New York Times" as an ally in popularizing good moving pictures with the public.

An Open Market.

The past year witnessed the Icarus-like rise and fall of the International Projecting and Producing Company. Icarus was one of those unpleasant persons in the classics who, to put it mildly, went up like a rocket and came down like a stick. To all intents and purposes the International Projecting and Producing Company is dead and buried. Mr. Murdock, with all his ability, and we believe him to be a man of great ability, is, it seems, out of the game. They are advertising film at four and five cents per foot, and so the history of this company can be written down in one word, "failure." Will Hector Jedediah Streckymans please note?

But we want to hear more of J. J. Murdock because his record shows him to be a man of great possibilities. We believe that when he started out with the International Projecting and Producing Company if he had been surrounded by good and loyal helpers, the company would have been going this moment in some shape or form. Frankly, we never sympathized with its entire program. It started out to do too much. If it had contented itself by simply being a well-conducted distributing agency for imported films it would have been doing business this moment. But it wanted to assume control, where control not only cannot be assumed, but is undesirable. Without having any fundamental assets such as the Patents Company admittedly has, it wanted to play the Patent Company's game. And it failed in the game because never at any point of it did the International Company hold a winning card.

The Patents Company has held together this year on clear business grounds; they have some securities in their vault. Those securities are certain patents and the rights to them. Like sensible business men they are making the most of those patents. We should do the same if we were in their place. We would sell our goods in the best market, which is one of the first elements of business. What is more, people who did business with us would do business on our terms. Those are the principles upon which we conduct THE MOVING PICTURE WORLD, as we told the reader last week.

Now to the application of all this: Undismayed by the failure of the International Company and its president, Mr. Murdock, there are yet other concerns in the field not unreasonably suspected of an attempt to corral the Independent manufacturing and renting part of the American moving picture business. This is what the International Company tried to do and failed to do. This is what, we are informed, is the intention of the Film Import and Trading Company, of 127 East 23d street, New York City, the very next building to that in which we are dictating this article.

Ever since the Film Import and Trading Company commenced business we have been sympathetic observers of their methods. We welcomed them into the moving picture field because, unlike many other people in it, they went about their work in a business-like way. There are so few business men in the moving picture field that when we meet an individual or a company animated by correct principles we extend to them what is popularly known as the "glad hand." And this we have done to the Film Import and Trading Company, whose managing director, Mr. C. M. Freeman, will bear out the truth of what we are saying.

With the details of management of this concern, and its policy, or with the petty squabbles that circle round the name of the Film Import and Trading Company, we have nothing to do, and we want nothing to do. The pages of our theatrical and other contemporaries which

deal with the moving picture are filled week by week with gossip and tittle-tattle about this company which reminds us of nothing so much as the stupid chattering of the servants' hall. The conductors of these papers seem indifferent to the fact that by printing this rubbish they insult the intelligence of their readers. Our concern is with this company in its public capacity and in regard to its avowed policy of attempting to control the Independent side of things. In its own interest we advise the Film Import and Trading Company to take warning by the fate of the International Company and not to adventure into territory where Murdock got lost. In the first place, the thing is impracticable. We have information that the Independent manufacturers and most of the renters decline to be controlled by the Film Import and Trading Company, and we have information that many of the foreign manufacturers decline to give their agencies to the Film Import and Trading Company or to any American agency firm. We have information on these heads from Chicago and other large American centers, and from London and Paris. We know exactly what is doing in the matter; we know as much about it as the Film Import and Trading Company, and what is more, we know that we know a little more than they do.

It is the policy of THE MOVING PICTURE WORLD to keep the door open. We refused to let the International close it on freedom of independence. We shall go on keeping the door open. Will our excellent friends, the Film Import and Trading Company, kindly note this declaration of policy.

CHILDREN'S SUBJECTS FOR THE MOVING PICTURE.

Kalem Company Inaugurate A New Policy.

Anything which tends to popularize the moving picture amongst the children of the community earns the praise of the MOVING PICTURE WORLD. We have more than once drawn attention to the fact that it is desirable from all points to elicit the sympathies of the millions of children who annually spend their dimes and nickels in a moving picture theater. The children of to-day are the men and women of the future, and if a favorable impression is formed on the juvenile mind by the moving picture, be sure it will last through adolescence, up to manhood and womanhood. The way to do this, as we have pointed out over and over again, is to specially cater to the children with suitable subjects. Only last week we drew attention to the fact that this Christmas season is marked by the dissemination of numerous toys on the moving picture principle. This is bound to favorably influence the children of the community towards taking an intelligent interest in moving pictures.

By far a larger percentage of those who patronize moving picture entertainments are women and children. Where the child goes, there goes the mother; where the child is pleased, entertained or instructed in a refined way, the mother wants to go. As it is with stationary photography, so it is with moving picture photography. The mother and the child are the mainstays of the entertainment. Offend the child, you displease the mother and you keep away both from the entertainment. One of the regulations of the famous Grid-Iron Club of Washington is, at its annual dinners, that ladies are always present. In other words, that nothing must be said which would offend the ladies. So it should be with the moving picture. Nothing should ever be shown that would repel ladies and their children.

This week the Kalem Company inaugurate a new policy which is bound, we think, to result favorably to the interest of this enterprising concern as well as to further popularize the moving picture amongst women and children. The company is shortly releasing two reels per week. One of those reels is to be devoted to juvenile subjects—subjects which will appeal directly to the suffrages of the children and of course to their parents, particularly their mothers. We saw the first of these subjects. It is called "The Cardboard Baby." It is a fairy story for children worked out with great charm and delicacy. It shows how, under the influence of a good fairy, a little girl was taught to control her temepr. There are many amusing adventures which the child has with the cardboard baby and a real baby. The way in which the scenes change from one to the other is singularly well managed. The whole story is simple, idyllic and pleasing, and is of a type, in our opinion, which is bound to please the small children. The picture is released this week and it is the forerunner of many similar subjects. The idea is to interest the moving picture exhibitor especially in this class of picture and to induce him to have child matinees. We have no doubt that properly handled this scheme will be a success.

It will be a good thing for the Kalem Company, we think, if they will stick to this admirable policy and get themselves the reputation of being the film makers *par excellence* for the juvenile public of the moving picture field—a public which is to be counted by the millions. They make a very good and timely start, for this is the season of the year when we are all united to make the lives of the little ones as happy as possible with special gifts, entertainments, etc. Consequently, as we say, the new scheme is inaugurated at a timely season.

Most moving picture entertainments leave the child out of consideration. The average show appeals more to the mind of the grown-up person. It is hardly to be expected that high-class comedy and tragedy appeal especially to children, but animals, scenes of wonder, adventure, and the like do so, more or less. The juvenile subject will do so directly and it is eminently desirable, therefore, that the juvenile subject should form part of the entertainment some time or other in every moving picture house. If anybody will glance down the list of the releases which we publish every week, it will be seen that too many of the subjects do not directly appeal to a juvenile audience, but this defect with the new Kalem policy will be remedied. It is desirable that a specific attempt should be made to enlist children in regard to the moving picture. It is only a year ago that the press and the pulpit were denouncing the average moving picture theater as unsuitable for the attendance of children. This agitation has evaporated. But still here and there the objection exists. This again in its turn will vanish, we believe, if it is known that the film makers are setting themselves down to producing pictures especially for children, and that those subjects are suitable, drawn from a literature which children understand—a literature of the fairy-like, the simple, the innocuous and the mentally refreshing. Fortunately there is a wide choice of subject open to the Kalem Company, whose child releases we shall watch with sympathetic interest throughout the coming year.

THE EDISON BANQUET.

The anniversary of the foundation of the Motion Picture Patents Company and the association with that company of the principal film manufacturers of the United States of America was recently made the opportunity of a unique celebration in the history of the moving picture. The manufacturers took occasion to banquet Mr. Thomas Alva Edison at the Plaza Hotel, New York City, on Monday evening, December 20, and they made a presentation to him for the work he has done in the field of the moving picture.

Men of the type of Thomas A. Edison find their chief pleasure in the laboratory or workshop. It is a common thing to find men whose names are household words all over the world, eschew the pleasures of the table and society. Were it otherwise they would never do their work. If success brings many rewards it also brings many penalties. And amongst the latter to the earnest worker in any branch of progress is that of publicity—the necessity of taking part in society, of seeing, and being seen. Ask any man who occupies a prominent place in the world's mind to-day what his chief pleasure in life is, and he will tell you work. He looks upon the alleged pleasures of life as so many obstacles in the way of his work. He endures and tolerates them, but rarely welcomes them. Mr. Edison is one of these men. So that it was not an easy matter to get him to the banquet.

Those present at the latter were the men most prominently identified with the commercial exploitation of the moving picture in the world to-day. They were: Mr. Thomas Armat, of Washington, D. C.; Mr. Frank L. Dyer, Mr. George F. Scull, Mr. J. J. Kennedy, Mr. H. N. Marvin, Mr. George K. Spoor, of Chicago; Mr. F. J. Marion, Mr. S. Long, Mr. George Kleine, of Chicago; Mr. S. Lubin, of Philadelphia; Mr. F. W. Singhi, of Philadelphia; Mons. Gaston Melies, of Paris; Mr. J. A. Berst, of New York; Mr. W. N. Selig, of Chicago; Mr. William T. Rock, Mr. J. Stuart Blackton and Mr. Albert E. Smith.

THOMAS A. EDISON.

The dinner can be described as a very sumptuous repast served amidst delightful surroundings. The presentation to Mr. Edison took the form of a silver vase, which is of a very artistic design and wrought by the Tiffany Company. It stands 21 inches high and weighs a thousand ounces. In making the presentation, Mr. J. J. Kennedy, of the Biograph Company, eulogized Mr. Edison for having brought into existence a new industry

and a new field of human endeavor, and for giving the world what might properly be called a new moral force, the educational and elevating power of which has not yet been fully realized.

"Being no orator," to quote Shakespeare, Mr. Edison accepted the gift through the mouth of Mr. F. L. Dyer. And those were all the official speeches that were made at a very notable gathering of film men.

Oddly enough, though his name and work have been identified for many years with the moving picture, Mr. Edison himself had never been photographed in the moving picture camera, so that earlier in the day of the banquet, the chance occurred to include him in a film in which all his hosts at the subsequent banquet also appeared. These gentlemen shook hands with Mr. Edison, and the film that was made of the exhibition should be a very interesting souvenir of a unique gathering. Evidently, then, the associated manufacturers start on the second year of their existence in complete harmony, a fact which disposes of many of the rumors that have been put in circulation with regard to the probability of disintegration.

Mr. J. J. Kennedy's speech of presentation:

"Mr. Edison: My associates, the manufacturers and importers of motion pictures, licensed by the Motion Picture Patents Company, have conferred upon me the honor and pleasure of acting as their spokesman in conveying to you their deep appreciation of your inventive genius and the great results that you have accomplished in the field of animated photography.

"You have brought into existence a new industry and a new field of human endeavor, and greater still, you have given to the world what might properly be called a new moral force, the educational and elevating power of which has not yet been fully realized.

"Animated photography, as you have given it to us, appears to be the next logical step to the telephone in the advance of civilization. One annihilates distance in talking, while the other annihilates distance in seeing.

"As licensees of the Motion Picture Patents Company, privileged to use your inventions, it is our aim to continue your good work by utilizing animated photography in educating, elevating and entertaining the public.

"As licensees of the Motion Picture Patents Company, we have made great progress during the first year of our combined and harmonious effort. The friendly rivalry that exists between us and which prompts every one of us to excel the others in the merit of our productions, while working together as a unit, will, we hope, in future years produce results that will be gratifying to you as well as to ourselves.

"Allow us to present to you this token of our appreciation of the opportunities that you have given us, and we ask you to let it be a constant reminder of the fact that we are earnestly engaged in continuing your work.

"We feel honored in having you as our guest to-night and we look forward to your being with us at our future annual gatherings."

Mr. Dyer's speech of acceptance:

"Mr. Kennedy and Gentlemen: Mr. Edison, as you know, has made it one of the principles of his life to avoid public speaking, although I can assure you from years of close contact with him that no one is better qualified than he to make a forcible address. I rise, therefore, to thank you in his behalf for this more than beautiful symbol of your regard and good will for him. He will always appreciate it, not only from its intrinsic value, but because of the kind and friendly thoughts that go with it and prompted the gift. He has followed with great interest the development of the industry and the work we have accomplished during the past year, and he looks forward to the future with the confident belief that the good work will go on; that the moving picture business will be raised to a higher and higher plane and that the public ,without exception, may be taught that moving pictures have a serious and important position in the realms of amusement and instruction. He has observed with the greatest pleasure the strong bonds of cooperation which have cemented us together in a friendly and harmonious body; all of us working in honest competition and all striving to bring the moving picture business into its own. The future is more than bright and it rests with us to realize our hopes by continuing, as in the past, the friendly relations between ourselves and settling our difficulties and differences by sensible discussion, rather than by commercial warfare and costly litigation.

"I thank you again on Mr. Edison's behalf for your beautiful gift, which he will always appreciate as a most delightful memento of his association with all of you."

A Token of Appreciation
of Mr. Edison's Inventive Genius
in the Field of
Animated Photography

Presented to
THOMAS ALVA EDISON
December 29, 1909
by the
LICENSED MANUFACTURERS AND
IMPORTERS OF MOVING PICTURES

The Christmas Day release of the Vitagraph, Shakespeare's "Midsummer Night's Dream," is said to be a charming and magnificent adaptation from the great bard's most poetic play. The outdoor scenes were chosen with a special view to their harmony with the theme. Fortunately the weather and atmospheric conditions were perfect for superb photography so that a series of art pictures have been produced that should attract wide attention.

I was about to say something about the "Merry Yule Tide" and odds and ends in that direction, but what's the use? Commercialism seems to have outclassed conviviality, so sentiment must take a back seat. There was a time when "A Merry Christmas" would go the rounds for a while among the moving picture people, but it seems now that the very mention of Christmas is justifiable grounds for a good fight. It takes an old timer to understand the change. A few years ago, when prices were good and there were not so many in the business, it was more like a family affair and the fellow with a grouch fell into the merry, merry idea by force of circumstances. Now the moving picture business is overcrowded by manufacturers, film renters, exhibitors, operators, and people with money to invest, and the mix-up is so general that nobody has time to think of Christmas or New Years. Everybody is losing money and the pictures alone are moving! The only fellow who can't get in is the fellow who wants to invest. You will also find him hitched to the coat-tails of some operator. Somebody has put him wise that if he wants to break into the business right he must first cultivate the acquaintance of the operator in the place he has his eye upon. The operator can tell him how much the house takes in a week, the seating capacity, the bill for current, what the manager gets, how much the manager doesn't get, how much his wife draws out of the box office, what the soubrette gets and what she's worth, and all that kind of chop suey, so that everybody is enjoying himself except the man with the money.

* * *

Eight men told me this week that if they could sell out for cash and get back one-third of what they had invested they would say Merry Chrismas and a Happy New Year to everybody and eat hearty Christmas with their families. Now that is a part of the "Christmas Joys and Sorrows," quoting the title of an old-time play, but it is not a sincere part. I find that the most of the fellows who are always talking about selling are the last to hold on. Do you know that the real sellers in the business are those who open picure places for the purpose of selling them? That is what hurts the business. Here is a storeroom that has passed through many hands without success and an enterprising fellow points out to him the advantages offered by the moving picture field. He readily invests a few hundred dollars to put a bold front (on the store) and otherwise arrange for the opening of a "grand moving picture palace." Box office receipts are but a remote consideration on the part of the promoters. There are friends enough on both sides to maintain a look of prosperity about the place and judiciously inserted advertisements do the rest. An old game, in fact, in new dress. The chief point is to get a long lease at a good rental, and the new one gets his Christmas present. Oh, you Santa Claus!

* * *

By the way, did you see that Christmas present the Show World handed to the Independents in its last issue? It was certainly a fine one. It was a contribution by one of the staff writers and I place it as one of the most important incidents in the moving picture field of the season. It would seem that the writer is well posted. On first reading one is inclined to think that the publication, which has been a staunch supporter of the Independents, is flopping over, but taking the article from start to finish, it must be classed as one of the most sensible and courageous declarations that has been given publicity by any journal devoted to that side of the business. Many independents may not accept this view, but it cannot be denied that there are many independents who have been ignorant of the true state of affairs, and the article referred to has, or may, stir them to a realization of the real situation. While it is to some the forerunner of an expose, it is really not of that nature. It is more like the sounding of a warning to the Independents. The writer states that they have been misguided, that pledges have not been kept, that the general action lacks nutriment.

* * *

If I were to tell the gosped truth, which I would if the appetites of some people would not be spoiled for their Christmas dinner, I would furnish facts demonstrating that if some of the Independent forces were working under the Licensed arrangements and some of the present Licensed units were forced into the Independent ranks the latter would be the subject of far more criticism by the Show World than they are to-day. I say this in all fairness to both sides, but with an eye that sees. There are some men outside the Licensed ranks to-day who allowed themselves to be governed more by pride than sense, and some of these very people are being scored by the very people whose cause they espoused.

* * *

But I am drifting over the map. Perhaps I am influenced to a more or less extent by the virtues of those I refer to, but I will drop the reflection and come back to the homeland —the good old New York. With their Christmas the exhibitors may combine a joyful Thanksgiving. One year ago a tyrannical hand fell upon them and closed up every nickelodeon in the city. In the midst of festivities the policeman, deputy sheriff and city marshal appeared with badge of office boldly displayed. "The Mayor's orders are that you close up." Like so many dens of vice the popular places of amusement were obliged to close and remain closed until the fertile minds and resources of the more energetic and persistent managers reopened the doors the next day. That was a busy Christmas Eve and morning, and it will not be forgotten by those who took part in it. It was a battle of right against might, and progress of events showed it was a knockout of graft. The Christmas Eve of 1909 was, indeed, an Oh, you Santa Claus! There was none in 1908.

* * *

Another Christmas gift to the moving picture interests is the renewal of association of the Censor Board. Several weeks ago this board practically became inactive, but it is now in operation again and we hope to see it continue so. As I understand it, some difference arose as to the method and nature of criticisms, but whatever the differences may have been the fact stands out clear and decisive that it is better to have a Censor Board. No one can question the personnel of the board, and no one can doubt the effect its endorsement of productions has with the public. Makers of moving pictures are not infallible and suggestions of improvement, especially in a moral sense, must be entirely welcome. It must also be acknowledged that before the Censors became a factor in the moving picture world there were thousands of people who would not patronize a moving picture show who are to-day enthusiastic admirers and patrons of them.

* * *

And here's to Ani Matograph! May she live long and prosper; may she always be in good hands and conducted for the benefit of the public at large. May she ever reflect credit upon the manufacturer; may the exhibitor always reflect credit upon himself; and may all concerned enjoy a Merry Christmas.

* * *

"Yes," says the exhibitor; "how am I to reflect anything if I don't get what I ask for?

"Aye, there's the rub," says the film exchange; "he's coming back at me again, but how can I deliver the goods if I don't get the price?"

"That's so," says Santa Claus, "but a good time is coming. The exhibitors will soon train their audiences to the thought tha a new film is not made every minute and that there must be moderation in all things."

Personally, I think this first run craze has been run into the ground. It cannot survive. The manufacturers are worked to capacity when quality is considered and the best combination of the best selection could not meet some of the demands that are made. The other day I happened to be in an office when a well-to-do exhibitor walked in and said to a film renter: "I'm here with my money. They say money can get anything. Now I'm willing to win or lose and you can get my money if you want it. If you don't take it somebody else will. Now what do you say?"

"You're in the right place; just tell me what you want."

"I'll give you $500 a week to beat the fellow that thinks he got the shine on me."

"Good. I've got your five———"

"Wait a minute. I have the choice of stuff?"

"Sure. You own the shop; only just tell us what you want us to give to you."

"Well, that's easily done. Let me see. That snide across the street advertises first run every day. Now, I've watched his bill every day for two weeks and I find he runs three reels. Two of these are dead ones, but one is the real stuff. The only way I can beat him out and prevent him from coming back is to get three first runs every day and———"

"Excuse me," said the film renter, "I forgot to wish you

"A HAPPY NEW YEAR."

OBSERVATIONS BY WIDE-AWAKE EXHIBITORS.

The Editors Invite Contributions for this page from Exhibitors who can Express an Idea that will be Beneficial to the Business.

ADVANCE ADVERTISING OF PROGRAMS.

By B. L. Morris.

Manufacturers of moving pictures can aid materially in the advancement of the business in general and the popularizing of their pictures in particular by sending out their advertising matter a little more in advance. Most of the advertisements in the Moving Picture World are of the current week's films, a few are a week ahead. This does not give the exhibitor of first run films any chance to prepare his advertising. Advance descriptions may not increase the manufacturers' sales under the present conditions, but these descriptions will enable the wide-awake exhibitor to post advance announcements in his lobby and in his local newspaper, to keep up the interest of the public, which will ultimately benefit all concerned. Better still if the manufacturer will send to the exhibitor an advance poster or lithograph. This the exhibitor can display a week or so in advance so that their patrons will have something to look for. An instance in support of this is the "coming" posters which the Kalem Company sent out for their "Governor's Daugher" and "Rally Around the Flag." A house in my city which runs practically the entire output of the licensed manufacturers used these posters in their lobby. Patrons saw them and remarked about them and when the pictures finally rolled around in their turn they remembered that they were something that they had been looking for and the result was a considerable increase in business—and the pictures were worthy of it.

A house which draws a steady class of patronage—people who go out to spend an evening—is the one that special advertising helps. The advertising signs and posters that are being now put out by the manufacturers are effective, but they usually come the same day the picture does and lose their value as advance advertising. They may get the transient trade, but they would be still more effective if they announced the arrival of a film which the exhibitor had been posted on and had advertised in advance.

Another thing, there is not enough of the right kind of local advertising being done by the exhibitors. Invitation tickets to the reporters of the local papers will always get a line or two. An advertisement in the same paper will generally be good for twice its space in reading matter if you can get the city editor interested in your show. And here is where the advance advertising and advance stories of the films that are published in the Moving Picture World can be used to advantage. Instead of simply advertising in your local paper, "Fine pictures to-night," give the title of the film, its maker and a brief synopsis of the story. I know of several instances where the local newspaper prints as news matter the full description of the films, and the editor considers it good copy. Why not in your case? Educate your patrons to the names of the different manufacturers. Familiarize them, let each one stand for something, just the same as Belasco, Erlanger, Nixon, Thomas and many other names stand for something in the living theaters. One good story of a film is better as an advertisement than a list of a dozen meaningless titles being run.

INCONSISTENCIES OF AMERICAN AUTHORS AND PRODUCERS.

By Hans Leigh.

There is a painful tendency on the part of the freeborn American to Americanize everything he touches, no matter how un-American the subject is or should be.

When Elizabeth Stuart Phelps wrote her "Nebuchadnezzar," she made the kingly Babylonian and the priests of Baal talk exactly like Luke Otis, "daown to Boston," and even went as far as to set a good Yankee thermometer sizzling in the house of the prophet Daniel. When another American author, whose name I cannot recall, produced "When Knighthood Was in Flower," he made an English princess of the sixteenth century talk and act just like a Detroit debutante at the Michigan University (class of 1911); and when Maude Adams portrays the character of the Emperor Napoleon in "L'Aiglon," she cannot help making him talk with the accent of a Vassar girl.

Such being the case among authors and actors, it is not surprising that the American film manufacturer should cast the shadow of the great republic on such foreign scenes as he essays to reproduce from "faked" American settings. These reflections arise on viewing the film "Dora," recently placed upon the market. "Dora" is after—a long way after—the poem by Lord Tennyson. There is nothing American about the poem and there is absolutely nothing English about the film. Farmer Allen presents none of the characteristics of the English farmer—the John Bull whom we all know so well. Who says "Go" to his laborers and not "Come"; who rides his horse to hounds and works with his brains and not his hands. The Farmer Allen whom we see in the motion picture "Dora" is not an English farmer at all. He is a plain 50-acre Jerseyman who wears the latest thing in Sixth avenue "hand-me-downs" and a collar that was bought last August at Siegel-Cooper's.

This might be excused, but when the picture artist produces a field of Indian corn in the middle of a supposed English farm and makes the laborers reap it with Cuban machetes—well, as Artemus Ward used to say, "That is 2 mutch." Of course we can easily understand how the artist made the error. The poem certainly does speak of corn and of course the picture artist never heard of any corn except the kind that grows on the cob. Did he not know or did he overlook the fact that the Indian corn such as we eat oft the cob at Dennett's or Delmonico's and which he pictures in "Dora" is not grown in England—except perhaps as a curiosity in some gentleman's garden? Did he not know that what we call "corn" is known in England as "maize" and is imported from the United States and that what the Englishman calls "corn" is nothing but plain old-fashioned wheat?

The fact is that the compeer of Tennyson's poem had nothing in it but plain wheat, but the moving picture artist fills it with good American Indian maize, eight feet high, and then sets Farmer Allen husking it!

Isn't that the limit?

But no, I forgot the machetes!

J. W. Rosenquest Says, "Independents Have The Goods."

Veteran Manager Discusses His Change of Policy—A Few Kind Words for the "Imp."

Sitting in the cozy little office, in which he has for twenty-eight years presided over the destiny of the Fourteenth Street Theater, New York City, J. Wesley Rosenquest wondered why the fact that his house changed to Independent film service interested his interviewer so much.

"My reason?" he queried. "Why, business, of course. I have always done a great deal of what women call 'snooping around'—walking from Third to Sixth avenues on Fourteenth street, and I tell you, the sameness of the shows in all the houses along there has gotten on my nerves. And here I was, the same as the rest of them. All of us taking the same kind of service, day after day. I, therefore, determined to look into the works of the Independent side of it and I have come to the conclusion that I can get just as excellent amusement for these patrons you see here."

"These patrons," at the time, meant a packed S. R. O. house.

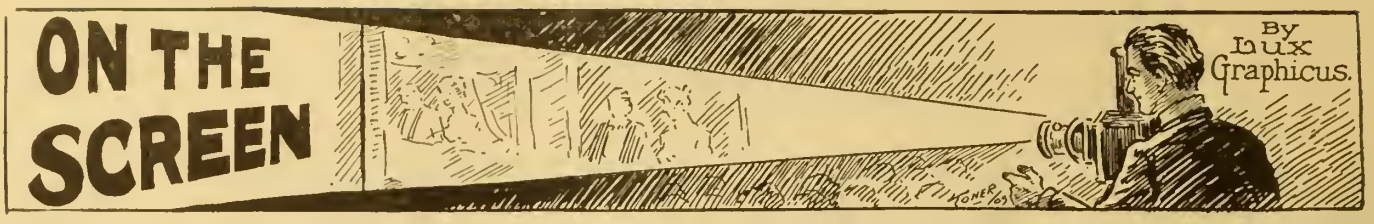
Speaking further on the question of subjects, he said that he was glad to see the excellence of the work in American films, a feature the Independents had been short on.

"Mr. Rosenquest, it has been publicly announced that it was the excellence of the foreign importations which induced you to show an Independent program."

The interruption of an employee, who came to say that "the act just tried out is rotten," filled him with sympathy (for the audience, too, I hope) and changed his mood.

The conversation switched to American makers again, and it was brought up that the mainstay of the Independents in this regard is the "Imp" and the "Bison."

"Yes, their work is excellent," he said. "Perfectly beautiful photography and acting by people who know how. Nothing amateurish about that work, I tell you. It has never been very hard for the Independents to compete with the Patents Company in foreign-made films, but their weak point has been the shortage of American subjects. Now, it seems to my satisfaction, they are sufficiently well equipped to supply adequately.



Precisely what my nationality, or the length of my residence in this country, has to do with the making and selling of moving pictures, it would take a far cleverer individual than Hector Jedediah Streyckmans to explain. This young man, in the Christmas number of the Show World, devotes some parts of his article on "Motographic History" in the making to certain distortions of what I have said and done, which in the interests of historic accuracy, it is desirable to nail down at once as wholesale terminological inexactitudes, or, in other words, falschoods. Incidentally, he refers to my English nationality and the length of my residence here in somewhat disparaging terms. This reminds me of an anecdote atrributed to the late Lord Beaconsfield, probably the greatest British statesman of the nineteenth century. Beaconsfield was a Jew, and a thoughtless Englishman twitted him on the fact of his being a Jew. Beaconsfield's reply was as follows: "As a matter of fact I am more of an Englishman than you are. You could not help yourself when you were born an Englishman. I am an Englishman by choice." Equally so, I am a resident of this country by choice. Hector Jedediah could not help the place of his birth. He cannot help many other things.

* * *

Some men are born great; some have greatness thrust upon them; others achieve greatness. To which of these sources Hector Jedediah attributed his great position last February, I do not know. But he was great—great in his position and opportunities, and great in his failures. He was so great, according to my observation, and the observations of others in the Empire City of the East, that Broadway, The Great White Way, was not big enough to hold his greatness. And so, continuing in the path that fate or accident had marked out for him, his poor little head became so unconscionably swollen that the inevitable catastrophe which supplements excessive greatness ultimately overtook him. The position of secretary of the International Projecting and Producing Company was not big enough for him. So he stepped down and out.

* * *

Then, like another Alexander sighing for more worlds to conquer, and having unsuccessfully applied for the position of Chicago representative of The Moving Picture World, and being politely but firmly refused that position, Hector Jedediah found himself at the awe inspiring desk of publicity agent of the National Independent Moving Picture Alliance. This position he filled with such success and distinction that at the end of about thirty days his resignation was invited. Such is the amazing progress of this self-constituted historian of motography.

* * *

There is even another chapter to be written in the history of this historian. Hector Jedediah, flushed with success, completes the circle of his achievements and returns full of glory and honors to the lofty position which he condescended, in the interests of the history of motography, to quit early last year. He rejoins the staff of the Show World and, fortified by his experience and success, he publishes a "History of Motography in the Year 1909."

* * *

Now, when a man sits down to write history, no matter what the subject may be, it is presupposed that he has acquired the necessary qualifications for the work. He would necessarily educate himself in the theory and practice of the subject and acquaint himself with his facts. He would have developed that condition of mind which enables your true historian to arrive at the truth of the matters which he makes it his business to elucidate for the information of his readers. This is the usual method of all historians, whether they deal with scientific, national or, indeed, any subject of particular or general interest.

* * *

What are Hector Jedediah's qualifications for the self-arrogated position of historian of motography? So far as I can ascertain, he started out to equip himself for this position by fulfilling a menial position at the Sherman House, Chicago. Thereafter, he drifted into newspaper work. After having drifted into newspaper work, he drifted along the illustrious path of success, which I have already outlined. To quote the Holy Scriptures, "These be thy gods, Oh, Israel."

* * *

To come to the more personal qualifications of Hector Jedediah as an accurate historian, it is permissible to inquire how he comported himself towards his employers in his kaleidoscopic career during the past twelve months. Was he loyal to the Show World during the period of his peregrinations? I pause for a reply. Was he loyal to Mr. Murdock, or was he not? Hector Jedediah can supply an answer to this question; and so can some other people in Chicago, including Mr. Murdock himself. But to the printed law and testimony: In the Show World article to which I am referring, Streyckmans permits himself to say of Murdock that "he would sell anything he had, if he got his price." I wonder what Mr. Murdock thinks of his ex-secretary? I wonder what the moving picture public throughout the United States and England thinks of the man who would write of his former employer and benefactor in this way?

* * *

This is not all. For a little while, that is, in the early days of the recently formed Alliance, Streckymans was virtually employed by Wm. H. Swanson, the secretary of the Alliance. Now read what this grateful-minded historian has to say of Swanson: "The past year has shattered the halo of Wm. H. Swanson as a film factor and marked his appearance as an agitator. In the latter role he has been fitted by his previous experience with a 'black-top' from which he gained quite a reputation as a spieler and originator of bally-hoos." Can you beat that?

* * *

So much for Streckymans. About a column of the Streyckmans' article is devoted to some ill-founded attacks on myself. The references he makes to me are so absurd that to anybody who knows me they carry their own refutation. But for the benefit of my readers in Chicago, I will explain that the outbreak is caused by the circumstance that a few months ago Streyckmans called upon me and, being unwise enough to afflict his own peculiar views on things in general upon me, I had to handle the gentleman in such a manner that he was glad to apologize for his impertinence.

* * *

Turning over my books the other night, I find that it is a good many years since I first began to address the American reading public. In the pages of the Photo Beacon, published by my friend, F. Dundas Todd, in the very city which has the doubtful honor of including Hector Jedediah amongst its inhabitants, my writings often figured. Similarly I may say that, since the year 1891, my writings in many other photographic papers of the United States have been voluminous and, I am bound to say, have been generally well received. In fact it has been one of my special privileges that for years past, while I worked in England, I had a very large reading public in the United States, many of whom, since I have been a resident in New York, have written me, called upon me and renewed acquaintance formed across the Atlantic years and years ago.

* * *

It is equally worthy of notice that, inasmuch as my entry into the moving picture field has been a logical move from work in stationary photography, the same fact holds good with hundreds if not thousands of others who are working in the moving picture field to-day. They and I first met in the stationary photographic field years ago. We are known to each other, so to speak, all the world over. We are in communication either through these pages or by the mail and, though living in the United States, I have much the same feeling that I had when in London, namely, that I am working in sympathy with thousands of others, known and unknown, who have at heart the progress of the moving picture, just as we had at heart the progress of stationary photography.

* * *

With the consciousness of this fact the lucubrations of Hector Jedediah "place" themselves, without any necessity on my part to traverse his stupid distortions of fact. There

is, to quote his own words, "both humor and pathos" in the situation. It is the humor and the pathos so well portrayed by Sir Edwin Landseer, one of the great painters of animals of the last century. One of his pictures, which has been largely reproduced, was called "Dignity and Impudence." It represents a large, good-natured dog, gazing mildly out of his kennel while an insignificant little puppy is yapping, barking and spitting in the foreground. Precisely which of these canine roles fits Hector Jedediah Streyckmans, I will leave the readers of The Moving Picture World in Chicago to decide for themselves.

MORE MOTOGRAPHIC HISTORY IN THE MAKING.

Streyckmans, the renowned motographic historian of the "Show World," has a rival for the honors of the situation. A rival in the person of the editor of another moving picture journalistic freak who writes in the last number of his sheet in the following terms of "Kinemacolor":

"In the Concert Hall of Madison Square Garden, Saturday, December 11th, there were gathered one of the most select audiences it has been our province to meet in the motion pictur industry, and the verdict is as above. In 1899, Mr. Charles Urban took us into his confidence, and explained some of the principles that he and Mr. C. Albert Smith were then experimentiug on, along the lines of cinematography in natural colors. Previous to this we had been in full touch with Joly-Ives, Lippman, Sanger Sheppard, Friese-Greene, and the Lumiere process, all of which we were at this time working out in a practical and commercial business. Experimenting along these lines with J. Hill Norris, Dr. Hall Edwards, and J. Flammanck, we were not theorizing at that time, nor have we been working on theory since then. like another writer we know who is simply filled up with bombastic verhosity, and who really knows nothing practical concerning the processes of which he tries to make a bluff as kuowing, and which he utterly failed to perfect, when he was given a free hand some few months ago. If he was present at this meeting in Madison Square he must have hung his head and confessed himself utterly defeated. To say that the exhibition was a success is very, very faint praise, and if, as we uuderstaud, the Motion Picture Patents Company is going to exploit the Urhan-Smith process in America, we would willingly change ouv coat and go over to them on Kinemacolor. If they gain this coup, it will be one of the fiuest and most popular acts they could perform if they give it free for all who wish it."

This is the season of the year when agreeable fiction forms the staple reading of millions of people, and in the foregoing extract there is just about as much condensed fiction as would supply the groundwork for half a dozen Christmas numbers.

In the first place (though this is a detail), the whole article is so pathetically ungrammatical that if a small boy of nine or ten perpetrated it at a public school, he would be soundly whipped. Now for the fiction end of matters. Mr. Charles Urban never took the writer into his confidence in 1899 because in 1899 Mr. Charles Urban was not experimenting with color kinematography and had not then met Mr. G. Albert Smith. We, who write this, were living in London at the time and we know exactly what was doing then, and neither Urban nor Smith was doing the work. Then, with regard to "Joly-Ives." Dr. Joly is a Dublin professor, whose color process was not, is not, and cannot be applied to the moving picture. Mr. F. E. Ives is a resident of the Palisades, N. J., and a personal friend of our own. His process is not applicable to the moving picture. Professor Gabriel Lippman is a professor of physics at the Sorbonne, Paris. His interferential process of color photography is utterly inapplicable to the moving picture. Mr. Sheppard is also a personal friend of our own and he has not worked towards the moving picture end of things. Nor have the brothers Lumiere of Lyons, whose work again has no bearing whatsoever in the making of moving pictures in natural colors. With regard to Friese Greene, though we are one of this gentleman's severest critics, he is nevertheless a personal friend of our own. His work was not published until about three years ago. We saw it at Brighton, England, in July, 1907. The historian, whom we are quoting, has never seen it. He has never met Dr. Joly, he has never met Prof. Lippman, he has never met Mr. Sheppard, and, to put it mildly, these men, like G. Albert Smith, the other night at the Madison Square meeting, have never heard of or rather have never had any dealings with this would-be authority, who is in the same class with Dr. Cook.

Finally, we are going to give the author of this paragraph a little of Birmingham history. Dr. Richard Hill Norris, not "J. H." Norris, was a collodion worker. We, ourselves, used dry collodion plates prepared according to the Doctor's formulae. Dr. Hill Norris, with whose career we are intimate, never published any experiments bearing on the making of moving pictures in natural colors. He died several years ago before moving pictures became popular. Dr. Hall Edwards, whom we know personally, is a renowned radiographer, at present sick through the exercise of his profession. Dr. Hall Edwards, we go the length of saying, has never published any experiments in the direction of moving pictures in natural colors. He would be the first, we believe, to disown association with the work. As regards J. Flammanock, we never heard of him and we do not believe that anybody else has. So much for this writer's distortions of history. If you see it in the "News" it is ever thus.

The other parts of this amusing extract need no reference except this: that in the art of "changing his coat" on the smallest provocation the writer of the paragraph is, like J. J. Jeffries, unbeaten and invincible.

KINEMACOLOR.

Some Practical Aspects of the Process.

[From The Moving Picture World, August 14, 1909.]

The film is made panchromatic by suitable dyes, and it is exposed in the camera, behind a revolving shutter in which are fitted two filters (or screens) colored red and green. Thirty-two pictures a second are taken, one for each filter. When the negative is developed a positive is made from it and this is projected through red and green filters at the rate of thirty-two per second on the screen. The eye of the observer then perceives the moving picture approximately in the colors of nature.

In the hands of an ordinary moving picture photographer, unless he be of phenomenal knowledge and skill, the process is doomed to failure at the very start. Observe that a panchromatic film must be used—and made. For the information of those unversed in the chemistry and technique of the subject, a panchromatic film is one that has been sensitized for all rays of the spectrum; and it cannot be handled in an ordinary dark room. It must be placed in the camera in total darkness and it must be developed in total darkness, or the image will fog. Red light does not affect an ordinary moving picture film; red light would ruin a panchromatic film. The successful manipulation of panchromatic plates and films is one of the most difficult things in the whole field of photography.

The Smith process is hampered by difficulties at the very start. Thirty-two pictures a second must be taken and projected, instead of about half that number. This is not a fatal drawback, but it is sufficient of a departure from ordinary practice to constitute a disadvantageous innovation, always a risky thing to attempt, for it involves some interference with existing methods. Taking the process as it stands, special provision would have to be made for it at very great expense, and it would have to be worked with extraordinary care.

[From The Dramatic Mirror, December 25, 1909.]

The objections raised against the process may be briefly summed up as follows: Necessity for rebuilding American projecting machines to make them capable of standing the wear and tear of double speed in operation; the cutting in two of the time of a picture, making a reel of 1,000 feet equivalent in results to only 500 feet of present film, or the doubling in capacity of all projecting machines so that they will accommodate 2,000 feet instead of 1,000; the shorter life of the film owing to the damaging speed at which it must be operated; the higher cost of the color film, owing to twice as much being resuired to obtain the same results; the lack of definition or distinctness of outline; the impossibility of getting color effects from artificial light, and last, the effect on the eyes of spectators, which is claimed to be more serious than in the case of standard black and white films.

After twelve months of careful study, the Novelty Slide Company are about to bring out a brand new novelty in the slide line, which without question will create favorable comment wherever introduced. This new idea was perfected and thoroughly tested out about a month ago, and beginning with January 3 will be upon the market. We have been requested to withhold the detailed information concerning this new lantern slide feature until our next issue, when same will be carefully reviewed. The very few exhibitors who have seen this new attraction in actual use, proclaim it to be one of the most novel, interesting and amusing subjects ever introduced in a moving picture theater, and all speak very highly of this new departure in lantern slides.

Lake Charles, La.—J. P. Pittman has bought the Imperial Theater, which has added high-class songs and is doing S. R. O. business. The Happy Hour and Theo's 5-cent show have closed. The Lyric is doing good business.

St. Paul, Minn.—The Palace Theater, 445 Cedar street, is a new and up-to-date moving picture theater. It has a seating capacity of 400, and we are assured by its manager, William A. Sobelman, that it is one of the finest and best equipped theaters of its kind in the West.

"The Law of the Mountains" (Kalem).—A subject which may seem exaggerated to those who do not understand the inexorable law of honor which prevails in the mountains of the South. Here is a man who for the sake of a sick child gives information by which revenue officers are enabled to capture some moonshiners. But in doing this he has violated that unwritten code of honor which controls and he is shot from ambush, while his wife and child are forced to leave the place. Such subjects are strongly dramatic, showing unmistakably the rude ideas of justice which prevail. In this instance one's sympathies are divided. There is the reverence for law which the moonshiners are guilty of breaking and there is sympathy for the man who sought to obtain money to purchase medicines for his sick child. It might be said, for example, that inasmuch as his own community permitted him to suffer he was justified, even though he violated the unwritten code, and that his death was a gross perversion of what the mountaineers argue is justice. Such pictures often start a train of speculation difficult to follow, yet, perhaps, in some ways beneficial to those who undertake to reason out some of the abstract questions touched upon but incidentally as the film passes.

"The Lucky Number" (Pathe).—A play upon the superstition regarding the No. 13 which is funny in that it gets a miser into trouble through the influence of his averice, and instead of getting the benefit of a fortune which he supposed a No. 13 ticket won he gets instead his serving maid for a wife and her assistance in spending the hoard he has so carefully treasured all the years. The denouement when the miser discovers his mistake is as funny as anything the Pathès have shown recently.

"A Strong Tonic" (Pathe).—A slight change from the familiar strong man's feats. He takes a dose of the magic medicine and immediately begins performing all sorts of impossible stunts. He is finally arrested by a whole bunch of policemen, but drops them all over a bridge into the river. At last he is safe in a cell, but breaks down the wall and astonishes the captain and his men as they talk over his herculean feats of strength.

"A Gift from Santa Claus" (Edison).—A story full of the pathos of a child's sorrow and the cruelty and neglect of those who should have been her friends. But her father wasn't lost after all, even though his ship did go on the rocks, and his return is almost coincident with the visit of Santa Claus. The result is a happy ending to a picture that at the beginning excited the strongest sympathy in the hearts of the audience. To see a child suffering or abused at the Christmas season is enough to bring tears, and in this instance all hearts are touched. The ending is so happy, however, that the grief is forgotten. And yet the thought will obtrude itself that in real life there are not always such pleasant endings to stories of the sorrow and grief of children. Dramatically the picture is well maintained. Photographically it is clear and the work is well finished and of even tonal quality. Altogether it is a satisfactory picture for the Christmas season.

"The Shepherd's Flute" (Gaumont).—A pretty fairy story in which by means of a magic flute a poor shepherd boy triumphs over his inhuman master, a body of peasants and a detachment of soldiers, making his escape unharmed. Fairy stories are always interesting and the excellent photographic quality of this one adds to its attractiveness. The beauty of the film and the pleasant story will appeal to most audiences very strongly.

"Cambyses, King of Persia" (Gaumont).—A strongly dramatic picture of a supposed episode in the history of Persia that occurred over 2,000 years ago. Of the passion and intrigue little need be said. They seem common to all courts, no matter what age of the world, but there is an element of instruction in this film, since it shows the costumes and in some degree the manners of that period, and to that extent at least is to be commended. So far as the king's infatuation for another man's wife goes, a good many kings have had the same, and this is not especially new. The film is strong dramatically and will appeal to many people for that reason.

"Hector, the Angel Child" (Pathe).—A picture with some elements of humor, yet scarcely one that leaves a favorable impression. Of course much license may be permitted boys to show deliberately and for the edification of other boys how it is possible for one to deceive his parents may be of doubtful utility. The glimpse of the gay life some young men lead in France possesses some glimmer of interest, yet one must say that the picture as a whole is unsatisfactory and does no apparent good by its reproduction on the screen.

"The Honey Industry" (Pathe).—One of this firm's instructive and interesting industrial films. Perhaps no more interesting worker exists than the honey bee, and in this series of clearly photographed pictures the audience is shown the entire mystery of honey production from the time the bees begin work until the rosy baby in the last picture enjoys his feast of the golden sweet. As has been said before of the Pathe industrial films, this carries instruction and interest at the same time. Any sort of industry properly presented is interesting and when one as unfamiliar as this is presented in such an altogether delightful way the pleasure of the audience is doubled. The Pathes cannot produce too many of this sort of pictures.

"The Spanish Girl" (Essanay).—A lively bit of real life illustrating what occurred on the Circle A Ranch. Spanish girls are represented generally as pictures of unrequited passion or jealous rage. This unfortunate seems to be afflicted with both disorders. It leads her to commit a serious offense and almost separte a girl and her lover. It is not necessary to describe all that happened, yet in the picture itself these occurrences form an integral part of the story. It is melodrama, rather overdone, yet lively and interesting because the characters do something. There is action and plenty of it, and the story is told with much force and directness. The photographic quality is satisfactory and some picturesque Western scenery is introduced.

"Three Christmas Dinners" (Lubin).—Here is a complication which will amuse. Three boys accept invitations to dinner from each of their three mothers. The first dinner was good and they attacked it with the most ravenous appetites. The second one did not appeal to them so vividly and the third one was not appreciated at all. The picture is worked out with close attention to the details which would probably be invoked to make such dinners appetizing and attractive. And the effect is indescribably ludicrous. The contagious good humor is one of the principal attractions of this film and results in hearty laughter wherever it is shown.

"Through the Hood River Valley and Along the Columbia River, in Oregon" (Selig).—A beautiful scenic and educational picture, composed of selections from a great number of negatives recently made in that region of scenic and industrial wonders. It is as good as a trip to see this series of views and represents the united work of many long and arduous journeys before it was completed. The salmon industry, for example, is as clearly depicted as the average traveler would see were he actually there. The great apple producing region, the Hood River Valley, is clearly shown and the story of apple growing upon the largest scale in the United States is represented. In the fifteen or twenty minutes it takes for this film to run the average person will learn more of the industries of that wonderful region than he would discover in six months from reading books. Clearly here is an important province of the motion picture which is not overdone. Representing the industries of the country and placing them before people in such a vivid manner is well worthy the attention of those most anxious to disseminate accurate information.

"The Modern Dr. Jekyll" (Selig).—A comedy which will set the audience laughing and keep them at it until the picture ceases. It is one of those pictures that compels attention by its absurdity and then keeps up a roar of laughter by its pure fun. Photography and acting are both good.

"A Trap For Santa Claus" (Biograph).—Who can tell the story of this film? Only he who has undertaken the task of playing Santa Claus for the children. Yes, and he who has been in the depths of despair because of misfortune, who must see his children go without even the simplest remembrances for the Christmas festival. The trap to catch Santa in this instance worked better than the children suspected. It caught Santa, but it also caught their own father, who, during the depths of despair, to which he had been driven, had wandered away and did not know his family's improved fortunes and entered the window to commit a robbery, falling into the trap his own little ones had set. But he is hastily drawn into another room and dons the Santa Claus suit which the mother had intended wearing herself and the little people are wild with delight when they discover who Santa Claus is in this instance. It is a beautiful Christmas story. It is well told, and there is more than a suspicion of mist about the eyes before it is entirely done. And, after all, it breaks into the glad Christmastide of the year, when all differences and disturbances should be overlooked and forgotten. This story will be helpful and may

give more than one person a new view of the meaning of the Yuletide.

"The Forgotten Watch" (Vitagraph).—Jumping at conclusions, especially if they are wrong ones, has brought more than one man into a ridiculous position. Perhaps this trite observation is illustrated in quite as amusing a way as it ever has been in this lively Vitagraph comedy. The absentmindedness of Forgetry, a police commissioner, gets a young man arrested for stealing a watch he never saw. And then the young man gets even by deftly removing the commissioner's watch after the latter had made the humblest apologies imaginable. The facial expression of the absentminded commissioner when he discovers what has occurred is well worth the price of admission. Such comedies are sufficiently heavy to maintain interest by requiring good acting, but there is nothing about this one to offend, nor is there a suggestion of silliness.

"Cook Makes Madeira Sauce" (Vitagraph).—A rough-house comedy which represents a number of persons in various stages of inebriety, dishes broken, a manager doused with the contents of some of his own dishes, and the whole melee ending with the firemen driving the drunken cooks from the kitchen of the hotel with a hose. This company has proved by its other release of the same date that it can produce more satisfactory comedy, and it would seem as though it would do well to adhere to that type. Unquestionably some in any audience will vigorously applaud such a picture, but a majority will not, and indicate very plainly that they do not care particularly for such rough and destructive films.

"The Stranger" (Gaumont).—A graphic representation of the trouble an indifferent stepmother may cause in a family, though this designation by no means applies to all. In this instance a little girl is driven from home and then her letters are misread. But the picture has a happy ending. The child is restored to her father and the heartless stepmother is banished. Fortunately this picture depicts merely an exceptional instance, yet perhaps it will exert considerable influence and will set many people thinking.

"A Happy Accident" (Edison).—A pretty Christmas story, well told by the capable Edison actors. Because of an accident to an automobile two poor children are made happy and receive a liberal share of Christmas cheer. If the picture causes thoughts of others and their possible Christmas needs to arise in the minds of even a few who see it, one may well understand that it will accomplish great good. The spirit of Christmas, which, after all, is but the spirit of goodwill and helpfulness, is fostered by what one does for others. Consequently pictures of this type are unquestionably beneficial in proportion as they arouse this feeling, which for one reason or another may be lying dormant.

"The Mischievous Elf" (Edison).—A film with tricks and magic, an elf and a witch, with mystifying combinations and situations, and many laughable scenes and incidents. The elf gets the lovers into trouble in a laughable way, but the trail of magic sand was too much for him and the young man promptly fastened him in the box and disposed of him. The story ends happily, with the lovers in each other's arms, and the supposition that they enjoyed unalloyed bliss ever afterwards.

"Death of the Duke D'Enghien (Pathe).—An exceedingly well acted and photographed picture of a historical episode in French history, which occurred during 1803-1804, when Napoleon was first consul. It relates graphically the fate of the Duke D'Enghien, who was supposed to be plotting against Napoleon and planning to place a Bourbon on the throne. Napoleon assumed that the Duke was the Bourbon prince who was to succeed to the throne, though he had no proof. Spies reported the Duke's absence for days at a time, but he was much in love and was really at the home of his innamorata, or engaged in the pleasures of the chase. Nevertheless, he was condemned to be executed, and even though some excuse for pardoning him was sought, none was found and he was shot at Versailles. The action is very vivid. The characters do their work in the spirit of the piece and occasion, and one imagines for the time that the actual scene is transpiring before one's eyes. The Pathes have been particularly happy in their reproductions of dramatic incidents in French history, and this picture is no exception to the rule. The interpretation is so convincing that one acquires almost unconsciously a keener understanding of the men who were instrumental in enacting the roles here reproduced.

"Beyond the Rockies" (Centaur).—A Western melodrama with robbery, kidnapping, the pursuit of the criminals, several running fights, closing with the rescue of a girl from the hands of a bad gang and the death of the bad man at the hands of his own men. The picture is full of the free, rough and coarse life of the plains and wilds. While one may not like the appearance of the kidnapped girl in the clutches of the bad gang, the picture has many elements of strength which appeal to the average audience with a good deal of force. The setting is very picturesque, giving a good idea of realism. The photography is reasonably clear. Though this firm has not yet mastered the art of keeping their tones clear black and whites marked improvement is noted over some of the former productions of the same trademark.

"The Love of a Savage" (New York Motion Picture Company).—An Indian love story which is based upon the jealousy of one Indian for a rival. There is some good presentation of Indian trailing, one or two shootings, a life and death struggle in which one Indian is killed by a knife thrust, the capture of an Indian and his torture, ending with fastening him to a stake to be drowned by the rising tide. The maiden releases him and they go away together in a canoe, disappearing in the distance, leaving the audience to imagine all sorts of beautiful things concerning them. So far as may be judged by those not counted expert this picture is a reasonably accurate and satisfactory picture of Indian life, representing what could occur, though perhaps no one can say it did occur. However, there is much of interest, and the various picturesque contests are watched with more than ordinary interest.

"The Policeman's Christmas" (Lubin).—A touching little story which will set one thinking. A policeman surprises a burglar in his own house, but when the old man says that he was stealing toys for his children because he could not afford to buy them presents, the policeman investigates and, finding the statement true, turns Santa Claus himself. The picture is not great, but there is a bit of heart to it which causes one to feel the warmth of the season and brings to bear upon perhaps the most indifferent something of the influence of the Yuletide. These little home subjects, with their appeal to the heart, are always attractive and always help in creating a better attitude among those who are trying to do the best they can.

A Coming Headliner—Pathe Film d'Art.

LA DAME AUX CAMELLIAS.

If the opinion were taken of well-informed theatergoers of Paris, London and New York as to which was the most popular play of the last century, it is probable that they would declare for the "La Dame Aux Camellias" ("The Lady with the Camellias"). It is a play by Dumas and under the name of "La Traviata" it was made an opera by Verdi. Ambitious actresses aspire to play Marguerite Gauthier in "La Dame," because it gives a woman on the stage the opportunity of showing off the variety of her histrionic gifts. And the story of love and tragedy is an effective one. The subject, then, is familiar on its merits, and by reason of the fact that every noted actress of international renown, such as Sarah Bernhardt, Duse and others have essayed the part of the heroine, it is a theatrically popular one.

It was inevitable that this picture should form the subject of a Pathe film, and Pathes accordingly are about to release this picture January the 12th. We have no doubt that it will form as great a success as "La Tosca," "Rigoletto," and other noted recent releases of the Pathes.

WM. WRIGHT, OF KALEM COMPANY, IS HONORED BY CHICAGO FILM MEN AND PRESENTED WITH A LOVING CUP.

A banquet in honor of Wm. Wright, the popular and able Chicago representative of the Kalem Company, was held at Hotel La Salle, Wednesday evening, December 15. The festival was given by film men of Chicago as a farewell dinner to Mr. Wright, giving expression of their esteem and friendship now when he is in a few days going to leave a town and territory where he has made innumerable friends. As previously announced in this paper, Mr. Wright has been promoted to general sales manager for the Kalem Company and will leave for New York City, Thursday, December 23. The banquet was a great success, and among those present were Geo. Kleine, Wm. Selig, Geo. K. Spoor, Ivan Runkle, Fred Aiken, John Rock, E. H. Montagu, C. J. Hite, J. Harding and Jos. Hopp. Mr. Kleine acted as toastmaster and the dinner was most delightful from a social as well as an epicurean point of view. At the coffee Mr. Wright was presented with a beautiful loving cup as a sentiment and souvenir of the occasion.

A TIMELY ENTERPRISE.

A new enterprise, incorporated as the Central Park West Amusement Company, is erecting a motion picture theater situated at 36-38 Cathedral Parkway, New York City, to cost $10,000. This house, to be known as the Parkway Theater, will be modern in every way—slanted floor, a special 20-inch opera chair, Power's No. 6 machines, with double dissolving attachments, and Power's inductors.

The company also has a valuable option in the way of an airdome location nearby, which gives it a monopoly of a high-class apartment section. It is understood that Wall street capital is back of the proposition, and that other houses, making use of choice sites on the West Side, will be opened in the near future.

The company feels that the motion picture industry is still an infant, and with the strides that are being made to bring it to perfection, will prove a lucrative investment for such capital as will invest itself under proper lines.

THE MIRROR SCREEN.

In several of my letters I said that New York was the slowest cinematograph city of the United States. Such a statement cannot be denied, as Philadelphia, Pittsburg, Baltimore and many smaller towns show us marvels in moving picture theaters surpassing in beauty, in comfort and in decorations the Unique, ranked as the best New York house. Yet, every person connected with moving pictures goes to New York as the great center, believing to find there the latest improvements and novelties.

I proved that Lancaster, Pa., had the best lighting system to keep the audience out of total darkness without destroying the brilliancy of the pictures; that Pittsburg gave birth to the most ingenious instrument to reproduce the sound effects, etc.

The new "mirror screen," just placed in the "Blue Mouse," of Baltimore, Md., is the greatest sensation of the year. It is a revelation. If I was to tell you that the mirror screen improves the picture 100 per cent., you would not believe me. You must see it to believe it; no mere words can convey the proper impression. I have been long enough in the business to know something, yet I could not realize the wonderful effects of this mirror screen until Mr. Bryan, the manager of the Blue Mouse Theater, demonstrated to me that the picture shown was not one specially prepared to show to advantage the merits of the mirror screen. Mr. Bryan covered part of his new mirror screen with a piece of the old linen screen. It was then night and day. Half of the picture appeared as bright and as clear as could be, with much depth and relief, while the other half appeared flat, dull and dark. This mirror screen makes the picture stand out, gives it an artistic finish and makes it pleasing to the eye.

We have been educated by the great improvements made by some of our manufacturers; we want the best; we appreciate good photography, good acting, good staging, etc., and as the new mirror screen will act as a magnifying glass, our interst will be increased. J. M. B.

FORT LEAVENWORTH PHOTOGRAPHED BY ESSANAY.

Enterprising Chicago Firm Makes Pictures of America's Greatest Army Post.

A Moving Picture World representative, with a little gathering of Chicago's most prominent film men, viewed for the first time a completed positive of the Essanay Company's big army picture, "U. S. Army Maneuvers, Fort Leavenworth, Kan." "The picture is the only successful army picture I have ever seen," said one of these gentlemen, "and it is a great picture."

Several attempts have been made by various film manufacturers to make a successful military picture, but each attempt has met with failure. The Essanay's success is probably due to the fact that their camera men assumed absolute command of the entire Fort Leavenworth forces, with the hearty cooperation of the officers in command. Six thousand feet of negative were used in making the pictures and the choicest parts of these combined films have been condensed into 1,000 feet, making a reel of superlative value.

The writer has never viewed a film of this kind which has presented a more comprehensive display of methods and maneuvers in modern militarism. The film pictures everything from wall scaling practice to the operation of the field wireless. We see the artillery in action, rough riding and bareback riding and pontoon bridge building. This latter feature is most interesting. A strong, serviceable bridge is constructed before our very eyes in less than ten minutes. The picture is a full reel subject and is booked for release Saturday, January 15.

NEWS FROM CHICAGO AND VICINITY.

Mr. Maurice Fleckles, of the Laemmle Film Service, is building a magnificent theater at Waukegan, Ill. The house is located corner Genesee and Washington streets. Contractors are F. O. DeMoney, 144 La Salle street, Chicago. The seating capacity will be 900. Decorations very elaborate, in marble, white and gold. High-class vaudeville and film service, of course, from Carl Laemmle. The house will open in March and the cost will be approximately $20,000.

Another theater will soon be opened at Tennessee street, Waukegan, seating 300, and devoted to pictures only.

* * *

An elaborate vaudeville house is the Bijou Theater, Decatur, Ill., recently opened at a cost of $50,000. The theater is booking on the Western vaudeville circuit and seating 1,200. A. Siegefield is proprietor.

* * *

Jake Rosenthal has rebuilt the Bijou Theater, Dubuque, Ia., at a cost of $35,000. The house is very handsome, seating 1,400, playing high-class vaudeville, and film service from Carl Laemmle.

* * *

Mr. Neil Duffy, manager of Elite Theater, Appleton, Wis., visited the offices of The Moving Picture World and reported business good in his section of the country.

OHIO NOTES.

By W. C. Kunzmann.

The Peerless Theater, located on St. Clair street, East Cleveland, Ohio, has been opened by Mr. Chas. Hackenbush. Under his successful management this theater has been packing them in nightly. Mr. Hackenbush believes in holding coupon drawing contests weekly, giving away silverware, cut glass, etc. Since following this policy Mr. Hackenbush states that the box office receipts have increased nightly.

* * *

Mr. Sid. Gleichman, a member of the Operators' Union, Local No. 160, I. A. T. S. E., Cleveland, Ohio, is in charge of the booth at the New National Theater, Fifty-fifth street, East, this city. "Sid," as they call him, is an expert operator and electrician, having had years of experience on the road with various road attractions. Mr. Tom Cohen, who has had charge of a number of theaters throughout Ohio, has accepted the position as manager of this magnificent theater.

* * *

The Mall Theater, Superior avenue, Cleveland, Ohio, formerly under the management of the Mall Amusement Company, with Mr. Nolan in charge, has changed hands. Mr. Louis Beck, formerly proprietor of the Dreamland Theater, Euclid avenue, this city, has purchased the Mall and will assume the management in the future.

* * *

The moving picture and vaudeville theater, which recently opened in the Miller Building, East Seventieth street, Cleveland, Ohio, is reported to be doing an immense business.

* * *

The Alvin Theater, Woodland avenue, Cleveland, Ohio, opened again on December 1. This theater has been closed for the past three weeks, undergoing new improvements. A new Edison machine has been installed, also the front remodeled and decorated. Mr. Heineman, the manager, reports good business.

* * *

Cleveland, Ohio, during the past month, welcomed the opening of the Marvel, a new vaudeville and picture theater. This magnificent playhouse is owned and controlled by the Marvel Amusement Company, with Mr. E. Wagner as acting manager, a man of wide experience in the theatrical world. The new Marvel is one of the prettiest theaters in the city, with its beautiful front of light brick and stone, large lobby and box office, commodious foyer, 600 opera chairs and two handsome boxes, asbestos curtain, large and well equipped stage and dressing rooms. Manager Wagner has given his individual attention to every detail in the construction and furnishings of this new playhouse. There is no doubt but what this theater will enjoy a flattering business, as the old theater did under his management. The latest and best pictures are run here and only first-class vaudeville acts are employed. Mr. C. Pogilalas is chief electrician and operator at this theater. He is a member of the Operators' Union here, Local 160, I. A. T. S. E. Success to the Marvel.

The Union Film Exchange, of Harrisburg, Pa., are building up a good business by taking pains to please all customers.

CORRESPONDENCE.

WHO IS TO BLAME—THE RENTER OR THE EXHIBITOR?

Torrington, Conn., Dec. 6, 1909.

Editor Moving Picture World:

Dear Sir—Being a lover of good motion pictures, I would like to ask, Why don't we see better pictures in the country? There are three licensed picture places here, and while one is much better than the others, they all have very "rainy" pictures, more or less, some without titles and some with titles and sub-titles unreadable. Some films are not a month old and yet look as bad as some a year old. The other night I saw "The Auto Heroine," which I saw about a year ago, and two or three nights after saw the Biograph "The Open Gate," hardly two weeks old, at the same house. This latter picture, however, was in good condition. Are not licensed pictures over six months old supposed to be destroyed, or am I wrong? And why do the film censors pass such pictures as the Biograph's "Nursing a Viper" and the Vitagraph's "From Cabin Boy to King"? I saw ladies turn from the brutal scenes in both these pictures. And why do we see the same story in some new picture we have seen in old ones, such as "A Dull Knife," "The Violin Maker of Cremona," "Entombed Alive," "Tom Thumb," etc., etc.? This town was picture crazy, but business is dropping off. "There's a reason." "A PICTURE CRANK."

"GET THE MONEY" VS. SQUARE DEALING.

Chicago, Ill., November 6, 1909.

Editor Moving Picture World:

Dear Sir—In the series of articles headed "The Modern Moving Picture Theater," some very pertinent remarks are made in Chapter VIII., issue of November 6, concerning the matter of advertising a program and not giving it in full.

There is more asininity displayed by alleged "managers" (?) in this one thing than in all others combined. There seem to be thousands of theaters in the hands of men who cannot see one inch beyond their noses. "Get the money" is all they know, or seem to know, and their actions would indicate that either they believe their patrons to be inmates of an asylum for feeble-minded or else they have utterly forgotten there is a to-morrow.

They will advertise three reels and run one, and that one goes through like a horse race. They run utter junk Saturdays and Sundays because, say they, the house will be crowded anyhow and the rottener the show the sooner they will give up their seat to someone else and the more money I'll get. Yes, true, the more money he will get **that day**; but you just watch the career of that manager. No matter how good his location you sooner or later hear him lamenting the fact that "business is rotten," nor will he apparently be able to account for that fact. His ignorance will probably be most dense and he will deeply and roundly curse the public which declines to be further buncoed by his "get the money" plan of running a theater. The old saying that you may "fool some of the people all the time, all the people some of the time, but you cannot fool all the people all the time," holds true in the nickel theater business as well as in any other and sooner or later the swindling manager (it amounts to just that) will get his.

The writer has just opened up a small house in a German neighborhood here in Chicago. This particular house has been opened by several managers before me and was each time a dismal failure from the start.

It had as a consequence an exceedingly bad reputation and many were the predictions of failure when I took it. There is absolutely no transient trade, but the section is amply sufficient to support the house and it is one of the few Chicago locations where there is practically no competition.

The writer first thoroughly cleaned and redecorated the interior and front. He engaged the very best piano player he could get. He engaged a good singer. He put in a $100 graphophone. He put in the latest model Powers machine and a Kosmic transformer (economizer). He engaged film service of two reels on a basis of ten and twenty days from release (one reel ten and one reel twenty). He got out two thousand hand bills and engaged a lady solicitor to place one bill in the hands of the woman of each house in the territory, as far as the bills would go, **accompanied by one complimentary ticket.** He cautioned the film exchange that as his largest crowds would be Wednesdays, Saturdays and Sundays he **must have extra good programs those days in any event.** He bought every German song record the Victor people have that is good, and runs one German song each performance, having the piano player rehearse and accompany it.

Result.—He lost $20 the first week. He expected to lose more than that. This is the last end of the second week and every night the crowds increase and it is a fact that **every man, woman or child that leaves my theater is a walking advertisement for me.** I expect soon to have greater crowds than I can accommodate and right now, for the last four nights, I have "held them out." But I propose to adhere rigidly to my program and I absolutely will **not** cut one single thing or hurry anything even though 500 people be waiting admittance. I had rather return their money and let them go for that night. That way, I am firmly convinced, lies permanent success.

Let me illustrate the extent to which I go in giving my patrons a square deal: The exchange promised me the film "The Millionaire Cowboy" for one night. By a blunder they sent it out of town so that I could not get it for that night, though I had advertised it. I made the exchange give me an extra reel of feature film and I put up a sign on the front of my ticket office that "owing to unavoidable accident 'The Millionaire Cowboy' cannot be shown to-night," and then I ran three reels of **good** pictures, one German song, an illustrated song and a spotlight song. This, you may say, is too much for a nickel. **It is!** Sure it is; but I had broken faith, however unintentionally, with my people and I did all that to square it with them. I succeeded! Will it pay me? You just bet your sweet life it will! My people are learning that there is no bunco business in connection with this theater. I won't make so much in a short time, but I will secure a good, steady, solid patronage which will make me ten times as much in the long run as would a spurt, a bunch of money secured by methods bordering on dishonesty, and then—house closed. I will succeed where others have failed.

Sooner or later, and the sooner the better, the moving picture theater manager has got to learn that he must keep faith with the public. The printed program is not practical for all of us for various reasons. I cannot use one for the simple reason that I cannot get the best film selections and book any way but from day to day, except in case of some feature film like "The Millionaire Cowboy." **Don't, don't, don't** put on a bunch of junk Saturday and Sundays simply because your house will be full anyhow. **Put on the best programs of the week on those days,** for you will have the greatest number of people to speak a good word for you or hand you a knock. Very many of them will do one or the other, too, and in time it will tell. F. H. RICHARDSON.

NO. THE EASTERN EXHIBITOR WOULD SAY: "WOT'S DE GUY TRYIN' TO GIVE US?"

Editor Moving Picture World,

123 East Twenty-third street, New York.

Dear Sir—I have been using Independent service for over a year and am well satisfied with it. I continually get stuff like the enclosed letter from this licensed exchange, which in my opinion is the worst sort of rot I have ever read. If their service is as rotten as these letters, I would certainly hate to use it, and would rather close up my house and go back to railroading. Do the houses in the East receive such ridiculous literature as this? Yours very truly,

A. B.

[Copy of Letter.]

Cinematographic Gargoyles.

To Our Friends, the Exhibitors:

Whom the gods would destroy they first make mad. One indication of ire is an effort to juggle with weighty words the puny can't lift. The fact is, the film renting business is becoming infested with goffs and troglodytes who lack cogitability. Their dissertations cause otalgia, because, when they tell the number of reels they are buying, they are evidently afflicted with amnesia; and when they count the number of reels they **don't** get, they suffer from strabismus. But their veracity is quite nuncupatory, existing only in nominal form. They lack pulchritude and are most prominently identified by the hulchy, gibbous head. Posing as gonfaloniers of the film business, they are really the coifs and sans coulottes, getting along in dilatory fashion by vermiculation. In fact, instead of being gonfaloniers they are simple little vermicules giving distinct indications of necrobiosis. They act and talk the language of the sawdust arena, but display insuetude when in the presence of educated and refined people. Their exact status is nuncupated the moment they break out at the mouth or attempt polite diction. In nature they are tartarous and especially so when leaders in the film renting business refuse to join their sartances. With

all who do not agree they are sophomorical, but this will suddenly subside, for the violent outbursts of vituperation indicate only too plainly their coming relegation to the category of the oreodon and the tragelaph.

Pardon us for this awful outburst, for we are highly amused. Unable to successfully attack the sterling value of our film service, the tenderfoot squad is trying to decry personalities. And right there is where their cause is weak—a sort of six-reels-a-week strength against the behemoth of more than twice that number. Gift of gab gets no customers when the actual reels are not behind the chatter. It may delude the inane, but only for a week or two. The fact is, the exhibitors are keeping wise and they know what is what. When an exchange like this is particularly strong and willing to help its customers, word is sent along the line by a sort of wireless telegraph. Only the blind cannot see the light pointed out. There is not an exhibitor who will not admit and even boast of the fact that the ——— ——— Exchange is the leader in the business. True, there are some who for reasons good and bad would not get service from us, but there are not many such. They will all admit that we are progressive, capable and ambitious. and backed by ample capital to carry out anything we undertake. And we have undertaken to set a pace none other can follow. To try to stem the tide of dissatisfaction with their service our dear friends, the troglodytes, have formed a combination and agreement we absolutely refused to join and the chief tenet of which is to buy only six reels and trade off with each other every two weeks. You know this is true. Are you one of the victims of such trades? Do you have to change the source of your film service every two weeks to get the one or two good reels you need? And do you have to take apathetic productions to fill out your required number of films. Why do they get them and try to force them out on you? Because we refuse to buy such junk and they must get something to keep away from our deluge of the fourteen best on the market, with two more next week and one more the week of November 15, when Essanay gets out the first of the two reels a week shipments. Stop monkeying with fate. Come to us for film service.

THE MOVING PICTURE IN AUSTRALIA.

By W. H. H. Lane.

On this side of the world the ever growing moving picture, instead of showing any signs of falling off, seems to be like the proverbial brook, flowing on forever.

West's Pictures have moved back to the Glaciarium and are doing an enormous business and, with their many and vast undertakings, having no less than fifteen shows running nightly all over the commonwealth and New Zealand, and I do not hesitate to say that they deserve success, for they command it.

One of the features of all their entertainments is the superior class of music that they provide with their shows, and here you will hear Mr. Louis de Groen's Vice Regal Band, of thirty performers, in the very highest class music and appropriately selected to suit the nature of the subjects screened.

Mr. Edwin Goech, the managing director, is ably seconded by Mr. Gee, while Mr. Harry Musgrove has his hands full to look after the piles of coin and correspondence that the vast enterprise entails. Your correspondent is made welcome here, as the flowers of Spring, and it is seldom that he misses a week's program, as he can find as much good entertainment for the eye and mind as if he were at a first-class theater production. Mr. T. J. West looks after the big London end, where he has several shows scattered over the provinces, and besides keeping them supplied, has to see that there are no breaks in the weekly shipment of films to keep so many entertainments going in these parts as well.

Mr. West has secured the sole rights for some of the high class art films that are produced by Pathe Freres and others, and these of course can be seen at no other places on this side. No one wishes them better luck than the writer, for Mr. West is "white" and knows how to treat his empolyees and all who come in contact with him, and the writer extends to all the firm "the season's greetings," that their coffers may continue to overflow, and that good luck may at all times attend them. The West's proprietary has just completed one of the finest, if not the finest moving picture places in Melbourne, which is well looked after by Mr. J. A. Miller, well known to all members of the music and dramatic professions, as well as the artists of vaudeville, as he runs the finest theatrical printing works in Melbourne and has a large clientele.

Mr. C. Spencer, of Lyceum fame, has also his hands full, and he has got one of the best films from a money point of view that has been seen in these parts for many a long day, and that is "Lieut. Shackleton's Dash for the South Pole." Mr. Spencer has had the films on tap at the City Hall (town hall) for four nights, all the time that he could get, and he did an immense business, thousands having to be refused admission long before the show started, and as Professor David, one of the principals of the party, resides in this city, was one of the first nighters and pronounced a very favorable verdict on the truth of the films, and much so, when the recent expose of the film of "Hunting Big Game in South Africa" was shown to have been taken in Chicago, and which as a film were most elaborately commented on in the press, showing the great risk to which the operators of moving picture cameras were exposed, have created no little talk.

The writer, who has been in that part of the world supposed to have been represented, wants to compliment some of the talent that made up as Zulus, and especially the fellow with the big ring in his nose, as he would not hesitate to have sworn that they were the "real cheese," but there used to be a saying that, "the camera cannot lie"; well, that day has passed since moving pictures came on the scene, and nowadays you cannot believe your own eyes, as to what you see with them, on the screen. Mr. Spencer has transferred his "Shackleton" films to "The Lyceum," before taking them on tour, and he was rewarded by a house as full as the proverbial tick. On looking in to see what it was like, I found that I could get my nose inside the theater, but that was about all, and that is the kind of houses I like to see, even if there is no room for poor me.

Mr. Goodman wears a smiling countenance all the time, and Mr. and Mrs. Spencer are simply looking too pleased, if such a thing be possible for any one to be in that mood. Mr. Ernest H. Higgins, the operator who took the Burns-Johnson fight at the Stadium on last Boxing Day, still looks after Mr. Spencer's factory, and is turning out work that is the equal of any produced in any part of the world, and if some of the American firms could get hold of some of his work on this side, and have it displayed to their American audiences, they would get a far better idea of the beauties of this part of the world than by reading books on the subject for a year.

Mr. Spencer is prepared to supply manufacturers of films in the United States with negative films at very reasonable prices, and has all the best and most up-to-date machinery for that purpose, and will be very glad to hear from any of them, that may read these lines. Mr. Spencer has certainly pushed his way to the front as rapidly as any person that I have ever known in the moving picture business, and he has striven to give a good, clean show, and where he is located, he would have to do so, even were he disposed to do otherwise or not, for the building is owned by the great Methodist Church, and they take good care to see that a show be not given that will in any way reflect on their strict, Puritanical ideas of what is good and what is not.

No one ever regretted to see the Lyceum pass from the hands of the former owners into the hands of the church more than the writer, and it should never have been allowed to have done so, as good theater locations in this city are very scarce, and hard to get, and the location was an ideal place for what it was built for, i. e., a theater. Now on Sundays it is used as a place to preach in and to hold prayer meetings, etc., but as it is in a very expensive locality, and the city rates are no respecter of persons, these have to be paid. They are like all other places of worship, constantly on the lookout for the dollars, and how to get the most of them; and perhaps after all, it's the only thing most people live for, and not for the good of their health.

The Victoria Theater will be reopened on the 30th inst., having all been pulled down and rebuilt specially for a moving picture theater or hall, and it is in strict accordance with the latest acts of Parliament, relating to moving picture theaters and will be one of the most delightful places in the city. Mr. King, owner.

The Bijou Theater, next to the Glaciarium, at the Railway square, is doing a splendid business, and have one of the best machines in this city; they certainly show as steady a picture as any place I ever visited, and the operating room is made from asbestos, and should a fire be started in it, it by no means could get outside of the operator's room, the only chance for it to do so, would be through the lens holes and the peep hole used for focusing the pictures on the screen. This show is run by The Bijou Amusements, Ltd., and their address is Sydney, N. S. W. Herr Thiele, who was formerly managing director of this concern, has sold out his interests and has taken a long lease of the New Queens Hall, which has been all remodeled to suit the new act, has been renamed "The Globe," and is doing a good business. Herr Thiele says that the only trouble is, that the place is not larger. All the latest and best films are shown, and the programs are

changed every week, with the same care used weekly to see that the program is right up to the standard laid down at the commencement of the season.

The "Colonial." This is the Old Oxford Theater, on George street, which has just changed hands and has been taken over by Mr. J. D. Williams, of Seattle, Wash., and has been beautifully fitted up with an American arched entrance and well iluminated with lots of incandescent lights, tastefully arranged in the arch and front of the theater, done in pure white in imitation of marble, and he has introduced an innovation into this part of the world of continuous performances from 11 A. M. to 11 P. M. How he has done, I am not prepared to say, as I have neglected to call in on him since the opening day, notwithstanding that I have a season ticket, available at any time; but my son went, and he says the pictures, while good, are not up to date, and that he will have to keep right up to date if he wants to draw Sydney patrons, for all the big shows here have, in many instances, pictures screened before they are in the United States.

Messrs. Pathe Freres have opened a large place in Melbourne, and will carry full lines of this firm's goods. The fewest films screened here, seems to be the Edison make, and why, I am at a loss to understand, but such is nevertheless the case. Mr. C. Spencer is the sole distributing agent here for the Edison make of films, and yet, strange to say, he seldom shows one on his long and varied program.

Messrs. Harringtons, Ltd., seem to be doing the greatest film business, but Messrs. Baker & Rouse Proprietary, Ltd., run them closely, and they are the agents for Gaumont's. Messrs. Jerdans, Ltd., handle a lot of film, but they do not take a single trade paper, and that I am also at a loss to understand, as they used to be large advertisers at one time, and they know the use and value of advertising, yet they informed me that they did not get one of any kind in the moving picture trades. Strange if true, and I have no reason to doubt it.

If some, or all, of the advertisers in your paper would post me their catalogues and best export prices, I would place them where they could be at all times inspected, and where they would do them some good. There would be a good field for slides on this side, if they were to try to capture some of the business going, and I would be only too pleased to help them to do so, and if they care to post me a sample or two I will show them to the trade and see what can be done with them. All letters must be fully prepaid, as I am getting tired of paying short-paid letters with the heavy fines attached, and in nearly every instance we have to pay on American correspondence, but never have I had to do so on continental correspondence. Address Dr. W. H. H. Lane, Q. V. M. Branch, Sydney N. S. W. Postage for letters is 5 cents each half-ounce or fraction of same. Please see to this, that postage is fully paid, and if you write for information, and expect replies, please enclose six two-cent United States postage stamps, or 12 one-cent, as I can use them all right.

New York City.—The old German Mission Church, at 141 East Houston street, has been converted into a moving picture theater, the old pews being used as seats. Steiner & Markow are the proprietors and will conduct it as a first-class show house.

Aberdeen, Wash.—The new Bijou, on Heron street, was opened on October 25 by Harry Chancellor and H. B. Fauntleroy. The Bijou is a very pretty show house, with a seating capacity of 800. Elliott Johnson, formerly of the Empire, is in charge of the electrical equipment.

New Brunswick, N. J.—The Unique Theater, 210 Neilson street, reports increase in attendance. This theater is under the management of Messrs. Phillips and Schmurtz, who exhibit nothing but first run films and up-to-date song slides. It is a well-conducted house and the employees are very courteous.

New York City.—The Yonkers Amusement Company, located at 482 Third avenue, are giving four vaudeville acts and pictures. They do not give illustrated songs, as they are competing against a house in the immediate vicinity that gives a larger number of vaudeville acts, together with moving pictures.

New York City.—The Crown Theater, on West 116th street, under the management of Mr. Schwartz, reports good business through exhibiting Independent pictures. He says that every one of them proves to be a drawing card for him. His young lady vocalist sang very nicely to a set of De Witt C. Wheeler's slides.

New York, N. Y.—Allen Lexow, owner of the moving pictheater, at the corner of Third avenue and Fifty-fifth street, is having plans prepared for the remodeling of the entire structure.

Clarkshill, Ind.—Purdy Bros., from Kirklin, Ind., have opened a new moving picture theater here.

Elk Rapids, Mich.—Harold Spring and Wm. Cranford have purchased the moving picture show of H. F. Silver and have taken possession.

Philadelphia, Pa.—George Hogg has a contract to build a moving picture theater at 515 Moyamensing avenue for Charles A. Calehuff.

Connellsville, Va.—Hopton & Evans have erected a new moving picture theater here and will run first-class moving pictures and vaudeville.

Havana, Ill.—Arrangements have been made for the erection of a new moving picture theater, at the corner of Plum and Market streets.

Philadelphia, Pa.—A permit was granted to John Wilbraham to erect a moving picture theater at Frankford avenue and Sergeant street.

Palmer, Mass.—The New England Amusement Company has leased the Opera House and will convert it into a first-class moving picture show.

Aberdeen, S. D.—C. T. Smithers is now president and manager of the "Idle Hour" circuit, having bought out the interest of V. B. Valleau.

Huntington, Ind.—Schuster & Curtis, of Findlay, Ohio, are making arrangements to open a moving picture theater here, on West Market street.

Moundsville, Va.—Asher T. Lewis has purchased a half interest in the Oscar Manes Nickelodeon, at the corner of Third and Jefferson streets.

Philadelphia, Pa.—The Franklin Amusement Company has opened a new picture house at 1205 North Fifty-second street, which will cost $9,000.

St. Joseph, Mo.—A new moving picture theater has been erected on the west side of Ballinger's building, under the management of Fred Cosman.

Washington, D. C.—Harding & Upham have completed the plans for the construction of a new moving picture theater in M street, Georgetown.

New York City.—Carney M. Marre and John Galella have leased the Everett Hall, 31 East Fourth street, and will convert it into a moving picture theater.

Chelsea, Mass.—The Gordon Brothers Amusement Company have made application for a license to operate their new moving picture theater on Broadway.

Reading, Pa.—Geo. W. Bennethum, of this city, has purchased the Dreamland Theater, at Third avenue and Main street, Coatesville, from J. W. Dettra.

Marquette, Mich.—J. C. Woodworth, of Ispheming, Mich., has purchased the Grand Motion Picture Theater here from Mrs. Bennett and has taken possession.

Little Rock, Ark.—The colored people here will have a new moving picture show. It is to be in the old Metropolitan Hall. Louis H. Slaughter is to manage it.

Philadelphia, Pa.—Architect E. Allen Wilson has completed plans for the erection of a new moving picture theater at 1420 Point Breeze avenue for Daniel Gallagher.

Baltimore, Md.—The Waverly Amusement Company has purchased some land on York road, near Gorsuch avenue, as a site for a large moving picture and vaudeville theater.

Muskogee, Okla.—The Merchants' Theater Company has been incorporated, with a capital stock of $5,000. The incorporators are W. P. Hill, A. E. O'Lirien and L. B. O'Brien.

Hoosick Falls, N. Y.—A new moving picture theater in the Lurie Building, on John street, has opened its doors, with Samuel Schweizer as its manager. The seating capacity is 300.

Philadelphia, Pa.—Architect E. Allan Wilson has completed plans for a moving picture theater to be erected at Fifty-second and Sampson streets for the Auditorium Amusement Company.

Chicago, Ill.—The Chicago Theater Construction Company has been awarded the contract for the erection of an amusement park for the Roosevelt Park Company, at Irving Park boulevard and Fifty-second street.

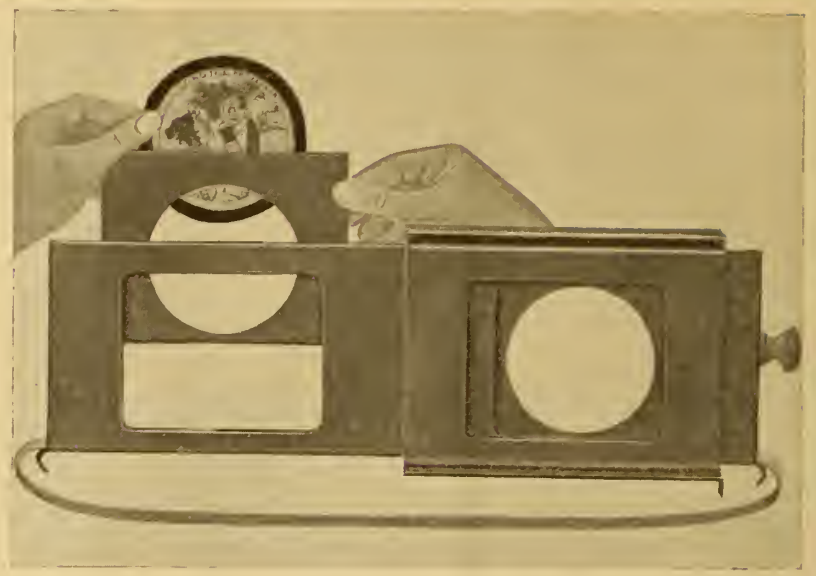
St. Joseph, Mo.—J. F. Blitz, proprietor of the Bijou Dream, is not satisfied with controlling one theater, for he is contemplating on constructing another, to be christened the Princess, and to cost $10,000.

Norwalk, Conn., will in future be a moving picture town. A New York concern is interested in the enterprise. This is the first time Norwalk folks had a chance to see moving pictures in their home town.

PUZZLE PICTURE SLIDES

FOR

Moving Picture Exhibitors



PATENTS PENDING

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The Puzzle Picture Slides are handsomely colored, and your patrons can solve the puzzles in the same way as if they were handling a newspaper and turning it around.

Roto Puzzle Pictures in Colors

Are a real novelty. Your audience will like them. Children will talk about them. They will bring you business because like moving pictures they interest as well as amuse.

Two sets of new slides issued each week. Six Puzzle Picture Slides and one Announcement Slide in each set. Price $5.00 per set of seven slides. Price of Roto Combination Carrier $1.00.

Write for circular giving full description

ANNOUNCEMENT SLIDES

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National Slide Company

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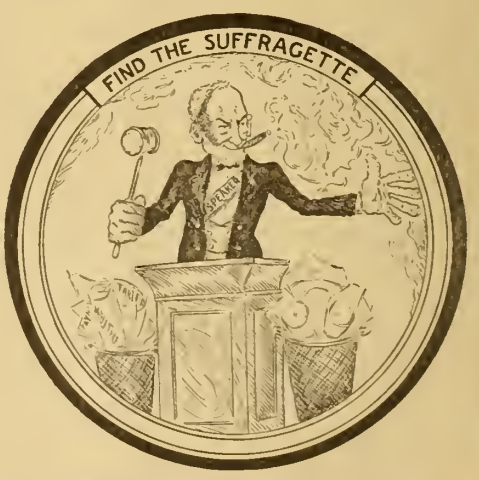

PUZZLE PICTURE SLIDE

The Crescent Moving Picture House, 37 West 135th street, has recently opened for business. They purchased, through the Actograph Company, 107 East Seventeenth street, a Power's Cameragraph No. 5, New York approved equipment.

We have to thank Mr. F. Montgomery, the moving picture man of Memphis, Tenn., for a handsome desk blotter with the compliments of the season. The same to you, Mr. Montgomery, and many of them.

No more useful, lasting or more appreciated Christmas gift reached us this year than a neat, leather-mounted desk calendar, embossed in gold, with the compliments of the Vitagraph Company. The calendar inserts are good for two years—a fitting symbol of Vitagraph vitality. The members of the Vitagraph Company have our hearty thanks and sincere wishes for a prosperous New Year.

H. A. Spamuth, proprietor of the Dandy Film Exchange, 10 East Fifteenth street, New York, is the general agent for the Roto Puzzle Pictures on which we commented in last week's paper.

The United Film Service, of 121 East Twenty-third street, are adding customers to their list probably faster than any other exchange. Their liberal purchases of all new Independent films places them in a position to talk exclusive service.

Geo. M. Krupa, the leading moving picture exhibitor at Lancaster, Pa., who owns the Dreamland Theater, has installed a 35 to 40 ampere Hallberg Automatic Electric Economizer for 110 volt direct current, which is producing as fine a light as is possible on the sheet. This Economizer was specially constructed in view of the keen competition between the Dreamland and the other Lancaster theaters, and Mr. Krupa spared no expense in securing the results he was looking for.

NOTES FROM TRENTON, N. J.

The Trenton moving picture managers complain that the Motion Picture Patents Company is giving them no protection for the $2 they are paying each week. For nearly ten months the State Street Theater has been waging the most bitter fight against the moving picture places, in showing from four to five reels of pictures and from four to five vaudeville acts for five and ten cents. The Dreamland closed its doors, while the other five houses have done their best to hold out, but have made no money. Even the shows near the Roebling works have suffered, as two of them are a thing of the past. During those ten months the M. P. P. Co. has collected from $400 to $500 from the Trentonians and not one cent of this money, paid for protection, has been applied to put a check on the unfair competition of the State Street Theater.

On the other hand, the Trenton exhibitors are constantly in receipt of letters from the Motion Picture Patents Company asking them questions as to how many reels they use, what they pay for the service, etc.; in other words, trying to dictate orders. The exhibitors are very willing to pay $104 annually for protection, but they do not want to pay this tax if they are simply bothered with inquiries which amount to nothing. The Motion Picture Patents Company cannot plead ignorance, as this same subject has been exposed several times.

At the Nicolet, the "Life of Moses" was shown, being one of the best productions of the Vitagraph Company, and the interest was greatly increased by an appropriate lecture by W. Stephen Bush.

The Star, also a licensed house, is strongly opposed to vaudeville and believes that good pictures will win each time. The Bijou has been tempted to try a few vaudeville acts, but after two weeks of experience the manager informed me that he was going to return to pictures only.

The Limit, a theater near the Roebling Works, claims that the "limit" of patience has been attained with the non-inflammable film. On account of the location, in a working dictrict, the Limit having only three hours' show from 7 to 10, cannot show first run and claim that the non-inflammable film is practically hors de combat after three weeks of service.

J. M. B.

MOVING PICTURE MEN I EXTEND TO YOU THE COMPLIMENTS OF THE SEASON

and beg to thank you for your hearty co-operation in the introduction of the

Hallberg

Automatic Electric Economizer, MOTIOGRAPH Moving Picture Machine "HALLBERG" 4,000 candlepower Flaming Arc Lamps, "HALLBERG" Special Incandescent Lamps with Economizer, Spot Lights, Ventilating and Exhaust Fans, ELECTRA Pink Label carbons and other "HALLBERG" Specialties for moving picture theatres.

The business during the past year has more than come up to my expections, and I wish for your future prosperity, which will be mine as well.

I guarantee to save two-thirds on your electric current bills with my Enconomizers and to give you the most brilliant and steadiest picture on the screen with the MOTIOGRAPH M. P. machine.

I invite you to call at my new show room, where I exhibit all of the above specialties in operation, giving full size pictures. If you cannot call, write today for Free Catalogue No. 13-W.

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but when you need a Machine or supplies write to us. We are Specialists on Machines and Supplies, and we can save you money and increase your profits. C.H.D. writes: "*Making a Big Hit, Business increased wonderfully.*" Astonishing opportunity in any locality for a Man with a little money. Experience not necessary. Easy to start. We tell you how. We sell the MOTIOGRAPH, Powers, Edison and all other Machines and Supplies. We negotiate a first class Film and Song Slide Rental Service. Write for Catalog.

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A Drawing Card for Moving Picture Theatres

Louise M. Marion

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Terms Reasonable

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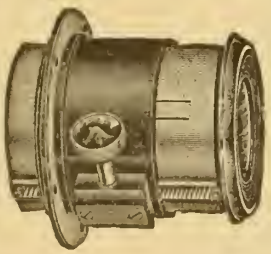

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Daddy's Doll
Could You Learn To Love Me
Dreams That I Dream Of You
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BIOGAPH COMPANY.

TO SAVE HER SOUL.—There are two deaths, the physical and the moral, and the moral death is unquestionably the most fearful. Moral death crushes its victim eternally, and wounds those who are near and dear to the one crushed. How fervent should be our prayer "Lead us not into temptation," for temptation is the germ which inoculates us with the fatal disease of sin. Insidious and vulpine are the toxic allurements of temptations; and so powerful, that once given rein, no amount of resistance can subdue them. In just this position was placed Agnes Holley, the pretty little choir singer of the village church. Paul Redmond is the young curate of the church and has taken quite a fancy to the little singer, not fully realizing that he deeply loved her until one day while Agnes was practicing the music on the organ her beautiful voice attracted the attention of a party in an automobile that has become disabled on the road outside the church. The occupant of the auto is none other than a great vaudeville manager, who, struck with this fresh young voice, offers the little singer an opportunity to shine at his music hall. It is now that Paul realizes how much he loves the girl, and appreciating the danger, that may beset her, tries to persuade her not to accept the offer. Despite his pleading she goes and is soon introduced into a new and dazzling circle. Arduous study and rehearsals fit her for her debut, and her first night is a triumph. She is destined to become the toast of Bohemia. Paul reads in the newspapers of her success and decides to go to see her. He views her performance with elation until he hears the flippant remarks of the men seated around him. He feels that her fate will be that of the oft told story, and he resolves to save her. Hastening to the stage, he arrives just after she has left with one of the reckless swells on their way to a banquet given in her honor. Upon arriving at the house, he forces his way into the banquet hall, and the sight that greets him freezes his blood. Wine is flowing like water, and little Agnes, with a glass of champagne in her hand is standing upon a chair about to respond to a toast to herself. Paul's abrupt entrance is met with derision, but Agnes, stunned at his appearance, consents to an interview in the anteroom. Here she, now inflamed by the wine, derides and mocks him, and refuses to go away from this awful place with him, when he espies a revolver, and crazed by jealous love, would have killed her that her soul might remain pure. This move is a shock to Agnes, and it tends to awaken in her the love for Paul that has laid dormant all the while. She now appreciates the escape she has made, and we next find them kneeling side by side at the altar of the little village church giving thanks to God for her deliverance and His blessings.

THE DAY AFTER.—"R-E-M-O-R-S-E-, the water wagon is the place for me." How many will sing this well-known refrain on the first day of the New Year, making their determination to turn over a new leaf all the stronger. "Never Again!" will resound throughout the land like a reverberating echo, and the ice-water pitcher will be pressed into active service. This Biograph comedy shows a party, the guests of Mr. and Mrs. Hilton, seeing the Old Year out, in the time-honored custom. The guests begin to arrive, each couple costumed to represent a particular month or season. In the anteroom is a mammoth bowl of punch, but as Mrs. Hilton says, quoting a well-known administrator, "John, this is for the guests, not for us." John is content, as his resolution was now young and healthy. Mrs. Hilton was the first to feel the chill of this unresponsive greeting, and turning to John says, "We'll take just one glass with these, our best friends." This one drink with our best friends is repeated many times until—well, John is feeling pretty good, and Mrs. Hilton is by no means in the depths of melancholy. In the ballroom, things are pretty lively, and when the Old Year, typified by an old man with a scythe, appears he is hustled off to give place to a young girl representing the New Year. The assemblage now becomes dithyrambic, blowing horns, hurling paper ribbons and confetti and dancing madly about. Meanwhile, John is having the time of his life as is also Mrs. Hilton. But, Oh! What a difference in the morning. In John we see a sorry sight. He is a sick and contrite being. He realizes his conduct has not been very becoming, and despairs of receiving his wife's forgiveness. However, he learns that Mrs. Hilton feels herself a most guilty personage, and that she is totally ignorant of his escapades, so he assumes an air of austere dignity and most condescendingly listens to her pleading for forgiveness, which he grants.

CHOOSING A HUSBAND.—This is one of the most momentous undertakings in the young girl's life. It elicits as much concern as the selection of a horse or any other beast of burden. Many things are to be considered—is he stable in nature? being the most important. Fickleness would be the greatest of sins. Hence, when Gladys is sought by each of the four jolly bachelors on the third floor back, she resolves to test their sincerity. To this end tells each to call on the morrow. This quartette of would-be benedicts are ignorant of each other's intentions. The morrow has arrived, and Galdys enlists the services of her pretty little sister to test their imperviousness, while she in hiding notes the result. They arrive one by one, at the appointed hour, to be told that Gladys is out, but unfortunately they find little sister most entertaining and fall one after the other. At their rooms they learn the cause of each other's dejection and indignantly vow to visit her en masse for satisfaction. No sooner suggested than done. Off they go and arrive only to find sweet Gladys enfolded in the arms of Harry, her sweetheart, who has just arrived from abroad.

EDISON MFG. CO.

TOBACCO MANIA.—The gentleman photographed read a newspaper account of a new disease called "tobacco tremeus," caused by excessive use of tobacco, and having the same symptoms as delirium tremens. With the thought of what he had read uppermost in his mind and considerably worried over his own craving for "the weed," he retires for the night, half determined to give up the habit. It is then that the power and effect of suggestion is conclusively shown to us. In his dreams he is seated in his library, deriving comfort out of the stem of his favorite pipe, when an enormous snake glides across the floor at his very feet. Before he can recover from the shock a teddy-bear brushes his elbow from a convenient position on the stand and an imp of the devil dances his greeting, appearing and disappearaing in bewildering fashion. Seized by a panic, the gentleman dashes from the house along a moon-lit road, peopled by pursuing animals and torturing fiends of all descriptions. Just as he is run through by the sword of His Satanic Majesty he wakes up and, realizing that the creatures that have caused him to suffer the tortures of the damned exist only in his disordered imagination, he is so relieved and impressed by the wonderful realism of the dream that he swears off smoking at once.

THE FALLEN IDOL.—Tenors are proverbially temperamental in constitution, but the actions of the one pictured on this film prove that the word is more often than not employed as a polite way of saying "the man has a nasty temper." This particular one had been feted and petted by an admiring public until, as is invariably the case, his head became completely turned by the excessive attention shown him.

Two young matinee girls worship this tenor from afar off, and when one of them reads an ad in the paper for a maid in his household, she applies for the position in order to be constantly in attendance upon the idol of her dreams, whose home life she is positive must be ideal. She secures the position very easily, but doesn't remain long, as the tenor in his home life has a horrible temper and is not afraid to show it to either his wife or his servants. He is exactly the reverse of all that she had fondly pictured him to be and her awakening is both rude and lasting, as well as humiliating, for she is compelled to perform all kinds of the most menial offices for him. He is a perfect tyrant in the amount of attention and despatch that he demands. When, indignant at his overbearing manner, the maid leaves, she upsets the household by visiting retribution, swift and plenty, upon her "idol" to such an extent that he is unable to appear at the concert that evening, but is compelled to stay at home for repairs.

THE CAP OF FORTUNE.—An old woman was walking through the woods one day, so extremely hungry she could hardly stand. A gentleman (that is, in appearance) passed by, refusing her plea for alms. Shortly afterwards a poor man, while gathering nuts for his own starving family, found her lying in a faint by the roadside. He hastened to a pool and, filling his hat with water, carried it to where she was lying and revived her. When he heard of her hunger he immediately gave her all of the nuts he had gathered. The old woman was a fairy who, as a reward for his kindness, gave him a cap, the wearer of which would always have in his pocket one golden crown, no more and no less.

Naturally, the good man was overjoyed at his good fortune and, after testing the power of the cap until assured that its magic was unfailing, he hastened home to tell his wife. On the way he was attacked and robbed of the cap by two robbers. They did not retain possession of it very long, however, for the old fairy changed herself into a black bear and frightened them so badly that they ran away, leaving the cap on the ground. The old fairy then changed herself to a young fairy and, finding the two little children of the man to whom she had given the cap originally, she led them to where the cap lay and hurried them home with it. The poor man had arrived at his home heartbroken at his loss, and his good wife was doing her best to console him when the children arrived with the cap. Imagine, if you can, his joy at recovery, for, of course, as long as he had this cap, he need never want for anything.

FISHING INDUSTRY AT GLOUCESTER, MASS.—A most interesting industrial picture, showing the different phases of this, the oldest industry, from the time the fleet leaves Gloucester until the fish is ready for the market.

ESSANAY FILM MFG. CO.

JACK'S BIRTHDAY.—Jack O'Rourke and his wife, Molly, have just moved into their new flat and it happens that Jack's birthday comes on the same day that they take possession of their new domicile. On his way to the new abode, Jack has stopped to visit some of his bartender friends, taking with him from each place a small parcel, until when he pulls up at the street door of the apartment building, he is carrying with some difficulty a large sized "package." Besides the package he has managed to bring with him other articles—a turkey, handbag full of bottles, a small pup, etc.

Jack finds he has left his latch key at home and after ringing the bell for some time with no answer, borrows a ladder from a workman nearby and enters his new flat via the fire escape.

Molly, in the mentime, had awaited patiently for hubby, and each time the bell rang had answered it to admit a messenger boy. The first one brought Molly a new hat, the second a large bouquet of carnations and the third a portrait of some gentleman individual whom she did not know. Each token bore the legend, "From your loving Jack." The latter gift mystified her, but she resolved to wait until Jack came home, when he would undoubtedly clear up the mystery.

When Jack enters Molly has gone in search of the janitor and Jack immediately suspicions something when he discovers the new hat flowers and the portrait of the gentleman on the sideboard.

Molly and the janitor enter and Jack crawls under the table. He is convinced that the janitor is his wife's lover. There is finally a fight in which the janitor is sadly worsted and kicked out of the room.

A few minutes later the first messenger boy enters and says the hat he had delivered some time ago belonged to "de loidy" upstairs. The hat is turned over to the messenger boy, while the two other gifts, which Jack had destroyed, are substituted with clever imitations.

Finally the janitor brings in a policeman to arrest Jack, but the officer of the law is unceremoniously rolled into the folding bed and the bed closed on him.

Jack and Molly then sit down to their repast, while the policeman peeks out from the side of the folding bed and looks dolefully on.

THE POLICEMAN'S REVOLVER.—The story concerns Officer O'Toole of the City Police and his sweetheart, Kathleen. Officer O'Toole, on his rounds, has stopped at Kathleen's house to bid her "the top o' the mornin'." They chat awhile and then the big policeman bids his sweetheart good-bye.

He has been gone but a few minutes when Kathleen discovers her sweetheart's revolver on the front step, it having slipped from his pocket unnoticed by either of them.

Kathleen, brandishing the heavy weapon, starts down the street at a run throwing the passershy in a panic, upsetting many, and generally disturbing the peace and quiet of the neighborhood. By the time she has traversed a few blocks she has quite a following of citizens, who either think her mad or intent on murdering someone.

In the meantime the arm of the law has walked his beat, unconscious of having lost his pistol. He enters a park and is attracted by the screams of a woman in distress. Hurrying to the scene of the outcry he finds a woman struggling with a sneak thief, who is endeavoring to snatch her handbag from her.

He grapples with the thief and they roll over and over on the gravel walk. Policeman O'Toole, reaches for his revolver and finds it gone. The thief finally gets the best of the fight and is about to make short work of the officer when Kathleen runs up to them, pulls the thief off and hands the revolver to her fiance.

Kathleen has arrived in time to save her sweetheart's life and when the angered citizens who suffered indignities through her haste learn the cause of her hurry, they shower congratulations on her.

A WESTERN MAID.—Nell Hargrave, our heroine, is the daughter of the general storekeeper at Dobson's Corners, Tex. Thirty miles from the nearest railroad, the settlements far and few between, Hargrave's Emporium is the hub of the surrounding territory. Uncle Sam has installed a post office and the Great Western Express Company has made Hargrave their agent, while the stage coach, arriving at noon each day, changes horses, leaves the mail and whatever express there may be.

On the day that our story opens the stage driver leaves in Hargrave's care a small, heavy box, addressed to the Southwestern Mining Company, and containing several thousand dollars in gold, pay for the mining company's employees. Word has leaked out, however, that the money is to be sent on this day and as the coach drops the box and continues its journey a horseman, dodging behind a clump of trees further down the road, wheels suddenly about and gallops off in the opposite direction.

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FILMS

RELEASED DECEMBER 27, 1909

TO SAVE HER SOUL

THE ROMANCE OF THE LITTLE CHOIR SINGER

This Biograph subject vividly portrays the lure of the Bohemian life. The little singer is in the organ loft of the little village church practicing her music, and her marvelous though untrained voice attracts the attention of the manager of a promiuent music hall, who offers her an opportuuity to shine. Despite the pleadings of the young curate, who really loves her, she goes, and is soon introduced into a new and dazzling circle. Her debut results in a triumph, and the curate, readiug of it in the papers, decides to go and see her. Here he finds that her fate will he that of the oft-told story, and resolves to save her. He finds her after the performance attendiug a banquet given in her honor, and would have killed her that her soul might remain pure. She awakens to the horror of her conditiou and consents to return with him to the little village where all is honesty aud peace. Length, 986 feet.

RELEASED DECEMBER 30, 1909

THE DAY AFTER

SEEING THE OLD YEAR OUT

The first day of the year is the day of resolutions, and almost everyhody gives free rein to their habits until the stroke of twelve, when the new leaf is turned over. The awful remorse of the next morning makes us more determined to keep the resolve. Mr. and Mrs. Hilton celebrate seeing the old year out in a time-honored custom. Hilton is guilty of little indiscretions induced hy the punch-howl, and the next morning he is afraid to meet his wife; hut when she confesses that she had imhihed too deeply of the punch to notice anything, it is then his turn to play "Mr. Dignity." Length, 460 feet.

CHOOSING A HUSBAND

Four jolly hachelors are each unknown to the other in love with Gladys, and she is unable to decide, as they are all rather attractive, so she tells each one she will give him an answer on the morrow. On the morrow she decides to test their sincerity and sets a trap. Her pretty sister receives them, while Gladys in hiding watches. Each falls a victim to little sister's artlessness, and is dismissed. In their room each confides the cause of his dejection and they indignantly revisit Gladys, only to find that her old sweetheart Harry has returned from abroad and won out. Length, 531 feet.

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects—MONDAY and THURSDAY

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Licensee of the Motion Picture Patents Co.
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100,000	-	10.00
500,000	-	35.00

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THE CARTER PRESS PEABODY MASS.

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An hour later the horseman pulls his rein at an isolated "dobe," whistles and is joined by his two accomplices. A hurried word of explanation and the other two leap into their saddles and follow their leader back to Dobson's Corners.

They arrive at Hargrave's store and find the old gentleman alone. He is overpowered, dragged from the place and forced to tell them where the express box is secreted. He volunteers to do so and they enter the store again.

Nell arrives on the scene, peers through the window and sees her father struggling with the thieves. She resolves to summon help and springing into the saddle of one of the highwaymen's horses, catches the bridle reins of the others and hurries away.

When the thieves, having secured the booty, leave the store they find their mounts gone, but confident of making their escape they hurry away on foot.

Nell, in the meantime, has arrived at the Trumbull ranch, told her story and enlisted a half dozen cowboys to aid her in capturing the bandits. They ride back to the store, the father is released and then the cowboys, headed by Nell, dash away in pursuit of the thieves.

Finally they strike their trail and are soon upon them. Leaving their horses behind the cowboy posse and the girl follow the bandits through the timber, exchanging shots. Driving the robbers into the open, two of the baudits are shout and wounded, but the chap with the money eludes them.

The fight in the timber is resumed. The last bandit, concealing himself behind a clump of bushes, refuses to surrender and hold all at bay. He proves himself a most able defender, for every shot he fires takes effect.

The cowboys are about to give up in despair and look about for Nell to ask her advice. She has disappeared. They are panic stricken when they come to a conclusion that she must have met her death from one of the bandit's bullets, but a moment later they hear a feminine yell of triumph and Nell appears from behind the bush with the thief before her, his hands above his head. She had come up on his rear and cleverly surprised him.

The last of the bandits captured and Nell the hero of the hour. She is given a hearty cheer for her courage and diplomacy, even the thief smiling to think that it took a woman to beat him.

WHY HE DID NOT WIN OUT; Or, Grandpa's Wig.—Grandpa is quietly dozing in his arm chair in his room when his two mischievous grandchildren, Nellie and Grace, steal into the room intent on playing a joke on the old fellow.

Downstairs their mother is entertaining a number of lady friends, among whom is a handsome young lady, whom Grandpa has taken something of a fancy to. Indeed, his aspirations have been most giddy and when with her has been encouraged to propose matrimony.

He has waited all afternoon for an invitation to join the card party, but he has waited in vain and finally fallen asleep.

The two little ones hit upon a scheme to bring the old gentleman to his senses. They steal noiselessly out of the room, go to a wig store and purchase a bright red "Bridget's" wig.

When they return the old gentleman is still in his slumbers and, deftly removing his own wig, they slip over his bald pate the hideous feminine thing. Then waking Grandpa they tell him that he has been invited to join the ladies at a game of cards.

Grandpa hurries out of the room and enters the parlor where his daughter and the guests are assembled. His entrance is greeted by screams of laughter from the trio. He looks at them painfully, questioningly, then his hand steal to his head, which appears to be the cause of their hilarity and removes the wig!

Grandpa collapses, then beats a hurried retreat from the room resolved to annihilate the two youngsters who had played the trick on him. But they—wise ones—had hidden themselves in the cellar, choking with laughter, fully satisfied that their pennies had been well invested.

KALEM MFG. CO.

A SLAVE TO DRINK.—This film illustrates the story of a man's struggle to overcome an inherited love for drink. Although yet a young man, the enemy of his family had already sunk its claws firmly upon James Grant. A man of superior intelligence, his habits hold him down to the lot of a common laborer in a small saw mill on the St. Johns River. About two years before the opening of the picture he had met and fallen in love with Jenny, the daughter of a small farmer, living near the saw mill. Under the influence of her great love he has succeeded in throwing off the burden of his hereditary desires. For three months he has not touched a drop of liquor.

Scene I.—Grant Has Broken His Pledge to Jenny.

Scene II.—The Inherited Thirst for Drink Overcomes Grant's Love.

Scene III.—The Insult—Jenny Witnesses Grant's Downfall.

Scene IV.—Grant Determines to Forswear Love.

Scene V.—Grant Resists the Tempter.

Scene VI.—The Fall—Grant Decides to End It All.

Scene VII.—At Death's Threshold.

Scene VIII.—Grant Departs for the Struggle.

Scene IX.—The Victory Won.

Scene X.—Five Years Later.

GAUMONT.
(George Kleine.)

A CLEVER SLEUTH.—Mr. Fox, the eminent private detective, sees an announcement in the paper of a burglary having been committed in the mansion of Mr. Astorhilt.

All the efforts of the police to locate the culprit proving futile, Mr. Fox determines to take the case in hand himself.

Accordingly he goes to Mr. Astorhilt's house, where he finds the police engaged in a vain search for traces of the culprit.

As soon as the robber learns that Mr. Fox is on his tracks, he takes to his heels.

Tobacco, however, proves to be the undoing of the thief, for the astute Mr. Fox picks up a cigarbutt dropped by him, notes the rank odor of it and by this means, after a most careful search, succeeds in tracking him to his hiding place, where he cleverly effects his capture.

HUSH MONEY.—Mr. Cook, a man of neat appearance, makes it his business to frequent department stores, where he extorts money from patrons by the following clever ruse:

He takes something off the counter, puts it in the pocket of a respectable old gentleman and goes away. After a few moments he returns and, addressing his victim, claims to be a store detective and says that he will have to arrest him for having stolen a certain article.

Of course, the gentleman protests his innocence, but upon the false detective making him turn out the contents of his pockets and produce the article in question, the poor fellow offers a sum of money to avoid further trouble and possible arrest.

Next, Mr. Cook meets with a family consisting of the father, mother, son and daughters. He puts something in the son's pocket and levies blackmail on the father.

His third venture results differently. His victim sees him and has him promptly arrested.

THE LEGION OF HONOR.—The scene opens in Germany at the time of the French revolution. The French army is on German soil. Between the fighting of two battles. "Fan Fan" comes into the world. He is the son of a soldier and his wife, the canteen woman of the regiment. The infant is baptized in the chapel of a castle which has been taken by the French. The servant of the priest acts as godmother. At the age of eight years Fan Fan drills like an old soldier before Napoleon Bonaparte. Six years later France is again at war with Germany. Fan Fan and his father, when leaving the camp, fall into an ambuscade. They are taken before the commander-in-chief and staff of the enemy, who now occupy the same castle where Fan Fan was baptized fourteen years previously.

Fan Fan's father is led away to be shot, as he refuses to disclose the whereabouts of the French army. Fan Fan is imprisoned in the belfry-tower of the castle. Noticing the big alarm bell hanging over his head he barricades himself in and then rings the alarm bell, hoping that the French will hear it. His wishes are realized. The French come in, surround the enemy and rout them.

Fan Fan falls mortally wounded in the tower, where his mother finds him later.

Napoleon decorates the young hero with the cross of the Legion of Honor and orders him to be buried, wrapped in two flags captured from the enemy.

SELIG POLYSCOPE CO.

BURIED ALIVE.—Two old prospectors, John Hanford and Jim Rowe, do their best to accumulate a fortune by digging for gold. Rowe's son, Simon, is in love with Lucy, daughter of Hanford, but she is, as yet, undecided as to the status of her feelings towards her ardent lover.

After months of work, the old partners strike a rich claim, and in connection thereto are two men of dissolute habits, who believe in the axiom that "the end justifies the means." By name they are Pete Horner and Jake Rooney. Their mode of living has been by the robbing of sluice boxes of poor Chinese prospectors.

They hear of this "strike," and proceed to scheme whereby they may secure some right or title to it. Horner makes love to Lucy, thinking that thereby he may locate just where the claim lies, and she almost reciprocates his pretended affection.

We see Horner and Rooney following the two miners. On their way they meet a Chinaman "washing gold." Desiring possession of that gold a fight ensues in which the Chinaman is bested. Thinking him "hors du combat" for good and all, the two men proceed farther until they reach the mine. Seeing the entrance they set dynamite and fuse in hopes of entombing the men within. This done they turn to leave and find that the "Chinee" has followed them. Another struggle ensues in which the Celestial is thrown over a cliff, and the two men proceed to their cabin in hopes that Hanford and Rowe will die within the confines of their own claim.

The next day Pete goes to the cabin of the two miners. There he meets Lucy and while endeavoring to assure her of his love for her, is confronted by the Chinaman with axe in hand.

Now Lucy learns of the treachery and deceit of her pretended lover, and while the Chinaman holds Pete at his mercy, Lucy speeds her way for the rescue of her father.

We find her meeting campers nearby; she explains her predicament. At once they go to the mine and after much labor succeed in rescuing the miners, who, bewildered and almost suffocated, proceed back to their cabin with Lucy, to behold the cowardly Pete still subjugated by the Chinaman.

During the attempted robbery of this claim, a Deputy United States Marshal has been searching for Horner and Rooney on other charges. He comes and Horner and Rooney are both made prisoners, the Chinaman is given a small interest in the mine, and Lucy, made wiser by experience, gives hand and heart to Simon, who has never failed to be constant as well as persistent in his love for her.

A DAUGHTER OF THE SIOUX.—It's a bleak October morning in the early sixties. It was a scene common enough then, and we owe much to the men who faced death daily in the line of duty that this great region might become a land of peace and plenty. The scene in question was the disarming of a warlike band of Sioux by a United States officer, Colonel David Webb. The warriors are drawn up near an Indian village. A Gatling gun is turned on the village. The Colonel has just ordered the corporal's guard to begin the work of disarmament. Two Lance refuses his weapon to the soldier who has reached for it. A scuffle ensues, the gun is accidentally discharged, wounding a trooper. In a moment all is mad excitement. The "Boys in Blue" have answered the bugle call. White Eagle and his band are rounded up, and he, with the rest, surrender. The Colonel's report reads: "There has been a sharp encounter, but your order to disarm the Indians has been executed." Naoma, the wife of Two Lance, has been struck by a bullet from the Gatling gun, and lies by the side of her husband's dead body; near them sit two children, a baby girl of three and a boy of six. The army surgeon is ministering to the wounded Indians, but an examination shows him that Naoma is past human help. The Colonel steps beside the squaw and is touched by her agony. Naoma reads the sympathetic look in his eyes; her dying thought is for her children and by signs she asks the Colonel to care for her little ones, soon to be left motherless. The Colonel is a bachelor and the appeal in the woman's eyes strikes a cord in his nature which responds. He adopts the children.

Washington, D. C.—Fifteen years later. A reception is given by Colonel Webb and his officers to the Colonel's wards, who have graduated from the government school. They are back with Colonel Webb. Lorna is a beautiful Indian girl, as graceful as a fawn. Young Beverly Graham has fallen madly in love with this dark-skinned princess, and has asked permission of the Colonel to propose for her hand. Their courtship is interrupted by the arrival of a messenger from army headquarters with a message for the Colonel. It is an order for him to join his regiment and put down an uprising of the Sioux, led by no less a personage than "White Eagle." Lorna and Philip stand spellbound as they realize the purport of this message. They must accompany their adopted father while he goes to subdue, and perhaps destroy the people of their race, and Philip, who has enlisted, must fight against them. A few months later they are in the heart of the Indian country; the Sioux rebellion has become formidable. Colonel Webb decides to send for more troops, and in order to convince the General in command of the department, he bluntly states that his force is too weak to cope with the situation.

"The Call of the Blood."—Lorna steals a copy of this dispatch and Philip deserts. An Indian spy, captured a few days before, is released by Lorna, and instructed to join "White Eagle" and report the news of the fort's weakness. Beverly witnesses this act and is forced to arrest the woman he loves. She is brought before the Colonel. The defiant girl is locked up, escapes, and joins the band, and leads them herself to attack the weakened garrison. The Colonel's messenger gets back with help, however, and "White Eagle" is again defeated. The remnant of this war party, together with Lorna and Philip, are placed under guard and brought to the fort. Lorna pleads forgiveness from the Colonel, but he orders her into close confinement, awaiting trial for her defection. As Beverly steps forward to lead the misguided girl away, Philip, in a frenzy of hatred, jerks a revolver from the holster of a nearby officer, and turning, fires at Beverly. Lorna, has read his intention, however, and by a quick turn, shields the officer and receives the bullet in her own breast. "It was for the life I loved; the law of the white man would never have looked with favor on our union, Beverly. There where dwells the great White Spirit we will be equal; there you can claim me as your own and then you won't be ashamed of the Daughter of the Sioux. Good-bye; forgive Philip, he is my brother."

URBAN-ECLIPSE.
(George Kleine.)

FIORELLA, THE BANDIT'S DAUGHTER.—Fiorella, the daughter of the robber chief, is secretly in love with the noble lord of the manor, who, of course, does not know that her father is a brigand.

She steals away from the bandits' camp to meet her lover. During her absence and after she has left him, he falls into the hands of the robbers. The girl liberates him. His escape is discovered.

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RELEASE OF JANUARY 7

THE ENGINEER'S ROMANCE (Dramatic)

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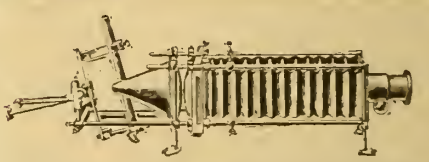

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The bandits determine to capture him at his castle gates. Fiorella warns her lover, who, with his retainers, overpowers the brigands and brings them into the castle for trial.

The lord of the manor is about to sentence them all to death when the girl reveals her identity and pleads for her father and his associates. Then upon her obtaining their pardon, she has to decide whether she will desert her own parent to be married to her lover or whether she will give up the noble lord altogether and return with her father. She finally decides on the latter course of action, and the scene closes as she bids her lover farewell and leaves with her father and his band of brigands.

THE PARK OF CASERTA.—The small agricultural province of Caserta on the Mediterranean contains unquestionably the finest of all the many wonderful artificial parks of that land of beauty, Italy.

In no country is man so aided by nature when he attempts to outdo her works of art. There it seems man needs but to drop the seed and leave all care to the warm sun and balmy, moist breezes of that beautiful clime.

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Beautiful streams tumble in terraced cascades down the sides of picturesque hills, at the base of which they lose themselves in mirror-like lakes which are surrounded by wonderful groups of statuary.

It is utterly impossible to enumerate here the wealth of art treasures which fill every portion of the park not set aside exclusively for the marvellous flowers and shrubs. A film worth the time of the busiest men.

BATTLE IN THE CLOUDS.—Section 1.—Preparation. The Aero camp—Loading supplies—Start of the airships—The inventor of the airship destroyer—His love story—The parting—The alarm—The aero fleet in full flight—The aerial torpedo and its inventor.

Section 2.—Attack. In the clouds—Dropping live shells from the firing deck of an airship—The chase—High angle firing from a gun on an armored motor car—Total destruction of the car—Railway wrecked by the aerial fleet—Shelling the signal box—The heroic operator meets death at his post—The fight in the air—Airship versus aeroplane—Wreck of the aeroplane—The burning of a town by the aerial fleet—Thrilling rescue of his sweetheart by the inventor.

Section 3.—Defense. The inventor with the assistance of his sweetheart sends his airship destroyer on its mission of vengeance. The torpedo, steered through the air by wireless telegraphy—One flash and the airship is doomed—It falls, a mass of scorching fire, into the waters of a lake.

VITAGRAPH COMPANY.

THE POWER OF THE PRESS.—Bill Mawson, the Mayor of a small Western town, runs things for his own profit and with a high hand. He has had one enemy in "The Trumpet," a local paper, and has succeeded in driving the editor out of town. As he is leaning up against the bar of the only hotel in town, listening to the fawning of his toadies, John Marsden, the new editor, arrives and Mawson attempts to make friends and show the new editor that if he will be his tool he will be well rewarded. Marsden refuses and enters upon his duties and begins to denounce the Mayor and expose the bribery and corruption in every issue of the paper. Mawson is furious and starts a conspiracy to run the editor out of town or get him lynched. The Mayor's niece overhears the plot, and as she is indebted to Marsden for shielding her from the insults of some hoodlums, she slips away to the editor's office to warn him and urges him to fly for safety. Marsden disdains to fly and Nettie rides to the police headquarters to get assistance.

Meanwhile Marsden places a revolver handy and goes about his work as usual. He hears footsteps and looks up. Before him stand several masked men, who order him to come with them. He draws a revolver and threatens to shoot the first man that advances, but they rush on him and he is overpowered, but not before he has pulled the mask from the face of one of the men and recognized Bill Mawson, the Mayor. Marsden is bound and dragged out and marched to the outskirts of the town, where a tree and a coil of rope suggest what will happen to him if he does not desist from his attacks upon the political grafters. The question is put to him—"His silence or his life?" He refuses and the rope is put around his neck. Just as the end of the rope is being thrown over the limb of the tree, Nettie dashes up with the marshal and a posse of police. Nettie jumps from her horse and unbinds Marsden, who takes her in his arms and graciously intervenes for the release of the discomfited Bill Mawson, who extends his hand and promises to mend his ways.

CUPID AND THE MOTOR BOAT.—A Summer idyll. This fascinating sketch of love and bravery shows that vitagraph producers can give the touch of realism while depicting the stronger passions without presenting anything that is morbid or suggestive.

An old fisherman and his pretty daughter are shown gathering up their nets, which they place in a boat, and row out to sea to set the nets.

While they are gone a handsome motor yacht arrives at the dock and the yachtsman throws a line to a tough-looking sailor who is loitering around. The owner of the yacht steps ashore and greets the sailor, who accepts a tip and casts envious glances at the well-groomed yachtsman. The sailor is allowed to look through a pair of field glasses which the yachtsman carries.

Meanwhile the fisherman and his daughter have set their nets and returned to the dock, where the old man is helped out of his boat by the yachtsman, who also assists the girl, and mutual glances of admiration are exchanged. The fisherman admires the trim-looking yacht, and both are invited on board, where the engineer explains the motor to the old man while his daughter is allowed to handle the steering wheel as a short trip is made around the bay. The girl is so delighted with the view obtained from the binoculars that she is asked to keep them, but modestly declines.

The trip over, the girl and her father bid goodbye and return to their cottage. She is accosted by the sailor, who is evidently in love, but he is dismissed.

The yachtsman wishes to renew the acquaintance, so he wraps up the binoculars and sends them by a boy to the fisher lassie with the following note:

"Will you kindly accept this gift from the skipper of the Runaway. I hope to see you again. Your sincere admirer."

The girl shows the note to her father and asks him if she should accept the gift, and he consents, seeing that it will give her pleasure. The sailor has followed to renew his love-making, and seeing the binoculars, upbraids the girl for receiving presents from a stranger. She orders him off the premises and he leaves, vowing vengeance.

Days passed by and frequent meetings, but the yachtsman could not persuade the simple fisher maiden that her lowly position should not prevent her from becoming his wife. The jealous sailor was aware of this and determined to get the skipper out of the way. He invites him to try his hand at managing a sailboat, and, while the yachtsman's back is turned, pitches him overboard and leaves him struggling in the water. The girl who has been watching through the binoculars, sees this, and, rushing to the dock, tells the engineer of the motor boat to go to the rescue. He explains that he cannot manage the engine and steer at the same time. "You to the engine; I'll take the wheel!" she cries, and off they dash to reach the exhausted man just in time. The girl jumps in and holds him up, while the engineer lowers the steps.

Now that his life is hers, the yachtsman has no trouble in winning his suit, and a Summer idyll comes to a close by the old fisherman giving his consent to the union and overjoyed at his good fortune.

THE LIFE OF MOSES.—Biblical film de luxe, produced under the personal supervision of the Rev. Madison C. Peters.

Scene 1.—The first reel of this series ended with the child Moses being adopted by Pharaoh's daughter. The Hebrews are still under bondage, and we see them laboring in the brick fields, beaten by the taskmasters, as they build those gigantic specimens of Egyptian architecture, many of which stand to this day. Moses has been reared and educated in the Egyptian court, and is now in the prime of life, but he does not forget that he is of Hebrew blood, and, as he watches his brethren in their slavery, his blood boils at the outrages and he looks toward Heaven and cries, "How long, oh Lord, how long?"

Scene 2.—A number of Hebrews are digging clay, which is filled into baskets. The load is too heavy for one of the laborers, and the taskmaster beats him unmercifully. Moses sees this and kills the taskmaster.

Scene 3.—The other Hebrew slaves, horrified at the enormity of the act, run away, and Moses, afraid of the consequences, hastily buries the body in the clay pit.

Scene 4.—Two days after this, Moses seeks to separate two of his brethern who are quarreling, and one of them says: "Wilt thou kill me as thou didst the Egyptian?" Moses is terrified when he knows that his crime is known, and decides to flee from the country.

Scene 5.—He seeks refuge in the home of a Hebrew laborer and

Scene 6.—Bargains for a suit of the laborer's garments, with which he disguises himself; he also purchases provisions and a water bottle, and departs.

Scene 7.—Moses is seen crossing the desert. Tired and dusty, he rests and drinks from his water flask.

Scene 8.—Still toiling on through the arid desert, he reaches an eminence and looks back to see if he is being followed, and, seeing no one, he gives thanks for his deliverance.

Scene 9.—Moses has at last reached the land of Midian. He discovers a well and refreshes and rests himself. While he is resting seven daughters of Jethro, a Midianite, come to the well to draw water for their sheep and cattle. Other herdsmen also come to the well and ungallantly drive away the maidens, but Moses comes to their aid, and draws the water for them.

Scene 10.—The home of Jethro, the priest of Midian, father of the seven maidens. They enter and tell of the encounter at the well, and how they were aided by a Hebrew traveler. He says the man must be his guest, and—

Scene 11.—Hasteus to the well and greets Moses and invites him to the shelter of his house, which offer is accepted.

Scene 12.—Moses enters the home of the priest of Midian, where he is effusively greeted by the whole household, and—

Scene 13.—We see him seated and enjoying a meal with the family. ("And Moses was content to dwell with the man . . . and he gave Moses his daughter, Zipporah, to wife.")

Scene 14 (Forty years later).—Moses is now a shepherd, and, while tending his flocks in the land of Midian—

Scene 15.—The voice of God speaks to him out of a burning bush and commands him to return to Egypt and deliver his brethren out of the bondage of the Egyptians.

Scene 16.—Moses bids farewell to Jethro, his father-in-law, and, with his family, journeys to Egypt. On the way he meets Aaron, who had been commanded by the Lord to meet Moses, and together they arrive at the Egyptian court.

Scene 17.—The court of Pharaoh, a young man, the elder Pharaoh having died while Moses was in Midian. The officials announce the new arrivals, and Moses and Aaron are ushered in and demand, in the name of the Lord, that the Children of Israel be set free. The Egyptian King refuses, and Moses tells him that if he does not consent the wrath of God will come on all the Egyptians.

RICHELIEU; Or, The Conspiracy.—Adapted from Edwin Booth's version of this dramatic period of French history, as recorded by E. Lytton Bulwer. In the magnificent reception room of the chief executive of the French capital, Baradas and a number of conspirators are seen plotting. Julie, the beautiful ward of Cardinal Richelieu, enters, and Baradas attempts to show his regard for her. Chevalier DeMauprat also enters and greets Julie, and the two men exchange jealous glances. The Cardinal is announced and all fall back while he affectionately greets Julie. The plotters show their hate of the Cardinal behind his back, but quail under his searching glances. The Cardinal passes on, and DeMauprat is seen to make love to Julie. This is discovered by the Cardinal, who has DeMauprat seized and accuses him of conspiracy, and, while pretending to send him to his doom, in reality ushers him into the room where Julie is waiting, and gives his consent to the marriage, thereby winning DeMauprat's devotion.

Shortly after the wedding Julie is separated from her husband and imprisoned in the palace of King Louis XIII. on the pretext that the marriage had been without his consent. In reality the King is infatuated with Julie, and he is aided in the abduction by the jealous Baradas, who informs DeMauprat that it is Richelieu that is responsible for the loss of his bride. DeMauprat swears to kill Richelieu, and that is just what the arch-traitor and conspirator Baradas desires.

Julie, a prisoner in the royal palace, is terrified as the King enters and makes love to her, but the Queen enters and the King, repulsed slinks away. The Queen aids Julie to escape and she reaches the Cardinal's apartments at midnight and tells him what has occurred. He secretes her in an inner room, and knocks are heard at the door. Opening the door he confronts DeMauprat, who is masked, and who calmly informs the Cardinal that he has come to kill him. The Cardinal defies him and dares him to reveal his identity. DeMauprat unmasks. Richelieu orders him to his knees to ask pardon, as he calls Julie from the adjoining room, who flies to the arms of her husband. De Mauprat, seeing that he has been deceived by Baradas, determines to save the life of the Cardinal, and draws his sword to defend him from the other masked conspirators who are clamoring for entrance. Richelieu suggests a ruse, and, sending Julie out of the room, lies down on the bed and feigns death, while DeMauprat admits the conspirators, and, pointing to the outstretched form, explains that he strangled the Cardinal.

Baradas and DeMauprat meet and fight. De Mauprat is arrested by order of the King. Consternation reigns as the supposed dead Cardinal appears and denounces Baradas to the King. Baradas whispers something in the King's ear, and he orders DeMauprat a prisoner and sends a letter to Julie demanding her presence at court. The King's messenger is defied by Richelieu.

The final scene of this dramatic series of events shows the King on his throne, surrounded by Baradas and other courtiers, who are really aspiring to dethrone the King. Julie enters and pleads for the life of her husband. The King refuses and says that DeMauprat must die. Here the Cardinal totters in, seemingly very weak, hands a paper to a page, which is given to the King to read. Louis starts, as it unmasks Baradas as the arch conspirator who had been in secret connivance with the King's enemies. Louis orders the arrest of Baradas and the Cardinal, throwing off his simulated weakness, triumphs over all his enemies. DeMauprat is released and he and Julie embrace and kneel to the King and to the great Cardinal, who blesses them.

Independent Films.

NEW YORK MOTION PICTURE CO.

THE RED CROSS HEROINE.—"All is fair in love and war" it would seem that this maxim is the foundation of this New York Motion Picture Company production. Two chums are seated, chatting, when Joe goes into the house. While he is absent, Mae, his sweetheart, enters, but is informed by Jim that Joe is not around. She accepts his escort home. Jim returns and he and Joe resume their conversation, which, however, is interrupted by a note from Mae. When Joe discovers that Jim deceived him, they argue and part had friends. Mae comes to assure Joe of her love, when he is summoned to war. Joe is next seen in uniform at a tent. In the lieutenant he recognizes his former chum Jim, who will not acknowledge an acquaintance with Joe. The day's commanding officer is Jim. The mail bag is brought to him and he sees among the letters one for Joe, written by Mae. This he opens and finds she has become a Red Cross nurse. His hatred of Joe increases tenfold, and he orders that Joe come before him. Jim demands that he do the cleaning of the tent. While Joe is performing this duty, Jim succeeds in putting some government papers in Joe's coat pocket. Joe finishes and departs. The commanding officer returns and asks for papers, which cannot be found. Jim reports that Joe was in the tent. He is called in, searched, and when the papers are found, arrested. Shortly after Jim is wounded in a skirmish, and he is fortunate enough to be nursed by Mae. He is lying on a cot, when word is brought that Joe is to be shot at sunset. His dying deed is to write a confession, which Mae takes, and mounting a soldier's horse, rides to save her sweetheart. Joe is standing blindfolded, with all guns aimed at him, when Mae enters with papers, which the commanding officer reads, and releases Joe. Mae and he then fondly embrace.

CENTAUR FILM COMPANY.

THE DECEIVER.

Annie Welsile, a charming society girl, and her maiden aunt Julia are stopping at a Winter resort in Florida, where they meet Jack Barton and Bill Lamson, who are pals. Both are gamblers, but honest, big-hearted and true.

Jack is a handsome, dashing fellow, very manly, somewhat rough, but one of nature's noblemen. Annie falls in love with Jack, but conceals the fact from her aunt, who is a great stickler for propriety, and Bill falls desperately in love with Aunt Julia.

Lewis Waldron, who is also in love with Annie, tries to poison her mind again Jack, telling her that he is a gambler. Annie refuses to believe this; she defends Jack and dismisses Waldron, telling him she never wishes to see him again.

Jack appears, offers Waldron his hand, which is refused. Waldron leaves vowing vengeance. Jack declares his love for Annie, and in spite of her aunt's objections, is accepted.

Bill, his pal, taking courage from Jack's success, tries his hand at love-making, but is a dismal failure; however, he does not despair, and concludes to try again.

Seven years elapse. We find Jack and Annie happily married and living on a ranch in Colorado. A little daughter (Irma) has been born to them, who is the pride of Jack's heart.

Aunt Julia visits them, and Bill, who has been a true pal to Jack, sharing his fortune in the West, again meets her and renews his love-making in his earnest and ridiculous fashion, and this time with more success, as Aunt Julia accepts him on condition that he renounce gambling, which he does.

Waldron, under the guise of a friend and brother, has also followed them West. Jack has implicit confidence and trust in his false friend, and being called away to Texas on business, leaves his wife and baby under Waldron's protection. After an affecting scene, Jack takes his departure, but in his grief leaves his traveling bag behind.

No sooner has Jack gone than Waldron proceeds to poison Annie's mind against Jack, telling her that there is another woman, and Jack has gone to Texas to open a gambling house. He convinces her of this by false proofs.

In her desperation she decides to leave him and return with her aunt and Waldron, whom she regards only as a brother.

During this scene Jack returns for his bag, he overhears the conversation and learns of Waldron's treachery. As they are about to depart, Jack intercepts them. Here follows a thrilling scene in which Jack attempts to kill Waldron. Annie stops him and pleads for Waldron's life. Jack permits Waldron to go unharmed, but tells Annie they can no longer live together. At this point Irma, their little daughter, in her baby way tries to reconcile them. Jack demands that the child choose between mother and father. The child attempts to join their hands. The father relents and decides to go away and leave the child with its mother, giving Annie, his wife, the house and all it contains.

While he is in another part of the house looking for the deeds, Waldron returns to take Annie away. She sees her error and tells him to leave the house. He atempts to embrace her, when she picks up the revolver Jack has left on the table. She levels it at him and commands him to go. He does so.

Jack in the meantime has returned and witnessed this scene, unseen by them. He goes to Annie, who is sobbing, and he begs her forgiveness. As he takes her lovingly to his arms, Irma kneels before them in attitude of prayer.

GREAT NORTHERN.

THE OUTCAST'S CHRISTMAS.—Cast out by society and moved on from place to place by the police, a young tramp is seen coming along the road weary and tired, and pursued by merciless guardians of the law. Not even on Christmas Eve they leave him alone, and he cannot understand the reason why he should be hunted across the country. Reaching the farmyard of a well-to-do farmer, he looks through the ice covered window, and the sight of the happiness inside brings tears to his eyes. Tied onto the door of the house is a weary old horse of the country postman, and he compares his position with that of the horse and cannot find much difference. Inside is peace and happiness, outside is hunger and cold and he pulls his last crust of bread out of his pocket and shares it with the horse. He then creeps into the stable to rest himself in the hay, but he has hardly entered as the door opens again. He starts back frightened, but it is only the farmer's little girl, who prompted by childish pity brings the old horse out of the cold into the warm stable. Also the little girl gets frightened, but she soon overcomes her fright and innocently asks the tramp why he does not come inside. When the tramp sadly shakes his head she asks him if he is hungry and if he wants something. Now his face brightens, and she asks him to take good care of her new dolly, while she runs into the house to fetch some food. She soon returns, and quite astonished she watches the man who quickly swallows all the food she has brought him. Suddenly he springs up exclaiming: "The police!" and is ready to run away. She asks him to stay, but as he explains that he cannot, she does her very best for him and hands him her little doll as a present. Deeply moved the tramp presses a kiss on the forehead of the little innocent, and without another word runs out in the cold, dark night. Quietly the child goes back again to the house and falls crying into the arms of her mother, having had the first glimmer of a cold, cruel world.

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The Dawn of Xmas Day.
My Irish Caruso.
Some Little Something About You
I'd Like To Be a Soldier Boy In Blue.
Just a Little Ring From You.
Where Are The Scenes Of Yesterday?
Don't Xmas Time Seem Years And Years Away?
Be Jolly Molly.
Sometime In Springtime.
Before I Go and Marry, I'll Have a Word With You.
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When You've Won the Only Girl You Love.
Just a Girl Like You.
In the Harbor of Sunshine and Love.
Round Up.
Would You be Satisfied, Sally?
You'll Come Back.
Put On Your Old Grey Bonnet.
Heinz.
In The Garden of My Heart.
Everybody's Happy When The Moon Shines.

DeWitt C. Wheeler

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INDEPENDENT FILMS

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Dec. 6-13—Disgnised Bridegroom (R. & R.).
Dec. 6-13—Macbeth (Cines).
Dec. 13-20—The Beggerman's Gratitude (Ambrosio).
Dec. 13-20—Surprise of Prof. Shortsight (R. & R.).
Dec. 13-20—Comrades Under Grant (Carson).
Dec. 13-20—A Trip to the Arctic (R. & R.)
Dec. 13-20—Beethoven (Eclair).
Dec. 13-20—Dr. Lyvenemup's Elixir (R. & R.).
Dec. 13-20—Dottynoh's Double (Duskes).
Dec. 13-20—The Smuggler's Sweetheart (Comerio).
Dec. 20-27—Macnahh Wants to Get Arrested (R. & R.) 425
Dec. 20-27—A Little Disagreement (Itala).....280
Dec. 20-27—The Prisoner's Strategy (Eclair)..580
Dec. 20-27—Admiral Nelson's Son (Itala).....890
Dec. 20-27—Mother-in-Law-Must Fly (Meester).573
Dec. 20-27—The Drunkard's Christmas (Carson).400
Dec. 20-27—Lorenzi de Medica (Comerio).....650
Dec. 20-27—Explorer's Dream (R. & R.).....350
Dec. 20-27—The Latest Fashion (Aquila).....300
Dec. 20-27—Granny's Darling (R. & R.).....400

GREAT NORTHERN FILM COMPANY.

Oct. 23—The Bracelet 823
Nov. 6—The Destiny of Paul Wang (Dr.)....840
Nov. 10—The Suicide Woods (Com.).....426
Nov. 10—The Short-sighted Governess.....272
Nov. 10—Yachting on the Baltic.....230
Dec. 1—A Boy Hero.....600
Dec. 1—Trollhattan 380
Dec. 4—Little Willie's Trip to the North Pole.407
Dec. 4—Wrestling 420
Dec. 8—Temptations of the Gold Fields (Dr.).750
Dec. 8—Gerhardi Mohr (Com.).....194
Dec. 18—Mother-in-Law Crazy with Music.....460
Dec. 18—The Butcher's Bill.....230
Dec. 18—In Southern Sweden.....292
Dec. 25—An Outcast's Christmas.....495
Dec. 25—Father Busy Papering.....360

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INDEPENDENT MOVING PICTURE CO. OF AMERICA.

Oct. 25—Hiawatha .....about 988
Nov. 1—Love's Stratagem.....954
Nov. 8—Destiny 864
Nov. 15—Forest Ranger's Daughter.....700
Nov. 15—Brave (?) Policeman.....300
Nov. 22—Levitsky Sees Parade.....704
Nov. 22—Honor Among Thieves.....296
Nov. 29—Her Generous Way 970
Dec. 6—His Last Game 941
Dec. 13—The Two Sons 955
Dec. 20—Lest We Forget .....about 920
Dec. 27—The Awakening of Bess.....950
Jan. 3—The Winning Punch.....950

NEW YORK MOTION PICTURE CO.

Sept. 10—The Paymaster (Dr.).....1000
Sept. 17—A Kentucky Planter (Dr.).....1000
Sept. 24—A Squaw's Sacrifice (Dr.).....1000
Oct. 1—Faithful Wife (Dr.).....1000
Oct. 8—Dove Eye's Gratitude (Dr.).....1000
Oct. 15—The Gold Seeker's Daughter.....1000
Oct. 22—Iona, the White Squaw.....1000
Oct. 29—Mexican's Crime 1000
Nov. 5—Young Deer's Bravery.....950
Nov. 12—The Ranchman's Wife.....950
Nov. 19—An Indian's Bride.....1000
Nov. 26—The Parson's Prayer (Dr.).....550
Nov. 26—Dooley's Thanksgiving Turkey (Com.).400
Dec. 3—The Message of an Arrow.....1000
Dec. 10—Reunited at the Gallows (Dr.).....1000
Dec. 17—The Love of a Savage (Dr.).....990
Dec. 24—An Italian Love Story (Dr.).....900
Dec. 31—The Red Cross Heroine.....1000

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(Columbia Film.)

Nov. 2—Change of Complexion.....950
Nov. 9—All for the Love of a Girl.....950
Nov. 16—The Gypsy's Regret.....925
Nov. 23—A Red Man's Love.....830
Nov. 30—Pressing Business 850
Dec. 7—A Run for the Money.....950
Dec. 14—Manhood's Reward.....950
Dec. 21—Reunited by Santa Claus.....950
Dec. 28—Excelsior (Comedy) 950
Jan. 4—A Frozen Ape.....950

PHOENIX FILM CO.

Jan. 6—Convicted by His Own Child (1).....1000
Jan. 13—Convicted by His Own Child (2).....1000

CENTAUR FILM CO.

Dec. 11—Santa Claus and the Miner's Child.abt. 950
Dec. 18—Beyond the Rockies .....abt. 950
Dec. 25—The Deceiver 1000

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Boston Office, 224 Congress St., Boston, Mass.
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THIS WEEK'S PROGRAM OF FILMS AT A GLANCE.

Monday, December 27.

Biograph—To Save Her Soul (Dr.).
Pathe—Bad Bargain (Com.).
Pathe—Marvelous Garlands (Scenic).
Luhin—The New Chief (Com.).
Lubin—The Persistent Poet (Com.).
Selig—Buried Alive (Dr.).

Tuesday, December 28.

Gaumont—A Clever Sleuth (Com.).
Gaumont—Hush Money (Dr.).
Vitagraph—The Power of the Press (Dr.).
Edison—Tobacco Mania (Com.).
Edison—The Fallen Idol (Com.).
Edison—The Cap of Fortune (Com.).

Wednesday, December 29.

Urban—Battle in the Clouds (Dr.).
Urban—The Park of Caserta (Scenic).
Pathe—Oh, You Doggie (Com.).
Pathe—A Well Earned Medal (Dr.).
Essanay—Jack's Birthday (Com.).
Essanay—A Policeman's Revolver (Com.).

Thursday, December 30.

Biograph—The Day After (Com.).
Biograph—Choosing a Husband (Com.).
Luhin—Three Fingered Jack (Dr.).
Selig—A Daughter of the Sioux (Dr.).

Friday, December 31.

Kalem—A Slave to Drink (Dr.).
Pathe—A Live Corpse (Com.).
Pathe—Corsican Hospitality (Dr.).
Edison—Fishing Industry at Gloucester, Mass. (Sc.).

Saturday, January 1.

Pathe—Tahb's Finish (Dr.).
Pathe—Trials of a Schoolmaster (Dr.).
Essanay—A Western Maid (Dr.).
Essanay—Why He Did Not Win Out (Com.).
Gaumont—The Legion of Honor (Dr.).
Vitagraph—Cupid and the Motor Boat.

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TO

buy the entire output of both European and American Independent manufacturers thereby assuring an unequalled variety of subjects.

TO

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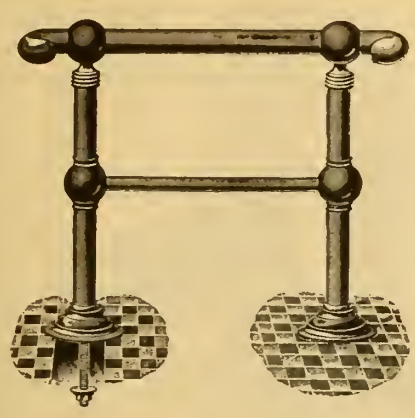

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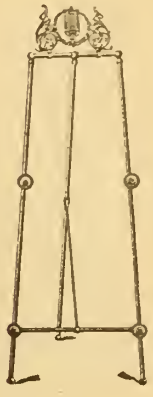

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KALEM FILMS

Issue of December 31, 1909

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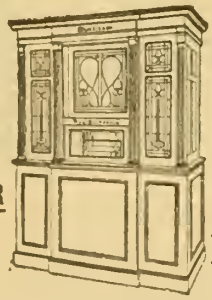

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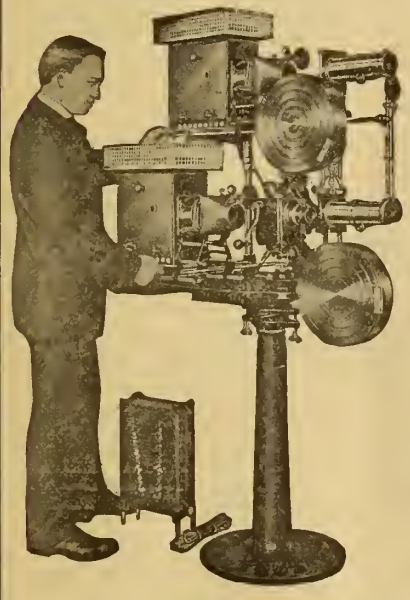

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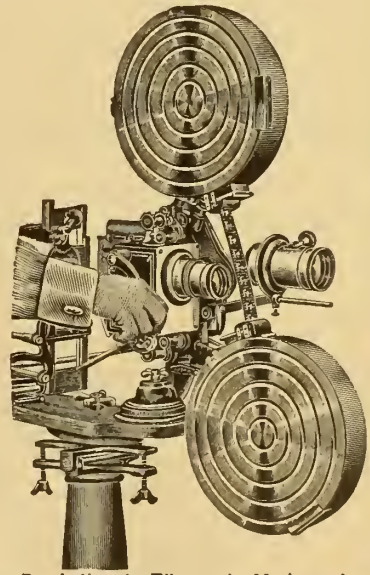

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BIOGRAPH COMPANY.

		Feet
Nov.	18—A Midnight Adventure (Dr.)	519
Nov.	18—Sweet Revenge (Dr.)	471
Nov.	22—The Open Gate (Dr.)	988
Nov.	25—The Mountaineer's Honor (Dr.)	977
Nov.	29—The Trick that Failed (Dr.)	645
Nov.	29—In the Window Recess (Dr.)	337
Dec.	2—The Death Disc (Dr.)	995
Dec.	6—Through the Breakers (Dr.)	974
Dec.	9—The Redman's View (Dr.)	971
Dec.	13—A Corner in Wheat (Dr.)	953
Dec.	16—In a Hempen Bag (Dr.)	455
Dec.	16—The Test (Com.)	545
Dec.	20—A Trap for Santa Claus (Dr.)	989
Dec.	23—In Little Italy (Dr.)	956
Dec.	27—To Save Her Soul (Dr.)	986
Dec.	30—The Day After (Com.)	460
Dec.	30—Choosing a Husband (Com.)	531

EDISON MFG. CO.

Nov.	23—A Rose of the Tenderloin (Dr.)	940
Nov.	26—Blueheard (Dr.)	400
Nov.	26—Then and Now (Com.)	250
Nov.	26—Annual Celebration of School Children, Newark, N. J. (Scenic)	300
Nov.	30—The Heart of a Clown (Com.)	600
Nov.	30—The Wonderful Electro-Magnet (Com.)	400
Dec.	3—The Keeper of the Light (Dr.)	965
Dec.	7—What the Cards Foretold (Com.)	420
Dec.	7—My Lord in Livery (Com.)	520
Dec.	10—The House of Cards (Dr.)	960
Dec.	14—Fenton of the 42d (Dr.)	860
Dec.	14—The New Policeman (Com.)	100
Dec.	17—A Gift from Santa Claus (Dr.)	920
Dec.	21—A Happy Accident (Christmas Story)	450
Dec.	21—The Mischievous Elf (Com.)	540
Dec.	24—Faust (Grand Opera)	1000
Dec.	28—Tobacco Mania (Com.)	360
Dec.	28—The Fallen Idol (Com.)	330
Dec.	28—The Cap of Fortune (Com.)	290
Dec.	31—Fishing Industry at Gloucester, Mass. (Industrial)	975
Jan.	4—Pardners (Dr.)	995
Jan.	7—The Engineer's Romance (Dr.)	670
Jan.	7—Ashes (Sentimental)	310
Jan.	11—Bear Hunt in the Rockies (Descrip.)	975
Jan.	14—A Warrior Bold (Com.)	475
Jan.	14—The Parson's Umbrella (Com.)	220
Jan.	14—Troop "B," 15th U. S. Cavalry, Bareback Monkey Drill (Descriptive)	285

ESSANAY FILM MFG. CO.

Dec.	8—The Bachelor and the Maid (Com.)	301
Dec.	11—The Ranchman's Rival (Dr.)	1000
Dec.	15—A Female Reporter (Com.)	464
Dec.	15—An Amateur Hold-up (Com.)	442
Dec.	18—The Spanish Girl (Dr.)	975
Dec.	22—A Kiss in the Dark (Com.)	400
Dec.	22—Object: Matrimony (Com.)	635
Dec.	25—The Heart of a Cowboy (Dr.)	959
Dec.	29—Jack's Birthday (Comedy)	728
Dec.	29—A Policeman's Revolver (Comedy)	281
Jan.	1—A Western Maid (Dr.)	785
Jan.	1—Why He Did Not Win Out (Comedy)	213
Jan.	5—The Adventuress (Dr.)	525
Jan.	5—How Hubby Made Good (Com.)	473
Jan.	8—His Only Child (Dr.)	997

GAUMONT.

(George Kleine.)

Nov.	9—Telltale Reflections (Com.)	284
Nov.	9—The Pigmy World (Com.)	272
Nov.	9—A Peace Agitator (Com.)	430
Nov.	13—The Rhymster's Ruse (Com.)	637
Nov.	13—Harlequin's Nightmare (Com.)	340
N v.	16—A Convict's Heroism (Dr.)	638
Nov.	16—A Set of Teeth (Com.)	354
Nov.	20—Moon for Your Love (Dr.)	424
Nov.	20—Visions of a Nag (Equine Tragedy)	517
Nov.	24—Tulips (Educational)	105
Nov.	24—A Heart's Devotion (Tragedy)	842
Nov.	27—The Village Scare (Com.)	381
Nov.	27—The Mixup at Conrt (Dr.)	590
Nov.	30—In the Consomme (Com.)	491
Nov.	30—The Broken Vase (Com.)	472
Dec.	4—How to Get a City Job (Com.)	501
Dec.	4—X-Ray Glasses (Magic)	416
Dec.	7—Listen (Com.)	344
Dec.	7—Top-Heavy Mary (Com.)	283
Dec.	7—In a Pickle (Com.)	374
Dec.	11—Daughters of Poverty (Dr.)	953
Dec.	14—Nothing Is Ever Lost (Com.)	495
Dec.	14—The Life Buoy (Dr.)	446
Dec.	18—The Shepherd's Flute (Dr.)	528
Dec.	18—Cambyses, King of Persia (Dr.)	486
Dec.	21—The Stranger (Dr.)	935
Dec.	25—The Greek Slave's Passion (Dr.)	967
Dec.	28—A Clever Sleuth (Com.)	623
Dec.	28—Hush Money (Dr.)	361
Jan.	1—The Legion of Honor (Dr.)	1009

URBAN-ECLIPSE.

(George Kleine.)

		Feet
Nov.	17—Fighting Suffragettes (Dr.)	380
Nov.	23—Belle of the Harvest (Dr.)	511
Nov.	23—Marriage of Love (Dr.)	452
Dec.	1—"Consul" (Com.)	810
Dec.	8—The Secret Chamber (Dr.)	623
Dec.	8—Capturing the North Pole (Dr.)	381
Dec.	15—The Red Signal (Dr.)	355
Dec.	15—Switzerland; Conquering the Alps (Scenic)	605
Dec.	22—Fiorella, the Bandit's Daughter (Dr.)	741
Dec.	22—From the Fighting Top of a Battleship in Action (Scenic)	263
Dec.	29—Battle in the Clouds (Scenic)	658
Dec.	29—Battle in the Clouds (Dr.)	658
Dec.	29—The Park of Caserta (Scenic)	201

KALEM CO.

Nov.	12—Dora (Dr.)	965
Nov.	19—Pale Face's Wooing (Dr.)	930
Nov.	24—On the Wrong Scent (Com.)	408
Nov.	27—Judgment (Dr.)	988
Nov.	19—Pale Face's Wooing (Dr.)	930
Nov.	26—The Governor's Daughter (Dr.)	955
Dec.	3—The Geisha Who Saved Japan (Dr.)	955
Dec.	10—The Rally Round the Flag (Dr.)	955
Dec.	17—The Law of the Mountain (Dr.)	875
Dec.	24—The Cardboard Baby (Fairy Story)	855
Dec.	31—A Slave to Drink (Dr.)	950
Jan.	7—The Deacon's Daughter (Dr.)	

LUBIN MANUFACTURING COMPANY.

Nov.	11—Found in a Taxi (Com.)	385
Nov.	15—Children of the Sea (Dr.)	900
Nov.	18—Servant's Revenge (Com.)	610
Nov.	18—Foiled (Dr.)	375
Nov.	22—When Women Win (Com.)	550
Nov.	22—The Rubber Man (Com.)	270
Nov.	25—Martyr or Crank (Dr.)	580
Nov.	25—Finnigan's Initiation (Com.)	420
Nov.	29—A Life for a Life (Dr.)	850
Dec.	2—The Cub Reporter (Com.)	945
Dec.	6—She Took Mother's Advice (Com.)	465
Dec.	6—He Wanted a Baby (Com.)	460
Dec.	9—If Love Be True (Dr.)	950
Dec.	13—When Courage Fled (Com.)	250
Dec.	13—Jinks, the Grouch (Com.)	700
Dec.	16—Romance of the Rocky Coast (Dr.)	1000
Dec.	18—Two Christmas Tides (Dr.)	952
Dec.	20—The Policeman's Christmas Eve (Dr.)	440
Dec.	20—Three Christmas Dinners (Comedy.)	495
Dec.	23—Blissville the Beautiful (Comedy)	830
Dec.	27—The New Chief (Comedy)	495
Dec.	27—The Persistent Poet (Comedy)	525
Dec.	30—Three-Fingere Jack (Dramatic)	940

GEORGE MELIES.

Dec.	1—Seeing Things (Com.)	286
Dec.	8—The Fatal Ball (Dr.)	1000
Dec.	15—The Living Doll (Dr.)	1000

PATHE FRERES.

Nov.	12—Man With the Dolls (Magic)	525
Nov.	12—Running In Hard Luck (Com.)	443
Nov.	13—Good Lesson In Charity (Dr.)	508
Nov.	13—Ssm's Artistic Beard (Com.))	410
Nov.	15—Two Chums Looking for Wives (Com.)	561
Nov.	15—In India. Marriage of the Nephew of the Maharajah of Tagore (Dr.)	344
Nov.	17—Her Dramatic Career (Dr.)	1030
Nov.	19—The Nobleman's Dog (Dr.)	754
Nov.	19—How French Perfumes Are Made (Ind.)	230
Nov.	20—The Patient from Punkville (Com.)	551
Nov.	20—Adonis Is Robbed of His Clothes (C.)	417
Nov.	22—The Crocodile Hunt (Scenic)	266
Nov.	22—Late for the Recital (Com.)	656
Nov.	24—The Sleeper (Com.)	604
Nov.	24—A Convenient Lamp-post (Com.)	390
Nov.	26—The Bigamist (Dr.)	951
Nov.	27—The Mixed Letters (Com.)	584
Nov.	27—Chinese Amusements (Scenic)	397
Nov.	29—Bunch of Lilacs (Dr.)	423
Nov.	29—Spanish Marriage (Dr.)	551
Dec.	1—The Wolf Hunt (Scenic)	269
Dec.	1—A Legend of Orpheus	705
Dec.	3—The Three Neighbors (Com.)	413
Dec.	8—Forced into Marriage (Dr.)	561
Dec.	4—From the Egg to the Spit (Ed.)	398
Dec.	4—A Cask of Good Old Wine (Com.)	535
Dec.	6—The Lady's Companion (Dr.)	804
Dec.	8—Impossible to Get Sleep (Com.)	315
Dec.	8—The Evil Philter (Dr.)	623
Dec.	10—Masquerader's Charity (Dr.)	394
Dec.	10—Bear Hunt in Russia (Scenic)	564
Dec.	11—Exploits of a Cowboy (Scenic)	446
Dec.	11—Willyboy Gets His (Com.)	502
Dec.	12—La Grand Breteche (Dr.)	900
Dec.	13—The Tramp's Romance (Dr.)	541
Dec.	13—Repairing the House (Farce)	413
Dec.	15—The Ugly Girl (Dr.)	620
Dec.	15—Punch and Judy (Juvenile)	364
Dec.	17—The Lucky Number (Com.)	538
Dec.	17—The Strong Tonic (Com.)	433
Dec.	18—Hector, the Angel Child (Com.)	620
Dec.	18—Honey Industry (Industrial)	331
Dec.	20—The Death of the Duke D'Enghien (Dr.)	951
Dec.	22—Contest for a Handkerchief (Com.)	459
Dec.	22—The Love Token (Dramatic)	515
Dec.	24—The Birth of Jesus (Biblical)	525
Dec.	24—Agriculture in Hungary (Ind.)	826
Dec.	25—The Good Doctor (Com.)	590
Dec.	25—The Happy Widower (Com.)	384
Dec.	27—Bad Bargain (Com.)	630
Dec.	27—Marvelous Garlands (Scenic)	295
Dec.	29—Oh, You Doggie (Com.)	187
Dec.	29—A Well Earned Medal (Dr.)	728
Dec.	31—A Live Corpse (Com.)	610
Dec.	31—Corsican Hospitality (Dr.)	390
Jan.	1—Tabby's Finish (Dr.)	426
Jan.	1—Trials of a Schoolmaster (Dr.)	528

SELIG POLYSCOPE CO.

Nov.	22—In Wrong Simms (Com.)	345
Nov.	25—On the Little Big Horn; Or, Custer's Last Stand (Dr.)	
Nov.	29—Brought to Terms (Dr.)	615
Nov.	29—Making It Pleasant for Him (Com.)	380
Dec.	2—An Indian Wife's Devotion (Dr.)	470
Dec.	2—A Million Dollar Mix-Up (Com.)	520
Dec.	6—The Engineer's Daughter (Dr.)	1000
Dec.	9—The Heroine of Mafeking (Dr.)	1000
Dec.	11—Pine Ridge Feud (Dr.)	875
Dec.	16—The Indian (Dr.)	
Dec.	20—Through the Hood River Valley (Sc.)	
Dec.	20—A Modern Dr. Jekyll (Com.)	
Dec.	23—The Christian Martyrs (Dr.)	950
Dec.	27—Buried Alive (Dramatic)	1000
Dec.	30—A Daughter of the Sioux (Dr.)	985

VITAGRAPH COMPANY.

Oct.	19—A Dull Knife (Com.)	275
Oct.	23—Cosette (Dr.)	987
Oct.	26—The Two Mr. Whites (Com.)	543
Oct.	26—He Fell in Love With His Wife (C.)	435
Oct.	30—Entombed Alive (Dr.)	994
Nov.	2—Miss Annette Kellerman (Dr.)	539
Nov.	2—Adele's Washday (Com.)	432
Nov.	6—From Cabin Boy to King (Dr.)	958
Nov.	9—Into the Shadow (Dr.)	642
Nov.	9—A Sticky Proposition (Com.)	323
Nov.	13—Lanncelot and Elaine (Dr.)	1000
Nov.	16—Benedict Arnold (Dr.)	685
Nov.	16—Indian Basket Making (Ind.)	245
Nov.	20—The Sins of the Fathers (Dr.)	985
Nov.	23—Why They Married (Com.)	905
Nov.	27—Jean Valjean (Dr.)	990
Nov.	30—The Bridegroom's Joke (Com.)	690
Nov.	30—Dirigible Balloons at St. Louis (Scen.)	275
Dec.	4—The Life of Moses (Dr.)	981
Dec.	7—A Lesson in Domestic Economy (C.)	684
Dec.	7—A Day with Our Soldier Boys (Sc.)	302
Dec.	11—Gambling with Death (Dr.)	933
Dec.	14—The Professor and the Thomas Cats (C.)	405
Dec.	14—A Merry Christmas and a Happy New Year (Dr.)	586
Dec.	18—Two Christmas Tides (Dr.)	952
Dec.	21—The Forgotten Watch (Comedy)	413
Dec.	21—The Cook Makes Madeira Sauce (C.)	561
Dec.	25—A Midsummer Night's Dream (Dr.)	991
Dec.	28—The Power of the Press (Dr.)	997

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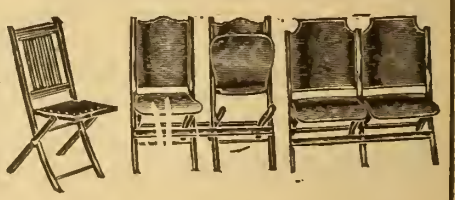

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RELEASE OF WEDNESDAY, DECEMBER 29

COMEDY

"Furiously Funny"

"JACK'S BIRTHDAY"

(Length, approximate 728 feet.)

and

"THE POLICEMAN'S REVOLVER"

(Length, approximate 281 feet.)

RELEASE OF SATURDAY, JANUARY 1

A Western Drama

"A WESTERN MAID"

(Length, approximate 875 feet.)

and

"WHY HE DID NOT WIN OUT"

(Length, approximate 213 feet.)

A Clever Comedy

NEXT WEEK

RELEASE OF WEDNESDAY, JANUARY 5

A Great Dramatic Feature

"THE ADVENTURESS"

(Length, approximate 525 feet.)

and

"HOW HUBBY MADE GOOD"

(Length, approximate 473 feet.)

COMEDY

"The Essanay Kind"

RELEASE OF SATURDAY, JANUARY 8

A Big Drama from our Chicago Studios

"HIS ONLY CHILD"

(Length approximate, 997 feet.)

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" 4	"	11x12	"	3x11	"	3x14	90.00
" 5	"	12x14	"	4x12	"	3x16	125.00
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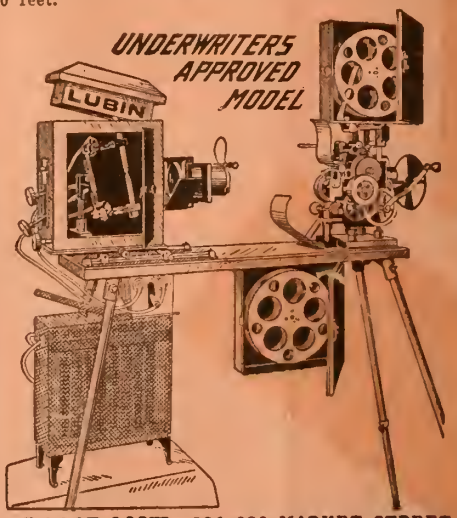

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